



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	New College of Interdisciplinary Arts and Sciences		Department	School of Humanities, Arts & Cultural Studies	
Prefix	<b>IAS</b>	Number	<b>294</b>	Title	Games and Ethics
Is this a cross-listed course?	No		If yes, please identify course(s)		

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Chair/Director Initials     n/a      
(Required)

Course description:

The course involves the students in the process of ethical gameplay design. The goal of this class is to analyze in-game challenges and mechanics of popular entertainment games with the lenses of teleological, deontological, and virtue ethics theories. Ethics is goal oriented; has to do with thinking and actions, just like games. Every day we are vicariously presented with various situations in which an action must be taken, whether in video, audio or textual. At the end of the course the students will not only be able to think deeply about the relationship between ethics and in-game challenges in game design, but also for real life challenges that they might not have realized were connected before. This course contributes to a deeper understanding of cultural diversity in contemporary U.S. society as well as non-U.S. societies and globalization.

Requested designation: Global Awareness-G

Note- a **separate** proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- [Literacy and Critical Inquiry core courses \(L\)](#)
  - [Mathematics core courses \(MA\)](#)
  - [Computer/statistics/quantitative applications core courses \(CS\)](#)
  - [Humanities, Arts and Design core courses \(HU\)](#)
  - [Social-Behavioral Sciences core courses \(SB\)](#)
  - [Natural Sciences core courses \(SQ/SG\)](#)
  - [Cultural Diversity in the United States courses \(C\)](#)
  - [Global Awareness courses \(G\)](#)
  - [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation(s) being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

Contact information:

Name Theresa Devine E-mail theresa.devine@as Phone 602-543-2814

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**Department Chair/Director approval:** *(Required)*

Chair/Director name (Typed): Louis G. Mendoza

Date: 10/1/15

Chair/Director (Signature):



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## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>1.</b> Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	Syllabus and Course Assignments
		<p><b>2.</b> The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b></p>	Syllabus - Course description and objectives 4-6 Pages 1 & 2  Course Assignments 1 - 6
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</p>	Syllabus - Course description and objectives 4-6 Pages 1 & 2  Course Assignments 1 - 6
<input type="checkbox"/>	<input type="checkbox"/>	<p>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."</p>	

Course Prefix	Number	Title	Designation
IAP	294	Games and Ethics	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue	<b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.	<b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
See 1.the subject matter is composed of matter that contributes to the understanding of the non US contemporary world.	<p>Assignment 1, Phase 4 uses Indian video game Unrest to understand gender and class in India</p> <p>Assignment 2, Phase 3 uses South African game Mandela 27 to understand the struggle for freedom in South Africa</p> <p>Assignment 3, Phase 1 uses the War On Terror, The Board Game to understand the global issue of terrorism.</p> <p>Assignment 4, Phase 4&amp;5 uses journalism on the war in Syria, the book The Arab Spring, and the video game Endgame: Syria to create a greater understanding of contemporary Syria</p> <p>Assignment 5, Phase 2 uses materials about the 1989: Tiananmen Square protests to create an understanding of the rise of shock art in China.</p> <p>Assignment 6, Phase 3 uses German video game Spec Ops: The Line, the history of war in Germany, and materials about the Lost Generation to elucidate</p>	<p>See course description on Syllabus and See Course Assignments : Assignment 1, Phase 4 shows how the issues of gender and class have informed contemporary video game development in India</p> <p>Assignment 2, Phase 3 shows how Nelson Mandela and the abolishment of apartheid is being taught and preserved through games in contemporary South Africa.</p> <p>Assignment 3, Phase 1 discusses and shows the students the multifaceted global problem of terrorism.</p> <p>Assignment 4, Phase 4&amp;5 elucidates the origin and persistence of the contemporary war in Syria.</p> <p>Assignment 5, Phase 2 shows the students the connection of the 1989 Tiananmen Square protests with contemporary art in China</p> <p>Assignment 6, Phase 3 shows the students the effect of war and the Lost Generation on the development of contemporary German video war games.</p>

