

Course Outline

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Course	VISM-2003-001 Introduction to Games Studies
Delivery Method	Asynchronous lectures (attendance optional) and discussion via Microsoft Teams/Stream. Assignment submission via Canvas.
Term	2021 Fall
Credit Value	0.5
Meeting Times	Wednesday, 3:10pm–6:10pm on Teams (attendance optional, recording will uploaded shortly afterward) ➦ https://teams.microsoft.com/l/meetup-join/19%3a9e601277a2c343feb28fe043a48419e9%40thread.tacv2/1630687877796?context=%7b%22Tid%22%3a%2206e469d1-2d2a-468f-ae9b-7df0968eb6d7%22%2c%22Oid%22%3a%2240f5ba46-edfe-4bae-b894-7e87d07da88e%22%7d
Start / End Dates	September 8–December 7, 2021
Instructors	Andrew Bailey (https://canvascloud.ocadu.ca/about/sis_user_id:2303451) (abailey@ocadu.ca)
Office Hours	I am available for one-on-one Teams meetings throughout the workday (9-5pm EST) Mon, Tues, Thurs, and Fri. <i><u>*Please email me at least a day in advance to schedule an appointment.</u></i>

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 or browser-based ebooks through Canvas course page or the OCAD Library website. I will provide direct links to all readings on the Canvas course page in the Modules section. Additionally all of their bibliographic information will be included within the Class Schedule section of this Course Outline. You will need your OCADU login information to access these readings.

Supplies

There are no required supplies for this course. However, for this course's writing assignments, you should be, whenever possible, aiming to play the videogame(s) that you are choosing to 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

This course includes a fair number of weekly assigned readings. Depending on your reading speed, you can anticipate that each week will require at a minimum 2–3 hours of reading time outside of lecture time. Additionally, there are four writing assignments spread out across the semester that will total an approximate minimum of 2000 words (about 8 pages of standardly formatted double-spaced text). For students who prefer to orally and/or visually present their work, there will be alternative submission options (recorded slide presentations or video essays) available for most of the assignments.

Teaching & Learning Methods

As this class is listed as Remote, all resources will be made available asynchronously through the Canvas and Teams course pages. Every week during the course's officially listed time (3:10-6:10 PM EST), I will be lecturing synchronously through Teams and all who are available are welcome to participate ([click here for link to the recurring weekly Teams meeting](#) ➞

<https://teams.microsoft.com/j/meetup->

[join/19%3a9e601277a2c343feb28fe043a48419e9%40thread.tacv2/1630687877796?](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqFUMtOwzAQfFCRKKVH7jkjUryOnbjcUAQFqQihwtY1MSNUmxkwN_X5dKXNfVquZ3Zm5JjxZdojuXvOptbe-T9xHR1902WekWk80wuhRDFtmv9C7gnEwGP-KMfD49fpTP6fpt9VI-rFMLICGtRO4sM1JT4sWWhal4UWQgjHFGgyykpLZLvTS5tc7ITAjg1qChwuScxsWMPKe71vcheKzU3tet9j8KqPp9F00q4QUuRBqc2ziWAolFlvgEGU3J1kTht7_8-MAj9lnQA)

[context=%7b%22Tid%22%3a%2206e469d1-2d2a-468f-ae9b-](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqFUMtOwzAQfFCRKKVH7jkjUryOnbjcUAQFqQihwtY1MSNUmxkwN_X5dKXNfVquZ3Zm5JjxZdojuXvOptbe-T9xHR1902WekWk80wuhRDFtmv9C7gnEwGP-KMfD49fpTP6fpt9VI-rFMLICGtRO4sM1JT4sWWhal4UWQgjHFGgyykpLZLvTS5tc7ITAjg1qChwuScxsWMPKe71vcheKzU3tet9j8KqPp9F00q4QUuRBqc2ziWAolFlvgEGU3J1kTht7_8-MAj9lnQA)

[7df0968eb6d7%22%2c%22Oid%22%3a%2240f5ba46-edfe-4bae-b894-7e87d07da88e%22%7d](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqFUMtOwzAQfFCRKKVH7jkjUryOnbjcUAQFqQihwtY1MSNUmxkwN_X5dKXNfVquZ3Zm5JjxZdojuXvOptbe-T9xHR1902WekWk80wuhRDFtmv9C7gnEwGP-KMfD49fpTP6fpt9VI-rFMLICGtRO4sM1JT4sWWhal4UWQgjHFGgyykpLZLvTS5tc7ITAjg1qChwuScxsWMPKe71vcheKzU3tet9j8KqPp9F00q4QUuRBqc2ziWAolFlvgEGU3J1kTht7_8-MAj9lnQA)); can also be found on the Teams class page in the channel marked "Weekly Lecture Meeting"). However, I want to also clarify that ***lecture attendance is optional and you will not be deducted any Participation marks for not attending***. I will be asking questions throughout my lectures that students may respond to verbally or through text chat, but I will also be posing these same questions as discussion prompts every week on the Teams page. Following my lectures, I will be uploading and making the recordings available to stream via the course's Canvas 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 8: What is Game Studies?

