

Course Outline

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Course	VISM-2003-301 Introduction to Games Studies
Delivery Method	Lecture
Term	2022 Fall
Credit Value	0.5
Meeting Times	Tuesday, 11:50am–2:50pm, Room 420, 205 Richmond St W (RHA)
Start / End Dates	September 7–December 6, 2022
Instructors	Andrew Bailey (https://canvascloud.ocadu.ca/about/sis_user_id:2303451) (abailey@ocadu.ca)
Office Hours	I am available to chat in person after our Tuesday classes or for one-on-one Teams meetings throughout the workday (10–5 pm EST) on Wednesdays. Whenever possible, please email me at least a day in advance to schedule an appointment.

Description

Games studies views games as complex objects, mapping the game "object," the player "subject" and the critical dialogue that delimits game space. This course explores games as cultural artifacts, arising from diverse cultural histories, landscapes and geographies, impacting and impacted by sub-cultures. Students will learn to analyse the mechanics, aesthetics and practices of games via varied analytical approaches addressing their textual, performative, socio-cultural, design and political contexts. As well, the course introduces students to tools and techniques to analyze the cultural impact of the videogame. Students with credit in VISM-2B15 may not take this course for credit.

Learning Outcomes

By the end of this course, students will be able to:

1. Study, discuss and play a wide range of videogames through the lens of several significant genres and subgenres of game studies scholarship including the status of videogames as art, the structure of game form, the human drive for play, and the videogame industry. Specific examples of videogame art and design practices along with the discussion of a wide variety of recent game studies texts will enable students to understand the different, often overlapping, contexts of videogames within contemporary culture.
2. Engage in an intensive writing schedule that develops the analytical approach necessary to understand the interdisciplinary nature of game studies.

Required Readings

You do not need to purchase a textbook for this course. All required readings will be freely available to download as PDFs and browser-based ebooks through the OCAD Library website. I will provide direct links to all readings within both the course outline and each of the weekly modules on the Canvas course page. You will need your OCADU login information to access most of these readings.

Supplies

Every week you will be assigned two games to either directly play or watch relevant Let's Play videos/Twitch streams of (depending on your preferences and access to gaming platforms). These games will always be freely available to legally play and, in most cases, available to access on multiple platforms. Additionally, for this course's assignments, you should be, whenever possible, aiming to directly play the videogame(s) that you are choosing to discuss and analyze. Any computer, console, mobile, or web-based game is an equally valid topic for these assignments. However, I also realize that some games can be quite expensive, which could pose a potential learning barrier for some students. To this point, I want to make it explicit that it is also completely acceptable to focus on Twitch streams, YouTube Let's Plays, videogame art documentation, or other forms of non-playable videogame culture as potential assignment topics as well.

Student Preparation / Workload Expectations

You can anticipate that studying and completing class will require at a minimum 2–3 hours of time outside of class per week for every hour of in class time per week.

Teaching & Learning Methods

Every week you will be expected to read the assigned readings, attend lectures (there will be asynchronous opportunities to catch up if you need to miss a lecture but attending in-person will always be the best option), play/watch the assigned games, engage synchronously or asynchronously in class discussions (see the "Academic Engagement" assignment description further on in this outline for more details), and complete any assignments that are due. All class resources will be made available through the Canvas course page. If you have any technical issues accessing any of the course content, please contact me as soon as possible.

Class Schedule

OCAD U has a twelve-class semester followed by a two-week assessment period for exams and critiques. Students must be available for the duration of this period.

September 13: INTRODUCING THE COURSE / WHAT IS GAME STUDIES?

***Optional Reading:**

Cullen, A.L.L., Scully-Blaker, R., Larson, I.R., Brewster, K., Aceae, R.R., & Dunkel, R. (2022) Game studies, futurity, and necessity (or the game studies regarded as still to come), *Critical Studies in Media Communication*, 39(3), 201-210, DOI: 10.1080/15295036.2022.2080845

September 20: DEFINING VIDEOGAMES AS GAMES

Assigned Readings:

Ruberg, B. (2017). Playing To Lose: The Queer Art of Failing at Video Games. In Malkowski, J., & Russworm, T. M. (Eds.). *Gaming Representation: Race, Gender, and Sexuality in Video Games* (pp. 197-211). Indiana University Press.

