

Critical Game Studies

Hartwick College
ENGL 352-B (4 credits; EL, WD, GEO 2, 4, 6)
Spring 2022

<https://engl352spring2022.wordpress.com/>

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TuTh 10:10 am–12:10 pm, Yager 413

Office Hours: MW 2:30–3:30 p.m.,
TuTh 1:30–3:00 p.m., and *by appointment*

Required Books

Corneliussen, Hilde G., and Jill Walker Rettberg, editors. *Digital Culture, Play, and Identity: A “World of Warcraft” Reader*. MIT Press, 2008.
Galloway, Alexander R. *Gaming: Essays on Algorithmic Culture*. U of Minnesota P, 2006.
Juul, Jesper. *The Art of Failure: An Essay on the Pain of Playing Video Games*. MIT Press, 2013.
MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Required Video Games and Software¹

Between. Version 5.0, Jason Rohrer, 4 Nov. 2008, <http://www.esquire.com/news-politics/a5329/rohrer-game/>.
Braid. Number None, Inc., 2009. *Steam* app.
Dys4ia. Anna Anthropy, 9 Mar. 2012, <https://freegames.org/dys4ia/>.
Gone Home. Fullbright Company, 2013. *Steam* app.
Hair Nah. Momo Pixel, 2017, <https://hairnah.com/>.
Mountain. David O’Reilly, 2014. *Steam* app.
Passage. Version 3.0, Jason Rohrer, 13 Dec. 2007, <http://hcsoftware.sourceforge.net/passage/>.
Portal. Valve Corporation, 2007. *Steam* app.
Sunset. Tale of Tales, 2015. *Steam* app.
The Stanley Parable. Galactic Café, 2013. *Steam* app.
Steam app, <https://store.steampowered.com/>.
World of Warcraft: Burning Crusade Classic. 2004–07. Version 2.5.2.41446, Blizzard, 2019–22. <https://worldofwarcraft.com/en-us/wowclassic.>²

¹ All games with “*Steam* app” next to them can be downloaded and installed using the Steam platform/application. Please install Steam on your laptop at <https://store.steampowered.com/>. With the exception of *World of Warcraft* (see below), I would urge you to install and make sure the games run on your laptop as early as possible in the semester. (That said, Steam does have frequent sales, so students who are generally organized may want to wait until later in the semester to purchase some games in case they go on sale. As I did before the semester started, I will try to alert students when Steam is having a sale on any of the required games for this course.)

² Do *not* install the standard, current version of *World of Warcraft* (2004–22) on your machine, as it is very big and you won’t be able to play with the class if you do. Please make sure to install *World of Warcraft: Burning Crusade Classic* and **do not install the game until March 14 at the very earliest**. For more information on how to install the game, see the handout “Instructions for Installing *World of Warcraft: Burning Crusade Classic*” available on D2L and to be handed out in class on Thursday, March 10.

Required Hardware

Students will need a laptop—either a PC or Mac—capable of running all the games assigned in this course, and they should be prepared to bring it to nearly every class. If a student does not have their own computer, please contact the instructor as soon as possible so that I can arrange a loaner with Technology Services. Please also contact me if you face any other technical issues during the semester and I will do my best to help/work with you to find a solution.

Recommended Materials

As we will be spending a lot of time playing video games in this course, and I am assuming the majority of you will be playing these games on your own Mac or PC, I *highly* recommend purchasing both a mouse and a game controller. Either can be obtained relatively inexpensively. Having more than just a touch pad will make your life easier this term.

I also recommend acquiring a folder dedicated exclusively to this course so that students can organize printouts of the readings. Students may also want to set aside roughly ten dollars for printing costs if they go beyond their allotted quota. Students who have any difficulty obtaining any of the print texts for this course should contact me as early as possible in the semester.

Prerequisites

The successful completion of ENGL 110 College Writing and ENGL 190 Introduction to Textual Analysis are strongly recommended.

Note on Class Meetings

Per Hartwick College's current policies, participants will wear face coverings in the classroom; this policy may be revised when appropriate. See below for further policies.

Catalog Description

This course will introduce students to the field of critical game studies. Participants will play a variety of video games and learn how to critically engage these unique media objects. The course will also provide historical, cultural, social, political, and economic contexts for the study of video games. Course readings will familiarize students with theoretical and methodological debates in game studies and ask students to analyze games and gaming culture with regard to issues of race, class, gender, and sexuality. Prior completion of ENGL 190 Introduction to Textual Analysis is highly recommended.