[Shaw, A. \(2015\). Circles, Charmed And Magic: Queering Game Studies. QED: A Journal in GLBTQ Worldmaking, 2\(2\), 64-97. ↗ \(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqFUMtOwzAQfFCRKKVH7jkjUryOnbjcUAQFqQihwtY1MSNUmxkwN_X5dKXNfVquZ3Zm5JjxZdojuXvOptbe-T9xHR1902WekWk80wuhRDFtmv9C7gnEwGP-KMfD49fpTP6fpt9VI-rFMLICGtRO4sM1JT4sWWhal4UWQgjHFGgyykpLZLvTS5tc7ITAjg1qChwuScxsWMPKe71vcheKzU3tet9j8KqPp9F00q4QUuRBqc2ziWAolFlvgEGU3J1kTht7_8-MAj9lnQA\)](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqFUMtOwzAQfFCRKKVH7jkjUryOnbjcUAQFqQihwtY1MSNUmxkwN_X5dKXNfVquZ3Zm5JjxZdojuXvOptbe-T9xHR1902WekWk80wuhRDFtmv9C7gnEwGP-KMfD49fpTP6fpt9VI-rFMLICGtRO4sM1JT4sWWhal4UWQgjHFGgyykpLZLvTS5tc7ITAjg1qChwuScxsWMPKe71vcheKzU3tet9j8KqPp9F00q4QUuRBqc2ziWAolFlvgEGU3J1kTht7_8-MAj9lnQA)

**Content Warning: Shaw (2015) briefly quotes a homophobic slur while discussing the history of homophobia within videogame culture on pages 68 and 85.*

[Keogh, B. \(2014\). Across Worlds And Bodies: Criticism In The Age Of Video Games. Journal of Game Criticism, 1\(1\). http://gamescriticism.org/articles/keogh-1-1/ ↗ \(http://gamescriticism.org/articles/keogh-1-1/\)](http://gamescriticism.org/articles/keogh-1-1/)

[Phillips, A. \(2020\). Negg\(at\)ing the Game Studies Subject: An Affective History of the Field. Feminist Media Histories. 6 \(1\): 12–36. \(https://canvascloud.ocadu.ca/courses/3722/modules/items/183712\)](https://canvascloud.ocadu.ca/courses/3722/modules/items/183712)

September 15: Defining Videogames as Games

[Consalvo M. \(2009\). There is No Magic Circle. Games and Culture, 4\(4\), 408-417. doi:10.1177/1555412009343575 ↗ \(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp1j0tLw0AUhQeJYB_uu8wfiN6bmTuPpQQfhaqbdh0mmZuaUhOZaRf-](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp1j0tLw0AUhQeJYB_uu8wfiN6bmTuPpQQfhaqbdh0mmZuaUhOZaRf-)

[e1sKLgR3h8P5DudMRTaMAwuxQLhDNOYeiUhhCeCkkmToSkzOVqFQuuxXI3Aj pintAJSSrpylxfqDI-d9yt_G_NVv-zav-](#)

[tjueS6uO79PfCuyQzzyTGyeHtfVS7F6f15WD6sCpYZD4aTVPjitNBsdCBxXdsjgpTWWhkWyJ0QXDTQDXUtN5bcBF0j1Odj9d9jJ6S4IMlvud6Nxxzichv6f_wEXy0wM\)](#)

[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. ↗ \(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDJy89LZWTgMjAyNTYwMjMzMGSGcUzNjc05GHiLi7MMDAwMLcwsDI1MORn4A3wclz393BKTS0qMDAxMi9IL4w3NjIISBAD9oiIF\)](#)

[Deterding, S. \(2015\). The Ambiguity of Games: Histories and Discourses of a Gameful World. In Walz, S., and Deterding, S. \(Eds.\). *The Gameful World: Approaches, Issues, Applications* \(pp. 23-64\). MIT Press. ↗ \(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDJy89LZWTgtTS3MDAyMzI2MjU3NGGG8w2MLAwMTDgYeluLM5MMgJJmBpYmIpwMYiEersE8DKxpiTnFqbwMLCVFpancDIpuriHOHrpZxSX5RfFJ-fnZxfZ8ckIJYZGFuYZySnxZsbEqAEAnzQsGw\)](#)