Sicart, M. (2013). A Tale of Two Games: Football and FIFA 12. In Consalvo, M., Mitgutsch, K., & Stein, A. (Eds.), *Sports Videogames*, (pp. 32-49), Taylor & Francis Group.

Partin, W. (13 Dec 2018). 'Artifact' Isn't a Game on Steam, It's Steam in a Game. *Waypoint/Vice*.
<https://www.vice.com/en/article/j5za97/artifact-isnt-a-game-on-steam-its-steam-in-a-game>

Game(s) of the Week:

Wizards of the Coast. *Magic the Gathering: Arena* (Windows, macOS, iOS, Android). Wizards of the Coast, Hasbro.

Psyonix. (2015). *Rocket League* (Windows, macOS, Switch, PS4/PS5, Xbox One/Series S/X). Psyonix.
 (*Note: It is also acceptable to play *Rocket League: Sideswipe* which is a newer Android/iOS version of the game.)

September 27: DEFINING VIDEOGAMES AS TEXTS

Assigned Readings:

Milligan, C.A., & Bohunicky, K. (2019). Reading, Writing, Lexigraphing: Active Passivity as Queer Play in Walking Simulators. *Press Start* 5(2), <https://press-start.gla.ac.uk/index.php/press-start/article/view/136>

Patterson, C.B. (2022). Making Queer Asiatic Worlds: Performance and Racial Interaction in North American Visual Novels. *American Literature*, 94 (1): 17–47. doi: <https://doi.org/10.1215/00029831-9696973>

Ong, A. (March 2022). Going In Alone. *Bullet Points Monthly*,
<https://bulletpointsmmonthly.com/2022/03/21/going-in-alone-elden-ring>

Game(s) of the Week:

Dead Idle Games. (2021). *If On A Winter's Night, Four Travelers* (Windows, SteamOS, Linux). Dead Idle Games.

Lei, B. (2017). *Butterfly Soup* (Windows, Linux, Classic Mac OS). Brianna Lei.

October 4: DEFINING VIDEOGAMES AS ART

***Reminder(s):** *The due date for both the Reading Response and Key Term Quiz #1 assignments is today before 11:59 pm EST.*

Assigned Readings:

Jim, A. M. W. (2016). Mao goes pop online: Game art worlds in China. *East Asian Journal of Popular Culture*, 2(2), http://dx.doi.org.ocadu.idm.oclc.org/10.1386/eapc.2.2.247_1

Parker, F. (2018). Roger Ebert and the Games-as-Art Debate. *Cinema Journal* 57(3), 77-100. doi:10.1353/cj.2018.0032.

Hamm, I. (2022). Let's Play the Exhibition!: Radiohead's KID A MNESIA EXHIBITION, Virtual Museums, and Games. In Benjamin Beil, Gundolf S. Freyermuth, Hanns Christian Schmidt, & Raven Rusch (eds.) *Playful Materialities: The Stuff That Games Are Made Of* (pp. 123-144). Transcript. <https://www.transcript-publishing.com/media/pdf/e6/6f/2e/oa9783839462003.pdf>

Game(s) of the Week:

[namethemachine] x Arbitrarily Good Productions. (2021). *Kid A Mnesia Exhibition* (Windows, PlayStation 5, macOS). Epic Games Publishing.

Gao, Y. (2020). *Out for Delivery* (Windows, macOS). Yuxin Gao.