Course Description

Over the past forty years, video games have become a dominant form of global cultural production. Individual titles now gross billions of dollars, smartphones have made casual gaming nearly ubiquitous, and the video game industry is now bigger than sports and movies *combined*.³ Video games inform a variety of other arenas as well, including business, education, health, social media, and the military. And yet many still do not consider video games worthy of significant attention. The emergence of serious independent video games over the past fifteen years, however, alongside a renaissance in the academic field of game studies have firmly

³ Williams, Jordan. "Video Game Industry Bigger than Sports, Movies Combined: Report." *The Hill*, 23 Dec. 2020, <https://thehill.com/blogs/in-the-know/in-the-know/531479-video-game-industry-bigger-than-sports-movies-combined-report>.

established the video game as an important object of humanistic inquiry. This course will introduce students to the field of critical game studies. We will play a variety of games and learn how to engage critically these unique media objects. The course will also provide historical, cultural, social, political, and economic contexts for the study of video games, and will explore a variety of theoretical and methodological approaches for critically playing and analyzing them. We will think about why we should study video games, read theoretical reflections on medium specificity and the nature of play, think about issues of race, class, gender, and sexuality in games and gaming culture, and explore the relationship between video games and the political and economic realities of the early twenty-first century. As video games become one of the more visible and important forms of cultural production, it has become essential to develop a gamic literacy and a critical vocabulary for understanding how and why they make meaning, how and why they are such a powerful force in the media landscape of contemporaneity.

Course Requirements and Assignments

Texts—Students will be required to have read and be prepared to discuss the assigned texts for each class meeting. This also entails that students bring the texts to class, whether the book or *printouts* of the PDFs from D2L. Additional readings for the course (see below) can be found under the “Readings” section of D2L and then under a folder corresponding to the date by which given texts should be read. (I recommend downloading and printing all the readings out at the beginning of the semester so they’re easily accessible when you’re busier later in the semester.) Do not let the content of this course or common preconceptions about video games fool you (i.e., that we’re just going to be playing games . . .): this course asks students to read *quite* a bit and *very* carefully. Our meetings and discussions will depend upon the rigorous, intelligent, and frequent involvement of every participant of the class, and this involvement is not possible if students do not come to class prepared. All students must obtain the edition of the texts specified above. Unless individual arrangements are made with the instructor, electronic versions of the texts will not be permitted. Students should expect to read between 75 and 125 pages per week.

Video Games—Students will be required to have substantially played each of the assigned video games for each class meeting. Compared to many contemporary video games, most of the games in this course are relatively short and can be completed in under four hours (sometimes much less, sometimes a bit more). As some of the games are difficult, and students’ skills may vary, it is not expected that every student will finish every game. With that consideration, students are expected to play each game for (roughly) at least 2–3 hours before each scheduled class meeting (some, like *Mountain*, may require very little play time at all), with more time devoted to the games that students choose to write about. If a game is assigned for multiple weeks (e.g., *World of Warcraft*), students should expect to spend at least 4–6 hours each week with that game.

Papers—Students will be asked to write three short 2-page papers, two essays of 4–6 pages, and a final paper of 7–10 pages during the course of the semester. All papers should be proofread and polished. They should be typed, double-spaced, in 12-point Times New Roman font, with one-inch margins, and should accord to MLA guidelines for citation and format.⁴ Papers will not be

⁴ I urge students to consult their *MLA Handbook* (2021) when formatting their works cited pages—a book required for this course—as EndNote, Microsoft Word, or other citation software is almost always incorrect. Students should also note that this syllabus correctly cites each course text in MLA format either above or below, including the games.

accepted late unless students ask for an extension *prior* to a paper's due date. Students who do not follow directions or fail to meet the basic requirements of an assignment—e.g., not meeting the page requirement,⁵ failing to format a paper correctly, or failing to upload a paper to D2L—will automatically cost that student a *minimum* of 5% of their assignment grade (so B+ to B-, B to C+/B-, etc.). I will primarily assess papers on *the quality of their idea* and *the strength of their argument*. Due dates for these papers are below. The assignments with rubrics will follow. All papers must be handed in as hard copies in class *and* submitted on D2L as .doc or .docx files. There will be a link under “Assignments” to electronically upload your papers.