[Khaled, R. \(2015\). Gamification and Culture. In Walz, S., and Deterding, S. \(Eds.\). *The Gameful World: Approaches, Issues, Applications* \(pp. 301-322\). MIT Press. ↗ \(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDJy89LZWTgtTS3MDAyMzI2MjU3NGGG8w2MLAwMTDgYeluLM5MMgJJmBpYmIpwMEu6CfqqOfi4KzqE-laFBrjwMrGmJOcWpvAwsJUWlqdwMSm6ulc4eulnFJfIF8Un5-dnF8VnxySUIhkYW5hnJKfFGxsZEKQIAVogtMQ\)](#)

September 22: Defining Videogames as Texts

[Chang, A. Y. \(2011\). Games as Environmental Texts. *Qui Parle*, 19\(2\), 57–84. https://doi.org/10.5250/quiparle.19.2.0057 ↗ \(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqNkD1PwzAQhi1UJErpH0AMXRiTnh07sUdUIYJUCQnKbLnprW2aL-wE6L_HUUBsiJtuuOfej0syquoKCbmmEAomYP7WHRpjCwypCIkIIJzMqYqkoEEBiO_A6eBjKS4IFPncvATqSii8Q8M4XDKRm1tsMJeb1fbhYPwfpp9bi4WwcpA86DhCVMScNTvoupyAx46QxkFiWpSVMBiiHL4oQyIQ2oGDGBIoYduv6G92X2c0uMeTYEnbbZYFPrZG-MSKPg7PtW1ts4xbcvOoc7rziY-meYRKCX0S99WXxalzJfDucfmA5a7trb_MyQGYtcdsWssOver8wf3BQRKhHk\)](#)

[Sim, A. M., Kway, L., Neo, T., Theng, Y. \(2020\). A preliminary categorization of techniques for creating poetic gameplay. *Game Studies*, 20\(2\). http://gamestudies.org/2002/articles/mitchell_kway_neo_sim ↗ \(http://gamestudies.org/2002/articles/mitchell_kway_neo_sim\)](#)

[Reed, E. \(2020, April 10\). Hashihime of the Old Book Town \[Author website and blog\]. *emreed.net*. https://emreed.net/hashihime.html ↗ \(https://emreed.net/hashihime.html\)](#)

Reed, E. (2021, July 23). Hidden in the Walls of this House [Author website and blog]. emreed.net. <https://emreed.net/thecontinental.html> ↗ (<https://emreed.net/thecontinental.html>)

September 29: Defining Videogames as Software

***REMINDER: Reading Summary Assignment due today before 11:59pm EST.**

Barr, P. (2020). Film Adaptation as Experimental Game Design. *Arts*, 9(4), 103. <https://doi.org/10.3390/arts9040103> ↗ (https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNolj8FqWzAQREVJoWmaU3_A0GNxq9XKVnQMaZIGAr3kblbWOjg4tmvZ0P59RTO3mcPjzaOYtV3cjtSk-zpyskHh_rcPon7iprASzEbh4kX4rTbnjaf6fFr9isj6m32qTGI2iySJIBnXHLioE05pUqVRkrrBwiQGZz5cocK5agVOihCw2_RUV38D91wLuK7umy4UOzJgrUS3EqXzGRtzuStQucqqExkvdxY_dB9TxzG4tJNQxtPFCpTWkOWZwb_)

Galloway, A. (2006). Four Gamic Actions. In *Gaming: Essays on Algorithmic Culture* (pp. 1-38). University of Minnesota Press. ↗ (https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqFJT0LwjAUAJ9Ywa9uTi72B2hNaZMmo4jVxc091BKh0eZJ3_P_6yKO3nZwcFOIAgYHsMhEKsvCMvb0i3sl6-51bmf8v3pmHNU0)

Monfort, N., & Bogost, I. (2009). Combat. In *Racing the Beam: The Atari Video Computer System* (pp. 19-42). MIT Press. ↗ (<https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDjY89LZWCQMzTQMzc1NdTPzSwpKEotLtY3N7Ww0DMwMAZiA1NGBi4DIzMjl1MTS-MIDgbe4ulsoLCBkbGRgZkZJwObc35uUmlJDwNrWmJOcSovA0tJUWkqN4O-m2uls4cu0Mz4pPz87OJ4Q4N4kC3xMFviQbbEA22JB9liTL0OACPQM0c>)