	<p>a contemporary understanding of war in contemporary Germany.</p>	
<p>2a. in-depth area studies which are concerned with an examination of culture specific elements of a region country or culture group</p>	<p>Assignment 1, Phase 4 uses Indian video game Unrest to understand gender and class in India</p> <p>Assignment 2, Phase 3 uses South African game Mandela 27 to understand the struggle for freedom in South Africa</p> <p>Assignment 3, Phase 1 uses the War On Terror, The Board Game to understand the global issue of terrorism.</p> <p>Assignment 4, Phase 4&amp;5 uses journalism on the war in Syria, the book The Arab Spring, and the video game Endgame: Syria to create a greater understanding of contemporary Syria</p> <p>Assignment 5, Phase 2 uses materials about the 1989: Tiananmen Square protests to create an understanding of the rise of shock art in China.</p> <p>Assignment 6, Phase 3 uses German video game Spec Ops: The Line, the history of war in Germany, and materials about the Lost Generation to elucidate a contemporary understanding of war in contemporary Germany.</p>	<p>See Course Assignments : Assignment 1, Phase 4 shows how the issues of gender and class have informed contemporary video game development in India</p> <p>Assignment 2, Phase 3 shows how Nelson Mandela and the abolishment of apartheid is being taught and preserved through games in contemporary South Africa.</p> <p>Assignment 3, Phase 1 shows how satire in game design can elucidate the multifaceted global problem of terrorism.</p> <p>Assignment 4, Phase 4&amp;5 elucidates the origin and persistence of the contemporary war in Syria in game design.</p> <p>Assignment 5, Phase 2 shows the students the connection of the 1989 Tiananmen Square protests with contemporary art in China.</p> <p>Assignment 6, Phase 3 shows the students the effect of war and the Lost Generation on the development of contemporary German video war games.</p>
<p>2c. the course is a comparative cultural study with more than half of the course materials are devoted to non-US sources</p>	<p>Assignment 1 pairs Indian video game Unrest with the American game Grand Theft Auto III</p> <p>Assignment 2 pairs South African game Mandela 27 with American artist Jon Haddock's Elian Gonzalez</p> <p>Assignment 3 pairs the War On</p>	<p>See Course Assignments : Assignment 1 Assignment 2 Assignment 3 Assignment 4 Assignment 5 Assignment 6</p> <p>The juxtapositions found in these assignments create an understanding of both US and Non-US cultures.</p>

	<p>Terror, The Board Game with American art</p> <p>Assignment 4 pairs The Arab Spring, and the video game Endgame: Syria with the American video game Heavy Rain.</p> <p>Assignment 5 pairs the 1989: Tiananmen Square protests with the immigration game Papers, Please and immigration issues in Arizona.</p> <p>Assignment 6, pairs German video game Spec Ops: The Line with the American video game Braid and WWII</p>	



## GAMES AND ETHICS

**IAP 294** - section #  
*Day and Time:* Mon/Wed  
Location: CLCC 108

**Instructor Name:** Theresa Devine  
**E-Mail Address:** tcdevine@asu.edu  
**Office:** FAB N-206 West campus  
**Mail Code:** 2151  
**Game Lab:** CLCC 239

**Office Phone:** 602-543-2814  
**Office Hours:** Mon, 5:00pm-6:30pm or by  
appointment  
**Game Lab Hours:** Mon, 1:30-4:30pm,  
Wed, 1:30-3:00pm

**Class portal (blackboard):** <https://myasucourses.asu.edu>

**Instructor's Websites:** <http://www.theresadevine.com/>, <http://studio4gaminginnovation.com>

### Course Description:

The course involves the students in the process of ethical gameplay design. The goal of this class is to analyze in-game challenges and mechanics of popular entertainment games with the lenses of teleological, deontological, and virtue ethics theories. Ethics is goal oriented; has to do with thinking and actions, just like games. Every day we are vicariously presented with various situations in which an action must be taken, whether in video, audio or textual. At the end of the course the students will not only be able to think deeply about the relationship between ethics and in-game challenges in game design, but also for real life challenges that they might not have realized were connected before. This course contributes to a deeper understanding of cultural diversity in contemporary U.S. society as well as non-U.S. societies and globalization.

General Studies: G & C

**Course Mode:** Students engage in self directed learning that is enhanced by course assignments and classroom activities. Each student will be expected to self-direct their quest based learning supported in a virtual and physical environment set up to encourage active and critical learning.

