

ENG 7800 | Special Studies Seminar | Section 101
**Keywords for
 Video Game Studies**
 Spring 2019 | Ohio University | Edmond Y. Chang

ENG 7800
 Section 101
 CN 14482
 Online Course
 Spring 2019
 Ohio University

Dr. Edmond Y. Chang
 331 Ellis Hall
 Virtual Office Hours
 by Appointment
change@ohio.edu



“You are in a maze
 of twisty passages,
 all alike.”
 —ZORK

“There’s a toxicity
 within gaming
 culture, and also in
 tech culture, that
 drives this misogynist
 hatred, this
 reactionary backlash
 against women who
 have anything to say,
 especially those who
 have critiques or who
 are feminists.
 There’s this huge
 drive to silence us,
 and if they can’t
 silence us, they try
 to discredit us in an
 effort to push us
 out.”
 --Anita Sarkeesian

ALEXANDER GALLOWAY in *Gaming: Essays on Algorithmic Culture* argues that play “is a symbolic action for larger issues in culture” and that video games “render social realities into playable form.” This online course offers an intensive survey of the key terms, questions, and theories of the interdisciplinary fields that make up “video game studies,” paying particular attention to recent debates, conversations, and texts, in order to address the critical, cultural, even pedagogical value of games. We will practice formal, textual, and “close playing” analyses of games from platform to representation, narrative to mechanics; we will explore a range of critical approaches including creative, ludic, rhetorical, feminist, queer, and cultural theories; finally, we will develop a working vocabulary for video game studies addressing keywords like *play, character, avatar, story, algorithm, fun, immersion, power, race, gender, sexuality, disability, environment*, and more. Texts may include Lisa Nakamura, Ian Bogost, James Paul Gee, Mary Flanagan, Adrienne Shaw, Alexander Galloway, Miguel Sicart, Bonnie Ruberg, William Gibson, Judith Halberstam, Kishonna L. Gray, Ernest Cline, Anna Anthropy, Jane McGonigal, Julian Dibbell, Tanya DePass, Evan Narcisse, and others. Game play will be required but previous gaming experience is not necessary.

A REQUIREMENT for this class is a well-developed curiosity about the world, about the culture we live in, and about the cultural productions we imagine, produce, and consume. In other words, this class is about reading, critiquing, and analyzing our culture through different texts and games. We will engage the techniques and practices of reading scholarship and playing games. We will identify and develop different ways to read different kinds of texts and understand and develop strategies, habits, and perspectives of reading, thinking, and writing. We will also close read and close play for analysis. And lastly, we will read, play, and deploy games as theory, as dramatizing the concerns, wonders, struggles, and politics of lived life and experience.

SPECIFICALLY, our course goals include:

- We will develop and demonstrate a familiarity with a range of texts, terms, and theories, engaging with video game studies.
- We will identify and articulate different ways to explore, close read, analyze, research, and write about digital games and theory.
- We will consider questions and intersections of race, gender, sexuality, ability, class, nation, culture, and power, particularly in digital games.
- We will use digital games and popular culture as vernacular theory to think, talk, write, and interrogate the world around us.
- We will deploy these texts and theories to inform and enhance scholarship, publication, presentations, and pedagogy.

WE WILL spend the semester asking and addressing difficult, challenging, and sometimes discomfiting ideas, questions, and topics, focusing on different identities, bodies, histories, desires, experiences, and even struggles and violences. Whether on the page, screen, on campus, or in the community, we

“Video games have an unmet potential to create complexity by letting people experience the world from different perspectives.”
 —James Paul Gee



Required
 Course Texts
 & Materials

- Bogost, *Persuasive Games*.
- Cline, *Ready Player One*.
- Flanagan, *Critical Play*.
- Galloway, *Gaming*.
- Gee, *What Video Games Have to Teach Us about Learning and Literacy*.
- Gibson, *Neuromancer*.
- Gray, *Race, Gender, and Deviance in Xbox Live*.
- Malkowski and Russworm, Eds., *Gaming Representation*.
- Ruberg and Shaw, Eds., *Queer Game Studies*.
- Shorter readings will be available via Blackboard.
- Selected games.
- Web access and an active Ohio University email account.