October 6: Defining Videogames as Art

Patti, L. (2017). Entering The Picture: Digital Portraiture and the Aesthetics of Video Game Representation. In Malkowski, J., & Russworm, T. M. (Eds.). *Gaming representation: Race, gender, and sexuality in video games* (pp. 179-196). Indiana University Press. ↗ (https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDjY89LZWTgMjAyNTYwMjMzMGSGcUzNjc05GHiLi7MMDAwMLcwsDI1MORIEXP1CXIM8_dKT8vOzi-Oz4pNLSowMDEyL0gvjDU2NiVIEAMa1Krc)

Anable, A (2018). Games to Fail With. In *Playing With Feelings: Video Games And Affect* (pp. 103-130). University of Minnesota Press. <https://doi-org.ocadu.idm.oclc.org/10.5749/j.ctt20mvgwg> ↗ (https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDjY89LZWAQMzTQMzU3sdTP0ksuKTEyyC1LL0_XM2dk4DI0MTWYNDWzMDBhBnJMDc0tIRFsabGxOjBgAD_DKR)

[Santos, D. \(2020\). From Pixels to Text: Articulations of the Body in Digital Landscapes and Imagined Space\(s\). *Art Journal*, 79\(2\), 87-94.](#) 


[\(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp9kMFLwzAYxYNMcJv-CUKOeuhMkyZtPTmn08FAwXnxEr6m6Yy0yUgy3P57V6ZXb-97vPf4-I3QwDqrEbpMySQIBbkhhGSMZuWEEnqwcsG5oCdoSBnlCWckH6Bhn0n60BkahfB1OHOapkP0Mfeuw69mp9tKnxvav32Fj8YNYmQouXYOugYKMDPii86GBtrK7x2waUvgrX5-i0gTboCzSlfqvH6H3-uJo9J8uXp8VsukwUzYuYsEKlvOJNVqSCVFDmikNdCVHU_fsl1xnTQqeqYsBYqUtW0JKSUhEOJOMVYWPEj7](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp9kMFLwzAYxYNMcJv-CUKOeuhMkyZtPTmn08FAwXnxEr6m6Yy0yUgy3P57V6ZXb-97vPf4-I3QwDqrEbpMySQIBbkhhGSMZuWEEnqwcsG5oCdoSBnlCWckH6Bhn0n60BkahfB1OHOapkP0Mfeuw69mp9tKnxvav32Fj8YNYmQouXYOugYKMDPii86GBtrK7x2waUvgrX5-i0gTboCzSlfqvH6H3-uJo9J8uXp8VsukwUzYuYsEKlvOJNVqSCVFDmikNdCVHU_fsl1xnTQqeqYsBYqUtW0JKSUhEOJOMVYWPEj7)

[Wilson, J. \(2004\). "Participation TV": Early Games, Video Art, Abstraction and the Problem of Attention. *Convergence*, 10\(3\), 83–100. https://doi.org/10.1177/135485650401000306](#) 
[\(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp9kD1vwjAQhq2KSgXaP9DJGwsp52-nW4SAVklqA2WNT0y0QRAj2wz8-yZlrNTtpHue03vvCA1a3zqEngm8EKLujDDBtZACOBAAAYCDv0JAorjPFNB10cwkPpfGARjEeADgVSg7RdrIxITVD3R3fCvsZFSq7tl4_ovjbH6J7QIIWLG6PP5WI7f8vWH6v3ebHOKplznrkuKqfcSaBMMmtJzq0QudCusiYlKnMGzI_FtLJ81uUjRfrjz4S2i7qP8ZP8zvYN4\)](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp9kD1vwjAQhq2KSgXaP9DJGwsp52-nW4SAVklqA2WNT0y0QRAj2wz8-yZlrNTtpHue03vvCA1a3zqEngm8EKLujDDBtZACOBAAAYCDv0JAorjPFNB10cwkPpfGARjEeADgVSg7RdrIxITVD3R3fCvsZFSq7tl4_ovjbH6J7QIIWLG6PP5WI7f8vWH6v3ebHOKplznrkuKqfcSaBMMmtJzq0QudCusiYlKnMGzI_FtLJ81uUjRfrjz4S2i7qP8ZP8zvYN4)


October 13: No Class — Study Break

October 20: History, Preservation, and Materiality

***REMINDER: Game Analysis Assignment due today before 11:59pm EST.**

[Anable, A \(2018\). *Feeling History. Playing with feelings: video games and affect* \(pp. 1-36\). University of Minnesota Press.](#) 
[\(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDjy89LZWAQMzTQMzU3sdTP0ksuKTEyyC1LL0_XM2Fk4DI0MTWyNDWzMDBhBnJMDc0tfdnF8VnxCNviTYyJUQMAMa0yCQ\)](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNrjYmDjy89LZWAQMzTQMzU3sdTP0ksuKTEyyC1LL0_XM2Fk4DI0MTWyNDWzMDBhBnJMDc0tfdnF8VnxCNviTYyJUQMAMa0yCQ)