### Course Objectives

1. Describe and define ethical gameplay and explain why it is an appropriate consideration in design of entertainment games which involve moral game mechanics.
2. Compare and contrast ethical game design and the cultural and aesthetic impact on gameplay.
3. Describe, define, and differentiate teleological, deontological, and virtue ethics.



4. Define video game ethics and aesthetics (the total player experience) and apply them in the analysis of at least one contemporary game from outside of the United States.

5. Describe video games as sites for both the production and consumption of culture outside of the United States. Describe and conduct a comparative cultural study using the visual arts to elucidate the ways in which video games interface with popular culture, other cultural traditions, and artistic forms of expression.

6. Study the cultural significance of global issues in entertainment games and analyze the impact of video games on globalization.

7. Understand ethical and cultural diversity by comparing and contrasting through linear and non-linear forms of media and narrative and/or in games in the United States.

8. Conduct an in-depth ethical and culture specific study and describe the history, evolution, and potential of games in the United States over the past 30 years.

9. Describe and explore models to study entertainment games in the United States and the ethical, social, political, economic, or psychological dimensions of relations between minority groups by various disciplinary fields of inquiry. Analyze a game ethically, using a multi- and/or interdisciplinary approach that examines the game's larger cultural meaning.

10. Explain arguments as to the impact (if any) of video games on behavior and morality. Analyze how video games may shape and/or reflect the prevailing ethical attitudes, perceptions, and behavior of their consumers in the United States.

11. Analyze the role of video games in the treatment and construction of ethical identity, ethnicity, and gender in the United States.

**Course Work Evaluation:** Students are given 6 assignments. (See the charts below.) There is no midterm or final. Students are expected to turn in at least one (1) assignment every two (2) weeks. If a student does not turn in any assignment for any two (2) week period, a zero (0) will be assigned as a grade for one of the assignments.

**Attendance Policy:** Since each this is an internet-hybrid course your attendance (and participation) is mandatory on the days that the class meets. Your participation and attendance is worth 250 points. You are expected to be here for the entire class period on those days unless an ASU recognized religious holiday, documented emergency, or illness prevents you from coming. Email me a doctor's note or proof of your need to attend a religious holiday to avoid affecting your grade.

- a. excused absences related to religious observances/practices that are in accord with [ACD 304-04](#), "Accommodation for Religious Practices"

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- b. excused absences related to university sanctioned events/activities that are in accord with [ACD 304-02](#), "Missed Classes Due to University-Sanctioned Activities"

**Breakdown** - Please note that grades are assigned as follows:

<b>Assignment Title</b>	<b>Points</b>	<b>Course Objectives</b>
<i>Assignment 1: (Chapters 1 and 7) <b>What is ethical gameplay design?</b></i>	125 points	<b>1,2,3,</b> <b>[C] 9,11,</b> <b>[G] 4,5</b>
<i>Assignment 2: (Chapter 2) <b>Defining Ethical Gameplay</b></i>	125 points	<b>1,2,3</b> <b>[C] 7,9,10,</b> <b>[G] 4,5</b>
<i>Assignment 3: (Chapter 3) <b>Being a Game</b></i>	125 points	<b>2</b> <b>[C] 11</b> <b>[G] 4,5</b>
<i>Assignment 4: (Chapter 4) <b>The Player, the Player</b></i>	125 points	<b>1,2,3</b> <b>[C] 9, 10,</b> <b>[G] 4,6</b>
<i>Assignment 5: (Chapter 5) <b>Design of Ethical Gameplay</b></i>	125 points	<b>1, 3,</b> <b>[C] 8, 9,11,</b> <b>[G] 5,6</b>
<i>Assignment 6: (Chapter 6) <b>Into Play</b></i>	125 points	<b>1, 2,3</b> <b>[C] 8, 9,10, 11,</b> <b>[G] 4, 5,6</b>

**TOTAL POINTS POSSIBLE = 1000 points**

**Health Points (HP) will be worth 250. (This is attendance and participation)**

**Experience Points (EXP) will be worth as indicated by project**

**Minimum Points required to get an A = 900 points.**

Level	Health points (HP)	Experience points (EXP)	Total Points	Letter Grade
Level 10	250	750	1000	A+
Level 9	250	650	900	A
Level 8	167(missed one class)	633	800	B
Level 7	Any combination of HP and EXP that add up to the total points for the Letter grade that corresponds.		700	C
Level 6			600	D
Level 5			500	F
Level 4			400	F
Level 3			300	F
Level 2			200	F
Level 1			100	F
Level 0			0	F

The instructor is the final arbiter of all grades for the class.