Blog—Because some of the central questions of this course revolve around the relationship between technology and culture, and the majority of our texts and games are contemporary and digitally inflected, the class will be keeping a collective blog in order to put students' writing in conversation. Each student will write four graded blog posts and comment on other students' posts, which will count for ten percent of a student's grade. (Required blog posts that do not meet the requirements of a particular assignment [for example, not meeting the minimum word requirement], will also lose as least 5% of the assignment grade.) There will also be five percent of a student's grade that will be assessed holistically based on how much a student participates on the blog (that is, other posts and comments) *beyond* the required four posts and eight required comments. Additional posts and comments will not be accepted after the final class meeting. Students will receive an email from me through Wordpress.com inviting them to write for the blog in the first week of class. Students should be signed up and ready to participate by Friday, February 11, 2022 (and their participation grade will be negatively affected for each day beyond that that they are not signed up). See the “Blog Assignment” for more specific details. The blog can be found at: <https://engl352spring2022.wordpress.com/>.

Participation—As we will critically read texts, play games, and discuss each other's work in this class, student participation is crucial to our work. Though I will occasionally lecture, the class is a collective inquiry into the subject matter and class time will primarily consist of discussions that privilege students' thinking, reading, writing, and game playing. As such, the course requires the input of all its participants and your attendance is a necessity. *More than three absences will negatively affect your grade, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. Students who are marked absent for more than six total classes will automatically fail the course.*

That said, I understand that it is possible that a student may miss significant class time due to illness, a positive COVID-19 test, or other unforeseen circumstances. In such cases, as with cases of serious illness or other unforeseen events prior to the appearance of COVID-19, it is each individual student's responsibility to communicate with me regarding any issues they might have attending or doing the work of the course. If a student communicates with me about legitimate issues that may cause them to miss class time, I will do my best to work with them to make sure that they have the opportunity to succeed.

⁵ 4–6 pages means that the paper must be *at least 4 full pages* (i.e., not 3 ½ or 3 ¾ pages). Students will not be penalized for going over the page requirement (within reason).

Flexibility and Course Modality

As there is again a large amount of uncertainty heading into yet another pandemic semester, and I can foresee any number of challenging circumstances that you or I might face, I reserve the right to be flexible in my policies concerning late work, attendance (as immediately above), and other policies (though students should not expect such flexibility without communicating with me). This course will be delivered exclusively via in-person, face-to-face instruction, and there is currently no option to attend class remotely. If the College's policies change or circumstances necessitate a shift in the modality of the course (to online, hybrid, etc.), changes in the course and its policies may be necessary. Let me assure you of two things. First, I will be sure to notify you of any changes to the class or the syllabus in a timely fashion. Second, I am willing to work with you and to be understanding regarding whatever may come up in your life as long as you are in communication with me regarding your attendance and your work in the course.

Grading

Participation: 15%

Short Papers: 10%

Blog Posts: 10%

Blog Participation: 5%

Essay 1: 10%

Essay 2: 15%

Final Essay: 35%

Classroom Etiquette

There continue to be many complex issues facing our community this semester. To make life a little easier for everyone and to create a solid logistical foundation that will ensure a positive learning environment for each participant—especially in a class with so many technical demands—students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student’s participation grade.

Texts—Students who do not have their text in class, including the *printouts* of the PDFs from D2L, will be marked absent (whether I draw attention to it or not).

Lateness—I give crucial information and reminders about the course at the beginning of class, so being late is not only disruptive but means that students may miss information that is important to their success. Students who are frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so. During my sixteen years of teaching in higher education, I have found that, unsurprisingly, students who take notes in class perform better than students who do not.

Laptops, Phones, Tablets—As we will be playing games together *frequently*, students should have laptops in class every day. That said, unless we are actively playing a game *together*, anyone observed using their mobile phone or another digital device during class, whether I draw attention to it or not, will be marked absent for the day. (I will be sure to let you know when laptops are “okay,” indeed *required*.) That said, the use of laptops or tablets outside of gameplay may be permitted if individual arrangements are made with the instructor early in the term.

Leaving Class—Ideally, students will not have to leave class and we will have a break every day. But students should feel free to get up without my permission as long as they do so unobtrusively. If an individual student makes a habit of leaving, however, I will have a conversation with them about disrupting class. If they continue leaving after this conversation, they will be marked absent each time they leave regardless of circumstance. If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Preparation—I cannot stress this enough: one of the most fundamental ways of succeeding in this class is, quite simply, *reading the assigned text* (and playing the assigned game). If it is clear that a student is not prepared or has not done the assigned reading, they will be marked absent.

Participation—Students should be prepared to participate throughout the class. I will frequently call on students even if they have not raised their hand.