[Guins, R. \(2014\). Introduction: Persistent games. In *Game after: A cultural study of video game afterlife* \(pp. 1-30\). MIT Press.](#) 
[\(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqNyKEKwjAQAMAVK2ht_uAHhE2KZnMuit69B40pGCWLlyfb_xR94HJgWmsw5LqBFczS9QW3tEjHnFOTFuYPVeP_UqKCRMsUt7M6n23DZpypc_IP5XX3yQcR9RwrkD_0fZQb1liol\)](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqNyKEKwjAQAMAVK2ht_uAHhE2KZnMuit69B40pGCWLlyfb_xR94HJgWmsw5LqBFczS9QW3tEjHnFOTFuYPVeP_UqKCRMsUt7M6n23DZpypc_IP5XX3yQcR9RwrkD_0fZQb1liol)

[Newman, J. \(2012\). Videogames are Disappearing. In *Best before: Videogames, supersession and obsolescence* \(pp. 1-40\). Routledge.](#) 
[\(https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqtjkEPwTAYhj9BwtjZwWV_AG3XdXNcrGYHLIhrM2zJmDZph_j35ujuOb558uaxoCOVzAFGGE2p!hs7gellBdTSIgwYS2wmwVjl3mIMBa0wUIUe57vzwnrgW3MFTX4jUBoH8bHJOLbOFzzvRPuuBMI-zBNebhLNvEQukVWmdyGTq0f-QDiJT8sVpNSFkrfs5fS1UXU2btSutCZPJfmpNTNCIzEt0z8IAkmnrk2pZLE_d_TBzBvSrc\)](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqtjkEPwTAYhj9BwtjZwWV_AG3XdXNcrGYHLIhrM2zJmDZph_j35ujuOb558uaxoCOVzAFGGE2p!hs7gellBdTSIgwYS2wmwVjl3mIMBa0wUIUe57vzwnrgW3MFTX4jUBoH8bHJOLbOFzzvRPuuBMI-zBNebhLNvEQukVWmdyGTq0f-QDiJT8sVpNSFkrfs5fS1UXU2btSutCZPJfmpNTNCIzEt0z8IAkmnrk2pZLE_d_TBzBvSrc)

[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](#) 

(<http://gamestudies.org/1302/articles/nooney>)

October 27: Experience, Embodiment, and Affect

[Anable, A \(2018\). *Touching Games. Playing with feelings: video games and affect* \(pp. 37-70\). University of Minnesota Press.](#) https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqNzbEOgjAUQNFnxERRHJ31A8RX6JN2NoofwN4gqWiVNqFFf183V8ebnOTGEFInNcCKYUoFlzND65XF-ceXhn1mynK_zEfWWkxjQ

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

[Carr, D. \(2014\). Ability, Disability and Dead Space. *Game Studies*, 14\(2\). <http://gamestudies.org/1402/articles/carr>](#) <http://gamestudies.org/1402/articles/carr>

November 3: Culture, Politics, and Representation

***REMINDER: Essay Proposal and Annotated Bibliography due today before 11:59pm EST.**

[Boluk, S., & Lemieux, P. \(2017\). *Breaking the Metagame: Feminist Spoilsports and Magic Circle Jerks. In Metagaming: Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames* \(pp. 275-290\). University of Minnesota Press. doi:10.5749/j.ctt1n2ttjx.9](#) https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqNzUEPwTAUAAAnJmHsyHlgOnb1rW9EouLm3tTUqOjTdYn8fMdXd2_5Esh8cFbgBWygotabV1xJUJfErIPoUaQKSGx5qXiNXI5hpRJbBopsIw

[Fickle, T., Patterson, C., Han-Tani, M., Kim, S. Y., Kittaka, M., & Ung, E. \(2021\). Asian/American Gaming. *Verge: Studies in Global Asias*, 7\(2\), 19–56.](#) https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp1kE1LAzEQhoNUsNYevevRw25nk918HJeiVSj0oueQZifLiv2QZCv6700pVCpKLkN4nmHe95pM-qFHQu4zSAuRq8UH-jqM-6puh60JjUIFSIOATF2QKWWCJQVwPjnNhbwI8xB2EJFcUVbAlNyW0esXZYe-saa_W5mu6esbcuIMG3BOJqPf44y8PT2-Lp-T9Wb1sizXiaUAKpHWslwoISHLTE4Vw4pKBQ4rNErIliJaAIS8cNuKclCCOINsZSVzLpBZNIpPcW9tWtRN74bRGSc8HjzRKi8HAmRGbEz7E2-xC0XK3P2eQv1g5tizXqGGS5OefVkbd-CMGj0--6Yz_0hnoQ936d91aaKoPdf8E2YVx8Cxfx-Ebs42HmQ