**Course Readings: *Required Text***

***Beyond Choices: The design of ethical gameplay***

by Miguel Sicart

**Hardcover:** 192 pages

**Publisher:** The MIT Press (September 6, 2013)

**Language:** English

**ISBN-10:** 0262019787

**ISBN-13:** 978-0262019781

**Nicomachean Ethics - Required Text (free)**

by Aristotle

Written 350 B.C.E

Translated by W. D. Ross

<http://classics.mit.edu/Aristotle/nicomachaen.html>

**Groundwork for the metaphysics of morals (J. Bennett, Ed.) - Required Text (free)**

by I. E. Kant

1785

<http://www.earlymoderntexts.com/pdf/kantgrou.pdf>

**Utilitarianism - Required Text (free)**

by J. S. Mill

1861

<http://www.utilitarianism.com/jsmill.htm>

**The Fundamentals of Ethics, 2nd Edition Recommended Text**

Shafer-Landau, Russ

**Ethics: A Very Short Introduction Recommended Text**

Blackburn, Simon

All additional readings and/or I provide to enhance the learning process.

**Disability Accommodations:** The University is committed to providing quality education to all students regardless of ability. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course instructor must provide information regarding a course's content, methods, and essential components. The combination of this information will be used by Disability Resource Center to determine appropriate accommodations for a particular student in a particular course.

For more information, please reference the Disability Resource Center:

<http://ds.umn.edu/students/Enrolled/responsibilities.html>. <https://eoss.asu.edu/drc>

Please look over disability etiquette guidelines:

<http://www.moderndisability.com/business/GenEtiquette.biz.html>

<http://www.moderndisability.com/business/HelpingEtt.biz.html>

**'Withdrawals:** The instructor will NOT withdraw students for any reason. Specifically, students should be aware that non-attendance will NOT automatically result in their being dropped from the course. Therefore, if a student does not attend class during the first week or for any extended period of time during the semester, they should not presume that they are no longer

registered. **It is the student's responsibility to be aware of their registration status.** For additional information about ASU's withdrawal policy and the possible consequences of withdrawing from a class, contact Registration Services or your academic counselor.

**The Grade of Incomplete:** A grade of incomplete should not be awarded only in the event that a documented emergency or illness prevents a student who is doing acceptable work from completing a small percentage of the course requirements at the end of the semester. The guidelines in the current general ASU catalog regarding a grade of incomplete will be strictly followed. A grade of incomplete will NOT be awarded unless there is documented evidence of **extreme** personal or immediate family hardship.

**Use of Personal Electronic Devices in the Classroom:**

Using personal electronic devices in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. To this end, the University establishes the right of each faculty member to determine if and how personal electronic devices are allowed to be used in the classroom. For complete information, please reference:

<http://www.asu.edu/aad/manuals/acd/acd125.html#Requirements>

Theresa Devine's policy - don't use them in class. If you have kids, leave them on just in case of an emergency but I expect that we will be really busy and this distraction would affect the classroom experience negatively.

**Academic Integrity and Code of Conduct:** <http://provost.asu.edu/academicintegrity>.

**This course** follows the ASU Academic Integrity Policy in the administration of all course examinations and assignments. Violations of the University Academic Integrity policy will not be ignored. Penalties include reduced or no credit for submitted work, a failing grade in the class, a note on your official transcript that shows you were punished for cheating, suspension, expulsion and revocation of already awarded degrees. The university requires that the implementation of any of these penalties for violations of the academic integrity policy be reported to the Dean's office. The Integrity Policy defines the process to be used if the student wishes to appeal this action.

Students are expected to follow the *ASU Student Code of Conduct*

(<http://students.asu.edu/srr/code>) especially when communicating with your peers, instructors, and teaching assistants. Violations of the student code of conduct may result in withdrawal from the class.