Course Requirements

- Presentation (20%)
- Précis Papers (20%)
- Research Proposal (10%)
- Final Project (20%)
- Class Participation (30%)

will explore and engage multiple perspectives, levels of familiarity with the material, and heady and heartfelt responses. In other words, our class will be a safe, respectful, but not necessarily comfortable space. While pushing boundaries and comfort zones are essential to critical thinking, making connections, and intellectual and personal freedom, see me with concerns and queries, for reasonable accommodations, and for further resources on campus.

Requirements & Grading

Your grade should not be the sole exigence or motivation for this class. It is the hope of the course that you walk away from class with something more. Find some pleasure and some edification and some knowledge from this class (or any class really) and success is usually not far behind. With that in mind, your grade will be a reflection of engagement, effort, close reading, critical thinking, writing, and participation.

Critical Theory & Pedagogy Presentation (20%)

You will be a required to sign up for an online teaching presentation. For the presentation, you will read the texts assigned for your week. Then, with the guidance of the instructor, you will select one key text to summarize and to generate a short lecture or activity, which provides a critical question or two to inspire discussion. This exercise asks you to think about online teaching, how to teach theoretical texts, and to demonstrate creative pedagogically practices. Presentations are 10-15 minutes, require a substantive discussion thread posted to Blackboard, and should engage multimodal pedagogy.

Précis Papers (20%)

The majority of the writing you will do for this class is in the form of short, analytical précis papers. These single-spaced, one-page writings serve as close readings of, analytical summaries of, and articulations of the main arguments and ideas of one of the week's theoretical texts. These responses are not personal reactions or applications of theory and will be graded on clarity, focus, coherence, and your ability to formulate concise detail. You will be required to generate a précis paper approximately every other week for a **total of 7**. See the response paper prompt for more details.

Project Proposal Memo (10%)

As part of your Final Project research and writing process, you must generate a 1-page research proposal in business memo format. You will also arrange for a conference with me to go over your proposal. Proposals will be graded for clarity, detail, completion, and manuscript format. Your proposal and conference must be completed at least 4 weeks prior to the end of the semester.

Final Project (20%)

By the end of the semester, you will complete a Final Project that integrates what you have read, explored, and written about in your papers and discussion threads, that draws on specific terms, concepts, or issues from our discussions, and that articulates the critical value of video game studies. The project asks you to make connections and to create an argument across different kinds of evidence and added research. Your final project can be a traditional research paper, a media production (which includes a substantive analytical component), or a hybrid of the two. Ideally, you will develop a project with the goal of publication (for a short-form journal or website), presentation at a conference (including abstract for submission), or production (such as a Twine game).

"The future is already here – it's just not very evenly distributed."
—William Gibson

"So, I created this hashtag, #INeedDiverseGames. I did it because I am tired of not seeing myself in the games I have spent many years playing...There is more to do in a game, there is more to tell in a game than the same recycled, boring stories over and over."
—Tanya DePass

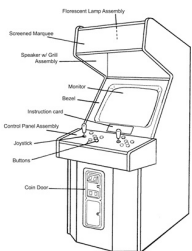


"Video games are an expressive medium. They represent how real and imagined systems work. They invite players to interact with those systems and form judgments about them. As part of the ongoing process of understanding this medium...we must strive to understand how to construct and critique the representations of our world in videogame form."
—Ian Bogost

"Our approach to making games is to find the fun first and then use the technology to enhance the fun."
—Sid Meier

Participation and Preparedness (30%)

Preparedness and participation forms a large component of your final grade. It is essential that you prepare for class, attend class, and participate. Missing class may seriously compromise your ability to do well in this class. Moreover, negative participation will hurt your participation grade. Participation is determined by 1) your **respectful** presence in class and interactions with me and others, 2) your **willingness** to discuss, comment, and ask questions, 3) your **preparation** for class, which includes bringing required materials to class and doing all of the assigned reading for class, 4) your **engagement** and **collaboration** in group work, presentations, office hours, and course events, and 5) your care and use of the class *Blackboard*—henceforth called the “class blog”—bookmark the address, check and comment regularly, once or twice a week, and think of the blog as an extension of class: https://blackboard.ohio.edu/webapps/blackboard/execute/courseMain?course_id=506594_1



Précis Paper Formatting

- 1) 1” margins top, bottom, left, and right on each page.
- 2) Single-spaced block header with your name, date, course, my name. For example:
Student Name
ENG 7800
January 14, 2019
Chang
- 3) Précis (week number and title (e.g. Week #1: Alexander Galloway).
- 4) Response papers are single-spaced, standard indented paragraphing, no page numbers.
- 5) Standard Times Roman Font, 12 point only.
- 6) Correct MLA citation and bibliographic format. Bibliography if necessary.