[Fordyce R. \(2021\). Play, History and Politics: Conceiving Futures Beyond Empire. *Games and Culture*, 16\(3\), 294-304. doi:10.1177/1555412020962430](#) https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNpdj81Kw0AYRQeJYH_cu5wHMDrf_CQTcaOhtUKhXeg6TCZfypQ4l5IEyNvbInTh7nK5nMuZk8QHj

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[Shaw A. \(2010\). What Is Video Game Culture? Cultural Studies and Game Studies. *Games and Culture*, 5\(4\), 403-424. doi:10.1177/1555412009360414](#) ➞

<https://ocadu.summon.serialssolutions.com/#!/search?>

[bookMark=eNp1j0tLw0AUhQeJYFvdu5w_EL3zyExnlSJBa6HgwtyTDJ3NCVNZCZZ-](#)

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November 10: Streaming, E-Sports, and Games-as-a-Service

[Anderson, S. L. \(2017\). Watching People Is Not a Game: Interactive Online Corporeality, Twitch.tv and Videogame Streams. *Game Studies*, 17\(1\). <http://gamestudies.org/1701/articles/anderson>](#) ➞

<http://gamestudies.org/1701/articles/anderson>

[Boluk, S., & Lemieux, P. \(2017\). The Turn of the Tide: International E-Sports and the Undercurrency in Dota 2. In *Metagaming: Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames* \(pp. 207-274\). Minneapolis; London: University of Minnesota Press. doi:10.5749/j.ctt1n2ttjx.8](#) ➞ <https://ocadu.summon.serialssolutions.com/#!/search?>

[bookMark=eNqNzb0KwjAUQOErvtBqN3GuD2DNbZvmdhaID5A9-](#)

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[Chan, B., & Gray, K. \(2020\). Microstreaming, Microcelebrity, and Marginalized Masculinity: Pathways to Visibility and Self-Definition for Black Men in Gaming. *Women's Studies in Communication*, 43\(4\), 354–362. <https://doi.org/10.1080/07491409.2020.1833634>](#) ➞

<https://ocadu.summon.serialssolutions.com/#!/search?>


[bookMark=eNp9kE1LAzEQhoNUsFZ_ghDw6tZ87G4TT2r9BluCH3gL425SU9NEky1ST_50d1u9epyZ551hnm3Ux2QdtlW2U5oRQkoiZR99T2wVQ2qihrn10wO8qivt9Eu0zflAg6_xBOLUenD2S3dFqhbO-nZ6hO-gef2EZcJNwE822Rfr2v4qdK-dyc606UgbPDYh4IMH1Rueal-tx5erizto04BLEhf1mrjQA_R4cf4wvspubi-vxyc3WUUIbzJaGsJrUUvDiTGcFplKkosyrwloqoUcGUJpoTUHWkMBtaxyLkCCGDEooelDtL_e-x7Dx0KnRs3ClrY_JcXykWBMMEFbqlhTnZMUtVHv0c4hLhUlqnOt_ljrzrX6dd3mjtc569s35_AZoqtVA0sXoongKiMY\)](#)


November 17: Hobbyist, Indie, and AAA Videogame Production

Fisher, S. J., & Harvey, A. (2013). Intervention for Inclusivity: Gender Politics and Indie Game Development. *Loading...*, 7(11), Article 11.

<https://journals.sfu.ca/loading/index.php/loading/article/view/118> 

(<https://journals.sfu.ca/loading/index.php/loading/article/view/118>)

Dyer-Witheford, N., and de Peuter, G. (2009) Immaterial Labor: A Workers' History of Videogaming. In *Games of Empire: Global Capitalism and Video Games* (pp. 3-34), University of Minnesota Press.  (<https://ebookcentral.proquest.com/lib/oculocad-ebooks/reader.action?docID=574702&ppg=40>)

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 


([https://ocadu.summon.serialssolutions.com/#!/search?](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNp9kM1OwzAQhC1UJErpYD5Bdrajp0fTqCKAIIILnCONs46spTYIZ229O1JKBU3brs7OyPNd0smzjuczD0w2Zx2grJIJWqELyKfnaBN9RaJqAg3LA9kSNDx20NmJNe0-t69HF8W7d6k96oKC137veumZ0UKBHW2OgAVyD1Bt6GFbfQle0xiHX7zp0Pd0F0L3VGO_ItYE24pxM-rDHGfncPH-sXxfb95e39dN2oXkq04WBos4TbYoCJdTG1EylgJlQmZZlvJEqMzUiRYFh8JUOpVGKoGQQcUqqfJkRtQ5VwcfAg-x7LPup_TRh7Yuez1Ppiho7axTP6P-AYDpHyD)

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November 24: Platforms, Engines, and Tools

Nicoll, B., & Keogh, B. (2019). The Unity Game Engine and the Circuits of Cultural Software. *The unity game engine and the circuits of cultural software* (pp. 1-19). Springer International Publishing AG. 