October 11: No Class — Study Week

October 18: DEFINING VIDEOGAMES AS DIGITAL MEDIA

Assigned Readings:

Schmalzer, M. (2021). Breaking The Stack: Understanding Videogame Animation through Tool-Assisted Speedruns. *Animation*, 16(1–2), 64–82. <https://doi.org/10.1177/17468477211025661>

Fizek. (2018). Automation of play: Theorizing self-playing games and post-human ludic agents. *Journal of Gaming & Virtual Worlds*, 10(3), 203–218. https://doi.org/10.1386/jgvw.10.3.203_1

Smith Nicholls, F. (April 8, 2020). Burn the Glitch: An Archeology of Digital Queers. *First Person Scholar*. <http://www.firstpersonscholar.com/burn-the-glitch/>

Game(s) of the Week:

Boluk, S., & Lemieux, P. (2017). *Triforce: Topologies of Zelda* (Windows, macOS, and Linux). Stephanie Boluk and Patrick Lemieux.

Lantz, F. & Foddy, B. (2017). *Universal Paperclips* (Web browser). Frank Lantz and Bennett Foddy.

October 25: VIDEOGAME HISTORY AND MEDIA ARCHEOLOGY

***Reminder(s):** The due date for the Game Analysis Essay assignment is today before 11:59 PM EST.

Assigned Readings:

Swalwell, M. (2021). The legacy of 1980s homebrew. In *Homebrew gaming and the beginnings of vernacular digitality*. MIT Press.

Nooney, L. (2013). A Pedestal, A Table, A Love Letter: Archaeologies of Gender in Videogame History. *Game Studies*, 13(2). <http://gamestudies.org/1302/articles/nooney>

Walker, A. (2019). The History of Games Could Be a History of What Play Felt Like. *ROMChip*, 1(1), <https://romchip.org/index.php/romchip-journal/article/view/78>

Game(s) of the Week:

Trawick, R. (2020). *Hyper P.T.* (Windows, macOS, and Linux). Ryan Trawick.

(*Note: If you already own or have access to the original P.T. or know of any other interesting remakes of the game, these would be acceptable alternative options as well.)

On-Line Systems. (1980). *Mystery House* (Playable in a web browser via the Internet Archive, or on Windows via an Apple emulator from Sierra Help). On-Line Systems.

November 1: HISTORICAL & POSTCOLONIAL GAME STUDIES

Assigned Readings:

Shaw, A. (2015). The Tyranny of Realism: Historical accuracy and politics of representation in Assassin's Creed III. *Loading: The Journal of the Canadian Game Studies Association*, 9(15). <https://journals.sfu.ca/loading/index.php/loading/article/view/157>

Murray, S., (2018). The Work of Postcolonial Game Studies in the Play of Culture. *Open Library of Humanities* 4(1), p.13. DOI: <https://doi.org/10.16995/olh.285>

Jayanth, M. (2021). White Protagonism and Imperial Pleasures in Game Design. Transcript/video recording of keynote for the DiGRA India 2021 Conference. <https://digraindia.com/2022/01/12/meghna-jayanth-digra-india-2021-keynote-white-protagonism-and-imperial-pleasures-in-game-design/>

Game(s) of the Week:

LaPensée, E. (2019). *When Rivers Were Trails* (Android, iOS, Microsoft Windows, Macintosh operating

systems). Elizabeth LaPensée, Indian Land Tenure Foundation, Michigan State University GEL Lab.

Lilith Games. (2018). *Rise of Kingdoms* (Android, iOS, Windows). Lilith Games.

November 8: ENVIRONMENTAL & ECOCRITICAL GAME STUDIES

***Reminder(s):** The due date for Key Term Quiz #2 is today before 11:59 pm EST. Additionally, please remember that the last day to withdraw from Fall Term undergraduate courses without academic penalty is today before 11:59 pm.

Assigned Readings:

Davis, M. A. (2022). An Overview of Environmental Themes in the Video Game Industry. *The Geographical Bulletin*, 63(2), 97-108. <https://gammathetaupsilon.org/the-geographical-bulletin/2020s/volume63-2/article6.pdf>

Condis, M. (2020). Sorry, Wrong Apocalypse: Horizon Zero Dawn, Heaven's Vault, and the Ecocritical Videogame. *Game Studies*, 20(3), <http://gamestudies.org/2003/articles/condis>

Chang, A. Y. (2020). Rambunctious Games: A Manifesto for Environmental Game Design. *Art Journal*, 79(2), 68–75. <https://doi-org.ocadu.idm.oclc.org/10.1080/00043249.2020.1765557>

Game(s) of the Week:

Pedercini, P. & Pipkin, E. (2020). *Lichenia* (Web browser). Molleindustria Games.