**Policy against Threatening Behavior:**

In the classroom and out students are required to conduct themselves in a manner that promotes an environment that is safe and conducive to learning and conducting other university-related business. All incidents and allegations of violent or threatening conduct by an ASU student will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. Such incidents will be dealt with in accordance with the policies and procedures described in Section 104-02 of the Student Services Manual (<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>).

**Final Exam Make-up Policy:** The final exam schedule listed in the Schedule of Classes will be strictly followed. Exceptions to the schedule and requests for make-up examinations can be granted for one of the following reasons:

- 1) religious observances
- 2) the student has more than three exams scheduled on the same day
- 3) two finals are scheduled to occur at the same time

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Make-up exams will **NOT** be given for reasons of non refundable airline tickets, vacation plans, work schedules, weddings, family reunions, or other such activities. Students should consult the final exam schedule before making end-of-semester travel plans. If there is a last-minute personal or medical emergency, the student may receive a grade of Incomplete and makeup the final within one calendar month. The student must provide written documentation and be passing the class at the time to receive an Incomplete. A signed "Request for Grade of Incomplete" must be submitted by the student and approved by the student's instructor and the Director of the School of Mathematical and Natural Sciences.

### **Potentially Offensive Content:**

If you find any of the content of his class offensive, please bring your concerns to the instructor immediately.

### **Course/Instructor Evaluation**

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "**NCIAS Course/Instructor Evaluation**" in the subject heading. The email will be sent to your official ASU e-mail address.

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	<i>Resources</i>	<i>Assignment Descriptions</i>	<i>Course Objectives fulfilled (from the syllabus)</i>
<p><b>Assignment 1: What is ethical gameplay design?</b></p>	<p><b><i>Beyond Choices: The design of ethical gameplay</i></b> by Miguel Sicart Chapters 1 &amp; 7</p> <p><b><i>The Backwards Brain Bicycle</i></b> <a href="https://www.youtube.com/watch?v=MFzDaBzBILO">https://www.youtube.com/watch?v=MFzDaBzBILO</a></p> <p><b><i>It's My Opinion!</i></b> <a href="http://www.qcc.cuny.edu/SocialSciences/ppecorino/ETHICS_TEXT/Chapter_1_Introduction/Its_my_Opinion.htm">http://www.qcc.cuny.edu/SocialSciences/ppecorino/ETHICS_TEXT/Chapter_1_Introduction/Its_my_Opinion.htm</a></p> <hr/> <p><b><i>Grand Theft Auto III</i></b> Rockstar Games 2001</p> <p><b><i>Playing a "Good" Game: A Philosophical Approach to Understanding the Morality of Games</i></b> 2002 Ren Reynolds</p> <p><b><i>*Nicomachean Ethics</i></b> by Aristotle Written 350 B.C.E Translated by W. D. Ross</p>	<p><b>Phase 1:</b> Read Chapters 1 and 7 in the <b><i>Sicart</i></b> textbook according to the study guide. Think about these questions as you read. Can games aspire to have a cultural and aesthetic impact? What are the ethical questions that face game and toy makers today?</p> <p><b>Phase 2:</b> Watch <b><i>The Backwards Brain Bicycle</i></b> and read <b><i>It's My Opinion!</i></b> As a designer of ethical games you will be intervening and toying with the player's ethical self awareness. Think about what these two resources reveal to you as a game designer. How can you use this information to inform your ethical game designs?</p> <p>Write down your thoughts from Phases 1 and 2 in your journal.</p> <hr/> <p><b>Phase 3 [C]:</b> Play enough of <b><i>GTA 3</i></b> to get a understanding of the game and read <b><i>Playing a "Good" Game: A Philosophical Approach to Understanding the Morality of Games</i></b>. In this article the author evaluates <b><i>GTA 3</i></b> using teleological, deontological, and virtue ethical theories. Examine his findings and compare them to the original theories <b><u>using the study guides for each of the original writings.</u></b> * Does Ren Reynolds' interpretation stand up to</p>	<p>1. Describe and define ethical gameplay and explain why it is an appropriate consideration in design of entertainment games which involve moral game mechanics.</p> <p>-----</p> <p>2. Compare and contrast ethical game design and the cultural and aesthetic impact on gameplay.</p> <p>3. Describe, define, and differentiate teleological, deontological, and virtue ethics.</p> <p>9. Describe and explore models to study entertainment games in the United States and the ethical, social, political, economic, or</p>