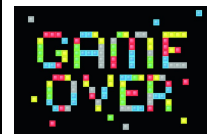
Guidelines for Online Discussion

Students are expected to conduct themselves on Blackboard, via email and chat, and in the course in compliance with the OU’s Student Code of Conduct. Consider the class blog, email, chat, and any other communication as if you were in a face-to-face classroom: the rhetorical, cultural, and social context should dictate what you say, how you say it, and why you say it. In other words, do not do anything you would not do in person: be respectful, patient, professional, open, and generous even as we engage differences in beliefs, opinions, perspectives, and approaches. Please bring any communications you believe to be in violation of this class policy to my attention. Active interaction with me, your peers, and the class materials is essential to success in this online course, paying particular attention to the following:

- Students are expected to participate in all graded or required discussions. While there is great flexibility in online courses, this is **not** a self-paced course. Minimum, satisfactory engagement with Blackboard is about 3-4 hours a week.
- Unless indicated otherwise, please complete the readings and view other instructional materials for each week (i.e. episodes, lectures) before participating in the discussion board.
- You are required to participate in Blackboard discussions at least 6-8 times each week (all episode discussions, required tasks, and any two other threads), with your first posts due no later than Wednesday evening and your second set of posts by Saturday evening. Outstanding participation includes additional contributions to lecture and assignment threads, blogging points, and even online office hours.
- Read your posts carefully before submitting them. Keep in mind tone, formality, audience, and language. Challenging the ideas held by others is an integral aspect of critical thinking and the academic process. Please word your responses carefully, and recognize that others are expected to respond and even challenge your ideas.
- In other words, no hate, no spam, no flame, no fluff.

Assignment Format

All papers must be typed or produced on a word processor. All documents should be saved in Microsoft Word format (or if necessary Rich Text Format). All papers must follow the manuscript format outlined by the assignment. Unless instructed otherwise, **all papers must use MLA citation and documentation conventions**. All papers must be neatly printed (in black), stapled in the top, left-hand corner if necessary, and should not be three-hole punched. Papers that do not follow these format guidelines will not be



Late Assignments

All assignments must be done completely and turned in on time. Late assignments will be penalized half a grade for every day that they are late. So, if your essay is late by one day and you received a B- for your work, then your final grade would be a C+. Moreover, I will not comment on late work. However, you still need to complete late work or you will receive a zero. If you miss class on the due date of a paper, you must notify me and make arrangements to get the paper to me as soon as possible. **Unless previously arranged, I DO NOT accept assignments via email.** Remember that a paper has not been officially handed in until it is in my hands. Never turning anything in late is always the best policy.

accepted. They will be returned unread to you. Papers will be regarded as late until they are resubmitted in the proper format. **Always make a backup copy of every paper you turn in**, lest you be one of the unhappy people whose paper is eaten by the computer. You may even want to take the precaution of e-mailing your paper to yourself as an attachment during the drafting process and certainly before you exit the document and leave the computer. Or you may want to invest in cloud-based file storage like OneDrive (which all OU students have already have access) or DropBox.

Evaluation Rubric

Over the course of the quarter, your assignments will receive feedback and comments that will identify what you are doing well and what still needs improvement. Your grades assess your fulfillment of the assignment, the quality of work, detail, analysis, and argumentation, overall effort, and finally, style, polish, and risk taking. Consider the following evaluation rubric as signposts or a kind of legend to your progress and evaluation:

- **Outstanding (A/A+)**: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course or assignment goal(s), including some appropriate risk-taking and/or creativity.
- **Strong (B+/A-)**: Offers a proficient demonstration of the trait(s) associated with the course or assignment goal(s), which could be further enhanced with revision, additional support, and creativity.
- **Good (B-/B)**: Effectively demonstrates the trait(s) associate with the course or assignment goal(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).
- **Acceptable (C/C+)**: Minimally meets the basic course or assignment requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.
- **Inadequate (D/D+)**: Does not meet the course or assignment requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.