Appaloosa Interactive. (1992). *Ecco the Dolphin* (Sega Genesis; playable in a web browser via the Internet Archive). Sega.

November 15: ABILITY, EMBODIMENT & INTERFACE

***Reminder(s):** The due date for the Essay Proposal & Annotated Bibliography two-part assignment is today before 11:59 PM EST.

Assigned Readings:

Schmalzer, M. D. (2020). Janky Controls and Embodied Play: Disrupting the Cybernetic Gameplay Circuit. *Game Studies*, 20(3). <http://gamestudies.org/2003/articles/schmalzer>

Spöhrer, M. (2022). Unpacking the Blackbox of 'Normal Gaming': A Sociomaterial Approach to Video Game Controllers and 'Disability.' In Benjamin Beil, Gundolf S. Freyermuth, Hanns Christian Schmidt, & Raven Rusch (eds.) *Playful Materialities: The Stuff That Games Are Made Of* (pp. 187–221). Transcript. <https://www.transcript-publishing.com/media/pdf/e6/6f/2e/oa9783839462003.pdf>

Game(s) of the Week:

Foddy, B. (2002). *QWOP* (Android, iOS, Web browser). Bennett Foddy.

Falling Squirrel. (2021). *The Vale: Shadow of the Crown* [Demo] (Windows, Xbox One). Falling Squirrel. (*Note: Only the free demo for *The Vale* is assigned for this week, but you are more than welcome to purchase the full game and discuss it in our class discussions if you are interested)

November 22: VIRTUAL WORLDS, AVATARS & IDENTITIES

Assigned Readings:

Euteneuer, J.S. (2016). Default Characters and the Embodied Nature of Play: Race, Gender, and Gamer Identity. *Press Start*, 3(1), 115–125.

Legassie, T.M. (2018). Playing, Performing, Policing: Navigating Avatar Expression in Second Life. In T. Funk (Ed). *Video Game Art Reader: Volume 2* (pp. 86-99). <https://doi.org/10.3998/mpub.12471206>

Kung, J. (2019). Should Your Avatar's Skin Match Yours? *Code Switch/NPR*.
<https://www.npr.org/sections/codeswitch/2019/08/31/430057317/should-your-avatars-skin-match-yours>

Game(s) of the Week:

VRChat. (2017). *VRChat* (Oculus Quest, HTC Vive, Microsoft Windows). VRChat.

Square Enix. (2013). *Final Fantasy XIV* [Free Trial] (PlayStation 3, 4, and 5; Windows, macOS). Square Enix. (*Note: Only the free trial for *FF14* is assigned for this week, but you are more than welcome to purchase the full game and discuss it in our class discussions if you are interested)

November 29: ESPORTS, PERFORMANCE & STREAMING

Assigned Readings:

Fickle, T. (2021). Made in China: Gold Farming as Alternative History of Esports. *ROMChip* 3(1), <https://romchip.org/index.php/romchip-journal/article/view/132>

Taylor, T.L. (2018). Twitch and the Work of Play. *American journal of play*, 11(1), pp. 65-84
<https://www.museumofplay.org/app/uploads/2022/01/11-1-Article4-Twitch.pdf>

Anderson, & Johnson, M. R. (2021). Gamer identities of video game live streamers with disabilities. *Information, Communication & Society*, ahead-of-print(ahead-of-print), 1–16.
<https://doi.org/10.1080/1369118X.2021.1907433>

Game(s) of the Week:

Riot Games. (2009). *League of Legends*. (PC and macOS). Riot Games. (*Note: It is also acceptable to play *League of Legends: Wild Rift*, the new Android/iOS version of the game.)