([https://ebookcentral.proquest.com/lib/oculocad-ebooks/reader.action?](https://ebookcentral.proquest.com/lib/oculocad-ebooks/reader.action?docID=5880623&ppg=10)

[docID=5880623&ppg=10](https://ebookcentral.proquest.com/lib/oculocad-ebooks/reader.action?docID=5880623&ppg=10))


Consalvo, M., & Phelps, A. (2021). Game Development Live on Twitch: Observations of Practice and Educational Synergies. In O. Sotamaa & J. Švelch (Eds.), *Game Production Studies* (pp. 123–140). Amsterdam University Press. <https://doi.org/10.1515/9789048551736-008> 

([https://ocadu.summon.serialssolutions.com/#!/search?](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqdzs2KwjAUBeArKPj7AO7uCziT0F_djh1nISjYfUjbbqwZrMiRpi2-vzkKYrbvDORz4xtDXRhPanLMPHvHoc5mkSxamUcSTIF4wlvZg_CrYEGbOqYKFQczSMAIGkG_kIXBNLdXm9(hk7clWdLLN7RFEYczFCc7Eky7-0cWDHrx9vAO0zFF4))

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[hk7clWdLLN7RFEYczFCc7Eky7-0cWDHrx9vAO0zFF4\)](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNqdzs2KwjAUBeArKPj7AO7uCziT0F_djh1nISjYfUjbbqwZrMiRpi2-vzkKYrbvDORz4xtDXRhPanLMPHvHoc5mkSxamUcSTIF4wlvZg_CrYEGbOqYKFQczSMAIGkG_kIXBNLdXm9(hk7clWdLLN7RFEYczFCc7Eky7-0cWDHrx9vAO0zFF4))

Consalvo, M., & Staines, D. (2021). Reading Ren'Py: Game Engine Affordances and Design Possibilities. *Games and Culture*, 16(6), 762–778. <https://doi.org/10.1177/1555412020973823> 

([https://ocadu.summon.serialssolutions.com/#!/search?](https://ocadu.summon.serialssolutions.com/#!/search?bookMark=eNpdj7FOWzAURS0UJNrCzugfCPjZcWyzlbYUpEpUFcyRnTxHroojxenA1t_g9_gSUIExsF2d4d57piS8ucXZFpSnvGiklYPiGPO7RNIc3dYfw-fW0_H-)

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[Nieborg, D. B., Young, C. J., & Joseph, D. \(2019\). Lost in the App Store: The Political Economy of the Canadian App Store. *Canadian Journal of Communication*, 44\(2\), <https://doi.org/10.22230/cjc.2019v44n2a3505>](https://doi.org/10.22230/cjc.2019v44n2a3505)

December 1: MMOs, Virtual Worlds, and the Metaverse

***REMINDER: Final Research Project due before 11:59pm EST on December 8th. Any late submissions after December 15th will not be accepted.**

[Carter, M., Moore, K., Mavoa, J., Horst, H., & gaspard, luke. \(2020\). Situating the Appeal of Fortnite Within Children's Changing Play Cultures. *Games and Culture*, 15\(4\), 453–471. <https://doi.org/10.1177/1555412020913771>](https://doi.org/10.1177/1555412020913771)

[Leggatt, J. \(2016\). Material Connections in Skawennati's Digital Worlds. *Canadian Literature*, 230/231, 216–232. <https://doi.org/10.1177/1555412020913771>](https://doi.org/10.1177/1555412020913771)

[Pipkin, E. \(2021, August 30\). I Know A Place: Beauty And Solace In The Abandoned Worlds Of Roblox. *Pioneer Works*. <https://pioneerworks.org/broadcast/i-know-a-place-pipkin>](https://pioneerworks.org/broadcast/i-know-a-place-pipkin)

[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. <https://doi.org/10.1177/1555412014565507>](https://doi.org/10.1177/1555412014565507)

Assignments, Critiques and Exams

Name	Due Date	Weight
Participation	-	15%
Reading Summary	September 29 2021, 11:59pm	20%
Game Analysis	October 20 2021, 11:59pm	25%
Essay Proposal and Annotated Bibliography	November 3 2021, 11:59pm	10%
Final Research Essay	December 8 2021, 11:59pm	30%
		Total: 100%

Late Work

No assignments will be accepted more than a week after the last class. Exceptions and accommodations can be made in the case of documented illness or special circumstances. If you require an extension for any of the assignments, please contact me as soon as possible and before the date in question.