Online Instruction and Finding Help

My role in the course, as with any course, is to frame the goals and intellectual conversations of the class, to scaffold readings, assignments, and other tasks, to mentor and moderate projects and discussions, and to assess and grade your work. Given the online nature of the class, I will do my best to engage each and every one of you and the class as a whole in the following ways:

- Short videos or "lecturettes," which first let you see a real "live" person who is professing as professor to the class, and second, are meant to be explanatory, clarifying, and hopefully, interesting.
- Curating blogging points, assignment Q&A, and other discussions, which will complement and supplement your posts and responses.
- Providing regular check-ins via email, blog posts, and online conferences. I will be available electronically by email, course blog, and virtual office hours. Email and the blog are the best means of contacting me. I will do my best to answer your emails and blog posts, usually **within twenty-four hours**.
- Holding virtual office hours via Google chat (or some other tool) twice a week; virtual office hours are posted in the sidebar. Please note that group chat is public to the entire class and allows for group discussions. If you would like to converse with me individually, you can use Google Talk (**nickname: EDagogy**). If you are not able to attend virtual office hours, email me your availability to set up an appointment, and I will do my best to accommodate your schedule. Otherwise, if you see that I

Contact Ed

Office:
331 Ellis Hall
Office Hours:
online by
appointment

E-mail:
change@ohio.edu
Google Talk:
EDagogy

am logged in to chat, during reasonable hours, you are more than welcome to discuss the class or ask questions. Please, when you initiate an IM conversation for the first time, please identify yourself to me; also, be **patient** because my responses may not be immediate.

If you are local, you can find additional writing and academic help at the Graduate Writing and Research Center (GWRC) on campus, a good resource for this class and other classes. The GWRC is located on the third floor of Alden Library in Room 309. See <https://www.ohio.edu/graduate/graduate-writing-and-research-center> to make an appointment and for more information. Further resources, both on- and off-campus can be found on the Links page of the course website:

<http://www.edmondchang.com/courses/7800/links.html>

Academic Integrity

All students are required to uphold the highest academic standards. Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing—as long as you cite them. Many students do not have a clear understanding of what constitutes plagiarism, so feel free to ask questions at any time. For our class, plagiarism includes:

- a student failing to cite sources of ideas
- a student failing to cite sources of paraphrased material
- a student failing to cite sources of specific language and/or passages
- a student submitting someone else's work as his or her own
- a student submitting his or her own work produced for another class

If you have any doubt about how to cite or acknowledge another's writing, please talk to me. Any plagiarism or academic dishonesty will result in failure of an assignment or of this course. It is always better to be safe than sorry. Please review the Ohio University's Academic Misconduct page at <https://www.ohio.edu/communitystandards/academic/students.cfm>.

Accommodations

Any student who feels they may need an accommodation based on the impact of a disability should see me or contact me **in the first week of class** to discuss their specific needs and provide written documentation from Student Accessibility Services. If you are not yet registered as a student with a disability, please contact Student Accessibility Services at 740-593-2620 or visit the SAS office in 348 Baker University Center. The SAS website is: <https://www.ohio.edu/uc/sas/index.cfm>.

Harassment, Discrimination, and Sexual Misconduct

Ohio University and this course are committed to a safe, supportive, and inclusive learning environment. Title IX makes clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and support applied to offenses against other protected categories such as race, national origin, and so on. As your instructor, I am a mandatory reporter and am required by law to share with the University any information regarding sexual misconduct or information about a crime that may have occurred on campus. For more information about policies and resources or confidential reporting options, see the Office of University Equity and Civil Rights Compliance: <https://www.ohio.edu/equity-civil-rights/> or the Division of Student Affairs page on Student Conduct & Community Standards:

<https://www.ohio.edu/communitystandards/process/sexualassault.cfm>.

"Reality is broken.
Game designers can
fix it."
—Jane McGonigal



"My imagination
makes me human and
makes me a fool; it
gives me all the
world and exiles me
from it."
—Ursula K. Le Guin

"The idea that kids
can play video games
like *Grand Theft
Auto* or any video
game is amazing.
The video games are
one step before a
whole other virtual
universe."
—Vin Diesel

syl-la-bus: *n* 1: a summary outline of a discourse, treatise, or course of study or of examination requirements 2: subject to change

Chang | ENG 7800 | Spring 2019 | Ohio University | Online

1/14
First Day of Classes

January						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Mon 1/21 Martin
Luther King, Jr. Day
Holiday

Week 1: January 14-18: CLOSE PLAYING

Introduction to the Course

Gee, *What Video Games Have to Teach Us about Literacy* (2003)

Chang, "Close Playing, a Meditation on Teaching (with) Video Games"

<http://www.edmondchang.com/2010/11/11/close-playing-a-meditation/>

Steinkuehler, "Why Game (Culture) Studies Now?"