<http://classics.mit.edu/Aristotle/nicomachaen.html>  
book 1, ch. 7; 2.1-6;6.1; 6.12-13; 10.7-8

***\*Groundwork for the metaphysics of morals (J. Bennett, Ed.)***

by I. E. Kant

1785

<http://www.earlymoderntexts.com/pdf/kantgrou.pdf>

***\*Utilitarianism***

by J. S. Mill

1861

<http://www.utilitarianism.com/jsmill.htm>

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***Unrest (India) - Video Game***

***Description:*** an adventure RPG that adapts to death, failure, and the choices you make. Play as ordinary people struggling for food, safety, freedom, and a chance at peace. To begin the game you play Tanya, a girl born into peasantry in ancient India where your standing in life is determined by the family you're born into.

<http://pyrodactyl.com/>

***APA Format***

<https://owl.english.purdue.edu/owl/resource/560/01/>

your examination? Write a response paper discussing your findings.

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**Phase 4 [G]:** Play *Unrest* and choose one of the three ethical approaches (Aristotle, Kant or Mill) that you explored in Phase 3. Analyze this game according to the theory that you choose. Write a 2,500 word paper of your analysis using APA 6th edition format to communicate your ideas.

psychological dimensions of relations between minority groups by various disciplinary fields of inquiry. Analyze a video game ethically, using a multi- and/or interdisciplinary approach that examines the game's larger cultural meaning. [C]

11. Analyze the role of video games in the treatment and construction of ethical identity, ethnicity, and gender in the United States

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4. Define video game ethics and aesthetics (the total player experience) and apply them in the analysis of at least one contemporary video game from outside of the United States.

5. Describe video games as sites for both the production and consumption of culture outside of the United States. Describe and conduct a comparative cultural study using the visual arts to elucidate the ways in which video

			<p>games interface with popular culture, other cultural traditions, and artistic forms of expression.</p>
<p><b>Assignment 2: Defining Ethical Gameplay</b></p>	<p><b><i>Beyond Choices: The design of ethical gameplay</i></b> by Miguel Sicart Chapter 2</p> <p><b><i>Pippin Barr's The Trolley Problem</i></b> <a href="http://www.pippinbarr.com/games/trolleyproblem/TrolleyProblem.html">http://www.pippinbarr.com/games/trolleyproblem/TrolleyProblem.html</a></p> <p><b><i>*Nicomachean Ethics</i></b> by Aristotle Written 350 B.C.E Translated by W. D. Ross <a href="http://classics.mit.edu/Aristotle/nicomachaen.html">http://classics.mit.edu/Aristotle/nicomachaen.html</a> book 1, ch. 7; 2.1-6;6.1; 6.12-13; 10.7-8</p> <p><b><i>*Groundwork for the metaphysics of morals (J. Bennett, Ed.)</i></b> by I. E. Kant 1785 <a href="http://www.earlymoderntexts.com/pdf/kantgrou.pdf">http://www.earlymoderntexts.com/pdf/kantgrou.pdf</a></p> <p><b><i>*Utilitarianism</i></b> by J. S. Mill 1861 <a href="http://www.utilitarianism.com/jsmill.htm">http://www.utilitarianism.com/jsmill.htm</a></p>	<p><b>Phase 1:</b> Read Chapter 2 in the Sicart textbook according to the study guide and play <b><i>The Trolley Problem</i></b>. Think about these questions while you are playing this game: why is it so simple? Can it be won? What winning condition would you like it to have? How did you feel when you finished the game? Is there hope in this game? Write down your thoughts in your journal.</p> <p>After you have examined The Trolley Problem in a personal mode, Look at it first as Aristotle would, then Kant and then Mill.* How would they redesign the game? Write down your thoughts in your journal.</p> <p><b><u>Use the study guides for each of the original writings.*</u></b></p>	<ol style="list-style-type: none"> <li>1. Describe and define ethical gameplay and explain why it is an appropriate consideration in design of entertainment games which involve moral game mechanics.</li> <li>2. Compare and contrast ethical game design and the cultural and aesthetic impact on gameplay.</li> <li>3. Describe, define, and differentiate teleological, deontological, and virtue ethics.</li> </ol>



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*Far Cry 2* is an open world first-person shooter developed by Ubisoft Montreal and published by Ubisoft. It was released on October 21, 2008 in North America, October 23, 2008 in Australia and October 24, 2008 in Europe.