Technical Difficulties—As we will be using technology extensively, I expect that students will occasionally face technical difficulties that may make them unable to participate in class activities. To limit such issues, students should consult the calendar below and be prepared to play each game by the day it appears on the calendar. Because this is a large class, I may be unable to pause class or help a student with technical issues, and indeed, I will undoubtedly have technical difficulties of my own, and so I encourage students’ patience and understanding.

FlightPath

The Hartwick Flightpath is a student-centered program that is flexible and adaptable to support your pathway to graduation and to prepare you for what lies ahead. By the time you graduate from Hartwick, you will have a suite of skills and experiences that tie together the breadth of your Hartwick education and highlights your accomplishments. This course supports the development of student educational outcomes in the following way(s): it fulfills FlightPath General Education Outcomes 2, 4, and 6, counts as a 300-level Writing Designated course (WD), and is a possible elective in the English Major (this course also fulfills the Liberal Arts in Practice requirement for Experiential Learning [EL] and counts as a WL3 course for junior and senior students).

College COVID-19 Policy

As the COVID-19 pandemic continues to evolve, circumstances may necessitate adjustments to instruction, such as shifts in mode of instruction (to remote or hybrid), classroom capacity limits, or indoor mask requirements. Updates will be provided on the College website (<https://www.hartwick.edu/about-us/covid-19-updates/>). Instructors will communicate with students about any specific adjustments that are being made to their courses, such as modality of instruction, expectations for participation, and any changes to assigned work; students should check their Hartwick email accounts frequently for information from their instructors.

Plagiarism and Academic Dishonesty

Plagiarism will not be tolerated. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. Plagiarism could also result in more serious action, including a student failing the class and being suspended from the College. *Plagiarism includes: lack of proper citations when quoting from someone else's work, representing someone else's work as your own, and knowingly allowing one's work to be submitted by someone else.* Violations of Hartwick's Academic Honesty policy are not limited to plagiarism, so students should familiarize themselves with it at: <https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

Academic Adjustments and/or Modifications

Students must present me with an updated Academic Plan Letter for the Spring 2022 semester in order to be eligible for academic adjustments. Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services, at sanfordl@hartwick.edu or AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the fifth floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible. Please reach out to the instructor with any other concerns you might have about the course, including accessing course texts.

The Writing Center

Located in Clark Hall 230, the Writing Center offers events, courses, and one-on-one tutorials for students. Tutors can help you with your writing for classes or any writing project, and can teach you strategies for organizing, editing, and revising your writing. You can meet with a tutor once or regularly over the course of the semester; the Writing Center will also respond to queries via email. In some cases, I may send you to the Writing Center for help on a particular problem; otherwise, you can seek assistance on your own. Their services are free. You can browse the services at <https://www.hartwick.edu/academics/student-services/writing-center/>, or make an appointment by emailing wcenter@hartwick.edu or calling (607) 431-4910.

E-mail Communication Policy

Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Health and Success

Success in this course depends heavily on your personal health and wellbeing. Recognize that stress is an expected part of the college experience, and it often can be compounded by unexpected setbacks or life changes outside the

classroom. Your other instructors and I strongly encourage you to reframe challenges as an unavoidable pathway to success. Reflect on your role in taking care of yourself throughout the term, before the demands of exams and projects reach their peak. Please feel free to reach out to me about any difficulty you may be having that may impact your performance in this course as soon as it occurs and before it becomes unmanageable. In addition to your academic advisor, I strongly encourage you to contact the other support services on campus that stand ready to assist you. The Counseling Center is available to help with these issues and may be reached by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu. Counseling services are *free of charge* and confidential. Fifty-Fifty, a peer counseling service, is also available if you are more comfortable talking with a fellow student who has been trained to offer information and support in a safe, non-judgmental atmosphere. To reach Fifty-Fifty, call (607) 431-5050 or email fiftyfifty@hartwick.edu.

Sexual Misconduct and Title IX Reporting

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual-/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator, Michael Arno, at titleix@hartwick.edu or (607) 431-4293. Online reporting and policy information is available at <http://www.hartwick.edu/titleix>. If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling: (607) 431-4120; or Opportunities for Otsego's Violence Intervention Program: (607) 432-4855. All other employees of the College are required to report incidents of sexual misconduct to the Title IX Coordinator so that support and resources can be provided for all parties.

Statement on Classroom Recording

To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar⁶

See *endnotes* below for any game with a note next to it: that means there might be specific steps to download the game or a website you have to visit in order to play it. All course links are also available on the blog: <https://engl352spring2022.wordpress.com/>. Games without endnotes are available for download on Steam. Readings with notes are on D2L; readings without notes are in the required books for the course.