Play:

ImmorTall (2010): <http://pgstudios.org/games.php?g=2>

Week 2: January 21-25: IMMERSION/INTERACTIVITY

Digital Nation (2010, film)

Barlow, "A Declaration of the Independence of Cyberspace"

Prensky, "Digital Natives, Digital Immigrants"

Salen and Zimmerman, "The Immersive Fallacy," *Rules of Play*

Chen, "Flow in Games"

McPherson, "Digital," *Keywords*

Leaver, "Interactivity," *Keywords*

Play:

fIOW (2006): <http://interactive.usc.edu/projects/cloud/flowing/>

Week 3: January 28-February 1: GAMER

Gibson, *Neuromancer* (1982)

Shaw, "Circles, Charmed and Magic: Queering Game Studies"

Fernbach, "The Fetishization of Masculinity in Science Fiction: The Cyborg and the Console Cowboy"

Week 4: February 4-8: GAME

Galloway, *Gaming: Essays on Algorithmic Culture* (2006)

Anthropy, "The Problem with Videogames"

Steinkuehler, "The Mangle of Play"

Play:

Papers, Please (2013): <http://papersplea.se/>

Week 5: February 11-15: TEXT

Jones, *The Meaning of Video Games* (2008, excerpts)

Salter, "Building Interactive Stories"

Frasca, "Ludologists Love Stories, Too"

Dibbell, "A Rape in Cyberspace"

Play:

LambdaMOO (1991):

http://www.cc.gatech.edu/classes/cs8113e_99_winter/lambda.html

"My Body—a Wunderkammer" (1997):

http://collection.eliterature.org/1/works/jackson_my_body_a_wunderkammer.html

Week 6: February 18-22: RHETORIC

Bogost, *Persuasive Games* (2007)

Parkin, "Zoe Quinn's *Depression Quest*"

<https://www.newyorker.com/tech/elements/zoe-quinns-depression-quest>

Orland, "What *Depression Quest* Taught Me About Dealing with Mental Illness"

<http://arstechnica.com/gaming/2014/08/what-depression-quest-taught-me-about-dealing-with-mental-illness/>

Play:

Depression Quest (2013): <http://www.depressionquest.com/>

Week 1 or 2 Précis
Paper is
recommended.

February						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

Week 5 or 2 Précis
Paper is
recommended.

March						
S	M	T	W	T	F	S
						1
2						
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Week 7: February 25-March 1: PLAY

Flanagan, *Critical Play* (2009)
 Sicart, *The Ethics of Computer Games* (2009, excerpts)
 Consalvo, "There is No Magic Circle"
 Payne, "Play," *Keywords*

Play:

Unmanned (2012): <http://unmanned.molleindustria.org/>

Week 8: March 4-8: IDENTIFICATION/REPRESENTATION

Malkowski & Russworm, *Gaming Representation* (2017)
 D'Anastasio, "Why Video Games Can't Teach You Empathy"
https://motherboard.vice.com/en_us/article/mgbwpv/empathy-games-dont-exist

Georgiou, "Identity," *Keywords*
 Henderson, "Representation," *Keywords*

Play:

Dys4ia (2012): <https://jayisgames.com/games/dys4ia/>

Week 9: March 11-15: LARP

Darkon (2006, film)
 Martin, et al., "Epic Glory and Manhood Acts in Fantasy Role-Playing"
 Brown, "The Trouble with Gender in Larp"
<http://analoggamestudies.org/2015/09/the-trouble-with-gender-in-larp/>
 Stark, "Race in Larp: Some Initial Musings"
<http://leavingmundania.com/2014/01/30/race-in-larp-initial-musings/>
 Upkins, "Going Medieval"
<http://thenerdsofcolor.org/2016/02/11/going-medieval/>
 Graham, "Finding Your Way as a Queer LARPer"
<https://killscreen.com/articles/finding-your-way-queer-larper/>

3/10-3/16
 Spring Recess

Week 10: March 18-22: GENDER

Gray, Voorhees, & Vossen, *Feminism in Play* (2018, excerpts)
 Taylor & Voorhees, *Masculinities in Play* (2018, excerpts)
 Shaw, "Introduction," *Gaming at the Edge*
 Nardi, "Gender," *My Life as a Night Elf Priest*
 Halberstam, "Gender," *Keywords*

Play:

Gone Home (2013): <http://www.gonehomegame.com/>

Week 10 or 11 Précis
 Paper is
 recommended.