Initial release date: October 21, 2008

Series: *Far Cry*

Developer: Ubisoft Montreal

Publisher: Ubisoft

Genres: First-person Shooter, Action-adventure game

Designers: Clint Hocking, Patrick Redding

Haddock, Jon. *Elian Gonzalez*. Phoenix.

—. *Projects*. 2000-2014.

<http://whitelead.com/jrh/>

Latson, Jennifer. "Elian Gonzalez, 15 Years Later." *Time*, 11 25, 2014.

<http://time.com/3594675/elian-gonzalez-history/>

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**Phase 2 [C]:** In Chapter 2 Sicart describes an ethical dilemma that he created/discovered in the game *Far Cry 2*. Play this game (*FC2*) and try to replicate his experience. Write down your experience of this ethical conundrum in your journal.

Look at Jon Haddock's piece *Elian Gonzalez*. This artist chose to depict the moment that Elian was taken from his family in America to be returned to his family in Cuba. Why did the artist pick this moment? What game did Haddock use to create the image? Why did he use a game and its imagery in the creation of this piece? Write your thoughts down in your journal. Then read Jennifer Latson's piece on Elian Gonzalez. Think about the state of the relationship between the US and Cuba. Write your thoughts down in your journal.

Redesign **The Trolley Problem** using this ethical conundrum, your thoughts discovered by your research on Elian Gonzalez and your experiences from Phase 1.

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7. Understand ethical and cultural diversity by comparing and contrasting through linear and non-linear forms of media and narrative and/or in games in the United States.

9. Describe and explore models to study entertainment games in the United States and the ethical, social, political, economic, or psychological dimensions of relations between minority groups by various disciplinary fields of inquiry. Analyze a video game ethically, using a multi- and/or interdisciplinary approach that examines the game's larger cultural meaning.

10. Explain arguments as to the impact (if any) of video games on behavior and morality. Analyze how video games may shape and/or reflect the prevailing ethical attitudes, perceptions, and behavior of their consumers in the United States.

	<p><b><i>Mandela27(South Africa)</i></b>  <a href="http://www.mandela27.eu/">http://www.mandela27.eu/</a>  <i>Mandela27 is a cultural collaboration between the European Union and South Africa inspired by the iconic story of Nelson Mandela and the globally recognized Robben Island Museum.</i></p> <p><b><i>The Construction of Play: Rules, Restrictions, and the Repressive Hypothesis</i></b>  Rowan Tulloch  <i>Games and Culture, September 2014; vol. 9, 5: pp. 335-350., first published on July 16, 2014</i>  DOI: 10.1177/1555412014542807  <a href="http://gac.sagepub.com/content/9/5/335">http://gac.sagepub.com/content/9/5/335</a></p>	<p><b>Phase 3 [G]:</b> Read the article by Rowan Tulloch using the reading questions as a guide. Play enough <b>Mandela27</b> to understand how the rules affect the characters' freedom in this game. There are 5 recurring elements will form the core content and the rules in <b>Mandela27</b>. Think about the relationship of rules and agency to the political relationship of South Africa and the UK in the game <b>Mandella 27</b>. Write your thoughts about the production and consumption of culture in South Africa in relationship to the 5 elements in the game in your journal. What ethical theories are at work in this game? Write your thoughts on this in your journal.</p> <p>Redesign <b>The Trolley Problem</b> using your thoughts discovered by your research on rules in the Rowan article, <i>Mandela27</i> and your experiences from Phase 1. Remember to include at least one of the big 3 (Aristotle, Kant, Mill) in your design.</p>	<p>-----</p> <p>4. Define video game ethics and aesthetics (the total player experience) and apply them in the analysis of at least one contemporary video game from outside of the United States.</p> <p>5. Describe video games as sites for both the production and consumption of culture outside of the United States. Describe and conduct a comparative cultural study using the visual arts to elucidate the ways in which video games interface with popular culture, other cultural traditions, and artistic forms of expression.</p>
<p><b><i>Assignment 3: Being a Game</i></b></p>	<p><b><i>Beyond Choices: The design of ethical gameplay</i></b>  by Miguel Sicart  Chapter 3</p> <p><b><i>War On Terror, The Board Game</i></b>  <a href="http://www.waronterrortheboardgame.com">http://www.waronterrortheboardgame.com</a>  <b><i>The Rules</i></b></p>	<p><b>Phase 1 [G]:</b> Read Chapter 3 in the <b>Sicart</b> textbook according to the study guide. On page 41 the designer of <b>War On Terror, The Board Game</b> describes his design process. This game has had global exposure and has been purchased and reviewed in many</p>	<p>2. Compare and contrast ethical game design and the cultural and aesthetic impact on gameplay.</p> <p>4. Define video game ethics and aesthetics (the total player</p>