**Pick and watch/analyze two individual Twitch streams where the streamers are playing a videogame or doing something else that you are interested in (chatting, making art, doing game development, etc.) for around 15 minutes each. Additionally, please ensure that one of the streams has a relatively high amount of viewers (more than 1000) and that the other has a relatively low amount of viewers*

(approximately 25-75). Try to critically and comparatively reflect on how your selected streamers relate to how labour, participation, and spectatorship are theorized in this week's readings (and/or how embodiment, identity, gender, etc. have been discussed previously) and be prepared to discuss your selected streamer(s) during class discussion.

December 6: CAPITALISM, PRODUCTION & LABOUR

***Reminder(s):** The due date for Key Term Quiz #3 and the Final Research Essay is today before 11:59 PM EST. Late submissions for any missing assignments will not be accepted after December 13th at 11:59 pm EST.

Assigned Readings:

Keogh, B. (2019). From Aggressively Formalised To Intensely In/Formalised: Accounting For A Wider Range Of Videogame Development Practices. *Creative Industries Journal*, 12:1, 14-33

Joseph, D. (2021). Battle pass capitalism. *Journal of Consumer Culture*, 21(1), 68–83.
<https://doi.org/10.1177/1469540521993930>

Taylor, N., Bergstrom, K., Jenson, J., & de Castell, S. (2015). Alienated Playbour: Relations Of Production In Eve Online. *Games and Culture*, 10(4), 365–388.

Game(s) of the Week:

miHoYo, Shanghai Miha Touring Film Technology Co., Ltd. (2020). *Genshin Impact* (PlayStation 4, Android, Microsoft Windows, PlayStation 5, Nintendo Switch, iOS). miHoYo.

Roblox Corporation. (2006). *Roblox* [Microsoft Windows, Android, iOS, Xbox One, macOS]. Roblox Corporation

Assignments, Critiques and Exams

This table conveys the titles, due dates, and grade weighting for each of the assignments in this course.

Name	Due Date	Weight
Academic Engagement	December 13 2022, 11:59pm	15%
Reading Response	October 4 2022, 11:59pm	10%
Key Term Quiz #1	October 4 2022, 11:59pm	5%
Game Analysis Essay	October 25 2022, 11:59pm	20%
Key Term Quiz #2	November 8 2022, 11:59pm	5%
Essay Proposal & Annotated Bibliography	November 15 2022, 11:59pm	15%
Key Term Quiz #3	December 6 2022, 11:59pm	5%
Final Research Essay	December 6 2022, 11:59pm	25%
		Total: 100%

Late Work

Building off of OCAD's Guidelines for Hybrid and Online Course Delivery, I will not be deducting any marks for assignments that are handed in after their due dates. However, due to my and the course TA's work schedules and internal deadlines with the university, no late assignments will be accepted more than one week (11:59 pm, Tuesday, December 13th) after the last class. Additionally, please keep in mind that there will also be an inversely proportional relationship between how late you submit your assignment after its deadline and the volume of feedback you receive alongside your grade (i.e., the later you hand in your work, the more minimal the comments will be). Assignments submitted more than two weeks late will only be graded and will not receive any additional feedback beyond what is included on the assignment rubric (though you can contact me via email if you wish to discuss your assignment further).

Academic Engagement (Participation)

Learning Outcomes: As with most of your other undergraduate courses, your degree of engagement will significantly impact how much you learn from and enjoy the course. With this in mind, I am expecting you to try and academically engage with the course, in whatever ways that you are able and comfortable with, at least once a week so that you are consistently and critically interacting with me, your peers, and the assigned readings/games.

Instructions: I have attempted to design the course to allow for as wide a variety of academic engagement methods as possible. This may include, in no particular order, any combination of the following activities:

- Introducing yourself in the "Introductions" Canvas discussion forum sometime within the first couple of weeks of the course.
- Participating in class discussions during our weekly in-person lectures.
- Attempting to catch up on lecture content if you have to miss a class.
- Responding to discussion questions that are posted within the weekly Canvas forums.
- Playing and/or watching videos of the weekly assigned games.
- Reading the weekly assigned readings.
- Sharing links to relevant articles, videos, or games in the weekly Canvas discussion forums.
- Scheduling time to speak with me during my weekly office hours.
- Reaching out to me via email or Canvas direct message with questions, comments, or concerns related to the course.