Week 11: March 25-29: RACE

Gray, *Race, Gender, and Deviance in Xbox Live* (2014)
 Sisler, "Digital Arabs: Representation in Video Games"
 Higgin, "How I Use Leeroy Jenkins"
<http://www.tannerhiggin.com/how-i-use-leeroy-jenkins-to-teach-race-in-videogames/>
 Narcisse, "The Natural: The Trouble Portraying Blackness in Video Games"
<http://kotaku.com/the-natural-the-trouble-portraying-blackness-in-video-1736504384>
 Cole and DePass, "Black Skin Is Still A Radical Concept in Video Games"
https://waypoint.vice.com/en_us/article/78qpxd/black-skin-is-still-a-radical-concept-in-video-games
 Akil, "Warning: Pokemon GO is a Death Sentence If You Are a Black Man"
<https://medium.com/mobile-lifestyle/warning-pokemon-go-is-a-death-sentence-if-you-are-a-black-man-acacb4bdae7f>
 Ferguson, "Race," *Keywords*
 Gray, "Race," *Keywords*

Play:

QWOP (2008): <https://www.foddy.net/Athletics.html>
Border Crossing (2006):
<http://www.flashrolls.com/shooting-games/Border-Patrol-Flash-Game.htm>

Research Proposal
 Due

Week 12: April 1-5: BODIES

Nakamura, "Queer Female of Color: The Highest Difficulty Setting There Is? Gaming Rhetoric as Gender Capital"

<https://adanewmedia.org/2012/11/issue1-nakamura/>

Tourelle, "This New Video Game Helps You Understand What It's Like to Have Gender Dysphoria"

<https://www.pinknews.co.uk/2018/05/14/video-game-pink-white-or-blue-gender-dysphoria-transgender>

Hamilton, "BioWare Put A Lot Of Work Into *Dragon Age's* Trans Character"

<https://kotaku.com/bioware-put-a-lot-of-work-into-dragon-ages-trans-charac-1666924495>

Bierre, Chetwynd, Ellis, et al., "Game Not Over: Accessibility Issues in Video Games"

Sicart, "Queering the Controller"

<http://analoggamestudies.org/2017/07/queering-the-controller/>

Cherniavsky, "Body," *Keywords*

SLRP's "Trans 101" <https://srtp.org/resources/trans-101/>

Adams, Reiss, Serlin, "Disability," *Keywords*

Play:

That Dragon, Cancer (2016): <http://www.thatdragoncancer.com/>

Pink White or Blue (2018, demo):

<https://www.indiedb.com/games/pink-white-or-blue>

Week 13: April 8-12: GAMER REDUX

Cline, *Ready Player One* (2011)

Ready Player One (2018, film)

Condis, "Playing the Game of Literature"

Nakamura, "'It's a Nigger in Here! Kill the Nigger!' *User-Generated Media Campaigns Against Racism, Sexism, and Homophobia in Digital Games*"

Week 14: April 15-19: QUEER

Ruberg & Shaw, *Queer Game Studies* (2017)

Chang, "Love is in the Air: Queer (Im)Possibility and Straightwashing in *FrontierVille* and *World of Warcraft*"

Pow, "Reaching Toward Home: Software Interface as Queer Orientation in the Video Game *Curtain*."

Somerville, "Queer," *Keywords*

Play:

Curtain (2014): <https://dreamfeel.itch.io/curtain>

Coming Out Simulator (2014): <http://ncase.itch.io/coming-out-simulator-2014>

Week 15: April 22-26: FUTURE(S)

Gray & Leonard, *Wokegaming* (2018, excerpts)

Flood, "Playing Assassin's Creed 3 on the Pine Ridge Rez"

<https://killscreen.com/articles/playing-assassins-creed-lakota/>

Chang, "Games as Environmental Texts"

Clark & Kopas, "Queering Human-Game Relations"

<http://www.firstpersonscholar.com/queering-human-game-relations/>

Phillips, "Game Studies for Great Justice"

McGonigal, "Introduction," *Reality is Broken*

Week 16: April 29-May 3: Finals Week

April						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Final Project Due