With the exception of World of Warcraft, any game it says “in class” after, please make sure to have your laptop in class that day with the game already installed so that we can play it together; we will begin the game that day and you are not expected to play it prior to class (in fact, I would ask that you don’t, so that we can all start together). If it doesn’t say “in class” next to a game, you are expected to already have played the game for at least 2–3 hours prior to each class we are covering it (so, for example, you should play Braid for at least 2–3 hours before class on 3.3 and then for at least another 2–3 hours before class on 3.8).

WEEK 1: INTRODUCTIONS

2.8 Syllabus
Introductions
Ice-Breakers

2.10 Johan Huizinga, “Nature and Significance of Play as a Cultural Phenomenon”¹
*Passage*²
*Dys4ia*³
There’s a glitch in *Dys4ia*; finish it by watching it here:
https://www.youtube.com/watch?v=y8x9hjGBY7c&ab_channel=Moniboni
*Hair Nah*⁴

WEEK 2: PLAY, GAMES, AND MEDIA SPECIFICITY

2.15 **Blog Post 1 Due**
Roger Caillois, “The Definition of Play” and “The Classification of Games”⁵
Katie Salen and Eric Zimmerman, “Defining Games”⁶
Portal (in class)

2.17 **Two Comments on Blog Due**
Marshall McLuhan, “The Medium Is the Message”⁷
Portal

WEEK 3: EVOLUTION OF VIDEO GAME CRITICISM: WHY STUDY VIDEO GAMES?

2.22 **Short Paper 1 Due**
Roger Ebert, “Why Did the Chicken Cross Genders?”⁸ and “Video Games Can Never Be Art”⁹
Charles Bernstein, “Play It Again, Pac-Man”¹⁰

⁶ Please note that additional readings or handouts may be assigned when appropriate and that the schedule is subject to change. For ease with citation, bibliographic endnotes to the readings available on D2L (anything with an endnote rather than page numbers) have been provided below in MLA style.

Between (in class)¹¹

- 2.24 Mark J. P. Wolf and Bernard Perron, introduction to *The Video Game Theory Reader*¹²
Patrick Jagoda, “Videogame Criticism and Games in the Twenty-First Century”¹³
Read excerpt from 8th ed. of the *MLA Handbook*¹⁴
Bradley J. Fest, “Formatting a Paper in MLA Style”¹⁵
Bring to class: *MLA Handbook*, 9th ed.
Workshop Short Paper 1

WEEK 4: APPROACHES TO VIDEO GAMES I: NARRATOLOGY V. LUDOLOGY

- 3.1 **Blog Post 2 Due**
Janet Murray, “From Game-Story to Cyberdrama”¹⁶
Jesper Juul, “Games Telling Stories?”¹⁷
Between
- 3.3 **Two Comments on Blog Due**
Espen Aarseth, “Genre Trouble”¹⁸
Henry Jenkins, “Game Design as Narrative Architecture”¹⁹
Braid

Week 5: APPROACHES TO VIDEO GAMES II: PROCEDURALISM

- 3.8 **Short Paper 2 Due**
Ian Bogost, selections from *How to Do Things with Videogames*²⁰ and “Can the Other
Come Out and Play”²¹
Braid
- 3.10 Ian Bogost, “Procedural Rhetoric”²² and “The Abyss between the Human and the
Alpine”²³
Mountain (let the game run for at least 15 mins.)
Bring to class: *MLA Handbook*, 9th ed.
Workshop Short Paper 2

WEEK 6: APPROACHES TO VIDEO GAMES III: ACTION

- 3.15 **Essay 1 Due**
*World of Warcraft*²⁴ (in class; follow directions on “Instructions for Installing *World of
Warcraft: Burning Crusade Classic*” prior to class)
- 3.17 Alexander R. Galloway, *Gaming* (pp. 1–69)
World of Warcraft

WEEK 7: MASSIVELY MULTIPLAYER GAMES I: SURVEILLANCE, DISCIPLINE, AND ACTION (Continued)

- 3.22 Michel Foucault, “Panopticism”²⁵
Bring to class: *MLA Handbook*, 9th ed.
Workshop Essay 1
World of Warcraft

- 3.24 Alexander R. Galloway, *Gaming* (pp. 70–126)
World of Warcraft (in class; Battlegrounds: be at level 10–19 [don't go over]; have your character in the library in Stormwind Keep by the beginning of class)
- 3.29 No Class, Spring Break
- 3.31 No Class, Spring Break