**If, for whatever reason, you have a circumstance that makes academic engagement in this class difficult for you, please let me know as soon as possible, and we can discuss individualized alternative forms of assessment.*

Deadlines: The only deadline to speak of in relation to your academic engagement grade is that I will not be assessing any asynchronous responses made in any of the Canvas Discussion forums after 11:59 pm EST on Dec 13th (one week after the last class). Otherwise, I will be working to continually and holistically assess your synchronous and/or asynchronous engagement throughout the semester.

Grading: You will be graded on how often and how much effort you dedicate to the academic engagement activities listed above. A more extensive rubric will be provided on the academic engagement Canvas assignment page. Your academic engagement grade will not be finalized until the end of the course, but if you are curious about how you are currently doing, please send me an email, and I will try to give you a very approximate/provisional current grade based on your demonstrated activity thus far.

Style Guide

You are expected to submit your work for this course according to the conventions of any of the standard academic style guides (MLA, APA, or Chicago).

For help with citation and format style, visit the Purdue Online Writing Lab via the following link:

https://owl.purdue.edu/owl/purdue_owl.html  (https://owl.purdue.edu/owl/purdue_owl.html)

Grading Breakdown

Numerical grades may be translated into letter grades based upon the following scale:

Exceptional

90–100% A+

Demonstrated an exceptional degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, thorough knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of the course.

Excellent

80–84% = A–

85–89% = A

Demonstrated a high degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, thorough knowledge of concepts and/or techniques, and a very high degree of skill in their application in satisfying the requirements of a course.

Good

70–73% = B–

74–76% = B

77–79% = B+

Demonstrated a good evidence of creative and/or logical thinking, a good ability to organize, to analyze, and to integrate ideas, knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of a course.

Satisfactory

60–63% = C–

64–66% = C

67–69% = C+

Demonstrated a satisfactory level of creative and/or logical thinking, a generally adequate grasp of the subject matter, knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of a course.

Poor

50–53% = D–

54–56% = D

57–59% = D+

Demonstrated barely adequate knowledge and ability in creative and/or logical thinking and the application of concepts and/or techniques in satisfying the requirements of a course.

Unsatisfactory

0–49% = F

Failed to meet minimum acceptable command of knowledge and ability in creative and/or logical thinking and the application of concepts and/or techniques in satisfying the requirements of a course; or failure to complete a course; or by sanction as permitted by the university's academic misconduct policy.

Academic Integrity

Academic integrity is a shared responsibility. All members of the OCAD University community are required to abide by the academic misconduct policy, breaches of which are considered a very serious offense. The University is committed to enforcing the policy and all allegations of academic misconduct will therefore be reported and investigated. The most common type of academic misconduct is plagiarism, that is, deliberately misrepresenting someone else's words, ideas or original visual concepts as your own in written or visual work. Other examples of academic misconduct include misuse of written or visual sources ("unintentional plagiarism"), cheating during an examination or test, collaborating on

assignments without permission, and submitting any work for evaluation that has previously been submitted in another course without prior approval. Read the [Academic Misconduct policy](http://www.ocadu.ca/students/student-policies/academic-policies.htm) (<http://www.ocadu.ca/students/student-policies/academic-policies.htm>) to ensure you are well informed.

Student Feedback on Courses

OCAD University is committed to ensuring excellence in teaching and learning. As you approach the end of the course, you will be asked to complete an online course evaluation during class time on your laptop or other web-enabled device. Your feedback is valued by faculty and is an important part of ongoing efforts to enhance course design and teaching across the university. If you have immediate concerns about the teaching of your course, please bring them to your course instructor or Chair.