Participation

Due to the remote nature of this class, your degree of participation will significantly impact how you learn from and enjoy the course material. Ideally, you will be asynchronously participating every week on the course Teams page, though there are many other ways to participate as well. Participation may include some or all of the following:

- Attending synchronous lectures
- Responding to questions posed during synchronous lectures (either verbally or textually)
- Asynchronously accessing and watching recorded lectures
- Accessing readings and other additional material posted on the Canvas course page
- Responding to my weekly questions and prompts on the course Teams page
- Sharing relevant ideas, links, images, or videos on the course Teams page
- Scheduling time to speak with me during my weekly office hours
- Reaching out to me via email with questions or comments related to course content

If you have a disability or any other issue that makes participation in this class difficult, please bring this to my attention as soon as possible and we can discuss alternative forms of participation.

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 on-going 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:14954/external_tools/80) (https://canvascloud.ocadu.ca/courses/sis_course_id:14954/external_tools/80) page.

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) (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/)  (<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.

Bibliography and/or Recommended Texts

Here is a list of game studies journals and academic publications that you will be required to look through in connection with the Essay Proposal and Annotated Bibliography assignment as well as the Final Research Essay. I may add additional resources here throughout the semester. If you find an article from a journal, book, or publication that is not on this list that you would like to use for an assignment please make sure to quickly email me to have it approved.

Analog Game Studies <http://analoggamestudies.org/>  (<https://analoggamestudies.org/>)

Critical Distance www.critical-distance.com  (<http://www.critical-distance.com>)

Digital Games Research Association Digital Library www.digra.org/digital-library  (<http://www.digra.org/digital-library>)

Eludamos (no longer active) <http://www.eludamos.org/>  (<http://www.eludamos.org/>)

First Person Scholar www.firstpersonscholar.com  (<http://www.firstpersonscholar.com>)


G|A|M|E: The Italian Game Studies Journal www.gamejournal.it  (<http://www.gamejournal.it>)

Game Studies 101 <http://gamestudies101.com/>  (<http://gamestudies101.com/>)


Game Studies www.gamestudies.org  (<http://www.gamestudies.org>)

Games & Culture <https://journals-sagepub-com.ocadu.idm.oclc.org/home/gac>  (<https://journals-sagepub-com.ocadu.idm.oclc.org/home/gac>)

Journal of Games Criticism www.gamescriticism.org  (<http://www.gamescriticism.org>)

Loading... Journal of the Canadian Game Studies Association <http://journals.sfu.ca/loading>  (<http://journals.sfu.ca/loading>)

Not Your Mama's Gamer <https://www.nymgamer.com/>  (<https://www.nymgamer.com/>)

Press Start <https://press-start.gla.ac.uk/index.php/press-start/index>  (<https://press-start.gla.ac.uk/index.php/press-start/index>)

Replay. The Polish Journal of Games Studies <http://www.replay.uni.lodz.pl/>  (<http://www.replay.uni.lodz.pl/>)

ROM Chip: A Journal of Game Histories <https://romchip.org/index.php/romchip-journal/index>  (<https://romchip.org/index.php/romchip-journal/index>)

Transactions of the Digital Games Research Association <http://todigra.org/index.php/todigra>  (<http://todigra.org/index.php/todigra>)

Well Played <http://press.etc.cmu.edu/index.php/publication-tag/well-played/>  (<http://press.etc.cmu.edu/index.php/publication-tag/well-played/>)

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 present. 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.

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Course Summary:

Date	Details	Due
Wed Sep 29, 2021	 Assignment: Reading Summary (https://canvascloud.ocadu.ca/courses/3722/assignments/31929)	due by 11:59pm
Wed Oct 20, 2021	 Assignment: Game Analysis (https://canvascloud.ocadu.ca/courses/3722/assignments/31930)	due by 11:59pm
Wed Nov 3, 2021	 Assignment: Essay Proposal and Annotated Bibliography (https://canvascloud.ocadu.ca/courses/3722/assignments/31931)	due by 11:59pm
Wed Dec 8, 2021	 Assignment: Final Research Essay	due by 11:59pm

Date	Details	Due
	https://canvascloud.ocadu.ca/courses/3722/assignments/31932	
	 Participation https://canvascloud.ocadu.ca/courses/3722/assignments/31928	