WEEK 8: MASSIVELY MULTIPLAYER GAMES II: CONTROL AND IDENTITY

- 4.5 Gilles Deleuze, "Postscript on Control Societies"²⁶
Alexander R. Galloway, selections from *Protocol*²⁷
World of Warcraft
- 4.7 Hilde G. Corneliussen, "World of Warcraft as a Playground for Feminism" (*WoW Reader*, pp. 63–86)
Jessica Langer, "The Familiar and the Foreign" (*WoW Reader*, pp. 87–108)
World of Warcraft (in class; Dungeons: bet at level 15–29 [don't go over]; make sure you have found the Flight Master in Westfall [Sentinel Hill]; have your character in Stormwind or, optimally, Sentinel Hill by the beginning of class)

WEEK 9: MASSIVELY MULTIPLAYER GAMES III: PLAYING LABOR

- 4.12 **Blog Post 3 Due**
Lisa Nakamura, "Don't Hate the Player, Hate the Game"²⁸
Scott Rettberg, "Corporate Ideology in *World of Warcraft*" (*WoW Reader*, pp. 19–38)
World of Warcraft
- 4.14 **Two Comments on Blog Due**
David Golumbia, "Games without Play"²⁹
Alexander R. Galloway, "*Warcraft* and Utopia"³⁰ and "We Are the Gold Farmers"³¹
World of Warcraft (in class; Arena tournament: be at level 20–29 [don't go over]; have your character in the library in Stormwind Keep by the beginning of class)
—**Make sure to deposit all your gold into guild bank by the end of your subscription (4.14 or 4.15) to be eligible for extra credit opportunity.**

WEEK 10: #GAMERGATE AND SERIOUS GAMES I: GENDER AND SEXUALITY

- 4.19 **Essay 2 Due**
Nick Wingfield, "Feminist Critics of Video Games Facing Threats in 'GamerGate' Campaign"³²
Jennifer Justice, "Stop Me If You've Heard This One . . ."³³
Anita Sarkeesian, "Damsel in Distress (Part 1)"³⁴ (watch in class)
Amanda Knox, "Anita Sarkeesian on Gamergate and Sexism"³⁵ (watch in class;
CW: screenshots of violent, abusive, and misogynist language)
Gone Home (in class)
- 4.21 Leigh Alexander, "'Gamers' Don't Have to Be Your Audience. 'Gamers' Are Over"³⁶
Ian Williams, "Death to the Gamer"³⁷

Peter Frase, “Gamer’s Revanche”³⁸
Adrienne Massanari, “#Gamergate and The Fapping”³⁹
Gone Home

WEEK 11: SERIOUS GAMES II: GENDER, SEXUALITY, GLOBALIZATION, AND RESISTANCE

4.26 **Blog Post 4 Due**

Adrienne Shaw, “From *Custer’s Revenge* and *Mario* to *Fable* and *Fallout*”⁴⁰
Sunset (in class)

4.28 **Two Comments on Blog Due**

Nick Dyer-Witheford and Greig de Peuter, “Games of Multitude”⁴¹
Sunset

WEEK 12: SERIOUS GAMES III: FAILURE AND COUNTERGAMING

5.3 **Suggestions for Open Play Due to Blog (optional)**

Jesper Juul, *The Art of Failure* (pp. 1–67)
The Stanley Parable (in class)

5.5 Jesper Juul, *The Art of Failure* (pp. 69–124)
The Stanley Parable

Class vote on what to play/look at on Tuesday, 5.10

WEEK 13: GAMIFICATION AND METAPROCEDURALISM

5.10 **Short Paper 3 Due**

In-Class Group Workshop of Short Paper 3
Open Play (class decides what to play/look at for 2nd half of class)

5.12 Patrick Jagoda, “Gamification and Other Forms of Play”⁴²
Bradley J. Fest, “Metaproceduralism”⁴³ and “The Function of Videogame Criticism”⁴⁴

FINALS WEEK

5.19 **Final Paper Due by 12:00 p.m.**

Turn in hard copy of final paper to my mailbox on the 2nd floor of Clark Hall and upload to D2L as a .doc or .docx file

Endnotes

- ¹ Huizinga, Johan. "Nature and Significance of Play as a Cultural Phenomenon." 1938. *Homo Ludens: A Study of the Play Element in Culture*, translated by Johan Huizinga and R. F. C. Hull, Beacon, 1955, pp. 1–27.
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