University Policies

As a student, you are responsible for being familiar with the academic policies, procedures and guidelines. University policies and procedures are subject to change and are not tied to a specific academic year, unless otherwise noted.

Please see the [Policies & Resources](https://canvascloud.ocadu.ca/courses/sis_course_id:16816/external_tools/80) (https://canvascloud.ocadu.ca/courses/sis_course_id:16816/external_tools/80) page.

Student Accessibility Services

Student Accessibility Services remain available and committed to supporting OCADU students while the physical facilities of the university are closed. Students who think they may have learning or physical disabilities should contact Student Accessibility Services as soon as possible. To book an appointment with an accessibility advisor, you can email **studentaccessibility@ocadu.ca** or call **416-977-6000 x 339**.

Students must be registered with the SAS to receive accommodations and related support. It is important to register early in the semester to ensure the accommodations can be scheduled by the start of the semester. Please see the following web link for more information

<https://www.ocadu.ca/services/disability-services> (<https://www.ocadu.ca/services/disability-services>)

By making a plan through SAS, you can ensure you receive appropriate accommodations. Please note that students do not have to explicitly disclose any condition or diagnosis to me or any of your other course instructors when discussing accommodation needs.

Commitment to Sustainability

OCAD University is committed to developing decolonial approaches to sustainability that foster environmental justice through interdisciplinary solutions. To address the climate crisis, you are encouraged to approach your art, design, creative and critical practices with an understanding of the

interconnections among environmental, social, economic and cultural activities. You may also consult the OCAD U [Sustainability Policy](#)

(https://www.ocadu.ca/sites/default/files/legacy_assets/documents/Sustainability%20Policy.pdf) which builds on the [United Nations Sustainable Development Goals \(UNSDGs\)](#) 

(<https://www.un.org/sustainabledevelopment/sustainable-development-goals/>) in support of ecologically-informed and holistic thinking that cultivates relationships between people, place, and land. Together we can advance global sustainability goals which include, among others: reduced inequalities; good health and well-being; affordable and clean energy; clean water and sanitation; climate action; and responsible consumption and production.




Production Materials Fees and Laptop Fees






In applicable courses, production materials fees cover the costs of materials consumed and/or incorporated in the making of student work in the shops and studios. Production materials fees are automatically added to your online fees account at the time of course registration, and are due in full by the first tuition payment deadline in August. Production materials fees are non-refundable after the last day to change courses with a 100% refund, as outlined in the Calendar.

Disclaimer Statement

This course outline may be amended as the course proceeds. The class will be notified and consulted about all changes. In keeping with the Grading Policy, once the course outline has been presented, no change in grade weighting may take place unless there is unanimous consent of all students in the course. Unless there are exceptional circumstances, notice must be given at a regularly scheduled class meeting previous to the class at which the issue is to be decided.

Course Summary:

Date	Details	Due
Tue Oct 4, 2022	 Key Term Quiz #1 (https://canvascloud.ocadu.ca/courses/5449/assignments/52933)	due by 11:59pm
	 Reading Response (https://canvascloud.ocadu.ca/courses/5449/assignments/52931)	due by 11:59pm
Tue Oct 25, 2022	 Game Analysis Essay (https://canvascloud.ocadu.ca/courses/5449/assignments/49481)	due by 11:59pm

Date	Details	Due
Tue Nov 8, 2022	 Key Term Quiz #2 (https://canvascloud.ocadu.ca/courses/5449/assignments/52934)	due by 11:59pm
Tue Nov 15, 2022	 Essay Proposal & Annotated Bibliography (https://canvascloud.ocadu.ca/courses/5449/assignments/49483)	due by 11:59pm
Tue Dec 6, 2022	 Final Research Essay (https://canvascloud.ocadu.ca/courses/5449/assignments/49485)	due by 11:59pm
	 Key Term Quiz #3 (https://canvascloud.ocadu.ca/courses/5449/assignments/52935)	due by 11:59pm
Tue Dec 13, 2022	 Academic Engagement (https://canvascloud.ocadu.ca/courses/5449/assignments/49478)	due by 11:59pm