<http://www.waronterrortheboardgame.com/rules/>

[http://www.waronterrortheboardgame.com/rules/WoT\\_v2\\_rules.pdf](http://www.waronterrortheboardgame.com/rules/WoT_v2_rules.pdf)

**Empire Cards**

[http://www.waronterrortheboardgame.com/rules/empire\\_cards.php](http://www.waronterrortheboardgame.com/rules/empire_cards.php)

**Terrorist Cards**

[http://www.waronterrortheboardgame.com/rules/terrorist\\_cards.php](http://www.waronterrortheboardgame.com/rules/terrorist_cards.php)

Reviews

<http://www.waronterrortheboardgame.com/reviews/>

Wafaa Bilal

<http://tisch.nyu.edu/about/directory/photo/112869977>

Damien Hirst

<http://www.damienhirst.com/>

**Nicomachean Ethics** by Aristotle

Written 350 B.C.E

Translated by W. D. Ross

<http://classics.mit.edu/Aristotle/nicomachaen.html>

book 1, ch. 7; 2.1-6;6.1; 6.12-13; 10.7-8

**Groundwork for the metaphysics of morals** (J. Bennett, Ed.)

by I. E. Kant

1785

<http://www.earlymoderntexts.com/pdf/kantgrou.pdf>

**Utilitarianism**

countries. How do you suppose someone from Iraq would view the game? How do you suppose someone in the UK would experience it? Pick two countries and try to imagine what it might be like to play the game using an understanding gained from viewing art and other cultural traditions. If you like you can use Iraqi artist Wafaa Bilal and English artist Damien Hirst's work to compare. How might Bilal and Hirst play the game with their friends? How might they play the game with each other?

Following the designer's example, pick something that is happening in the international news right now. Make a list of mechanics that this situation invokes. Examine these mechanic using teleological, deontological, and virtue ethical theories. Which theory seems to be invoked by these mechanics? Write three implementations of your identified game mechanics - one implementation for each of the ethical theories. What do each of these points of view this reveal about our contemporary world on a global level?

experience) and apply them in the analysis of at least one contemporary game from outside of the United States.

5. Describe video games as sites for both the production and consumption of culture outside of the United States. Describe and conduct a comparative cultural study using the visual arts to elucidate the ways in which video games interface with popular culture, other cultural traditions, and artistic forms of expression.

	<p>by J. S. Mill 1861 <a href="http://www.utilitarianism.com/jsmill.htm">http://www.utilitarianism.com/jsmill.htm</a></p> <p>The BBC <a href="http://www.bbc.com/news">http://www.bbc.com/news</a></p> <p>Reuters <a href="http://www.reuters.com/">http://www.reuters.com/</a></p> <p>CNN <a href="http://www.cnn.com/">http://www.cnn.com/</a></p> <p>Get any paper from anywhere <a href="http://www.thepaperboy.com/">http://www.thepaperboy.com/</a></p>	<p>-----</p> <p><b>Phase 2 [C]:</b> Now find a story in the local paper that pertains to identity, ethnicity or gender in the US. Go to the Phoenix Art Museum, or the Scottsdale Contemporary Art Museum, or the Mesa Arts Center and find a work of art that you respond to; write why this art piece impacts you. Using this chosen aesthetic experience and the news story, (this is the similar to the task above) make a list of mechanics that this information invokes. Examine these mechanics using teleological, deontological, and virtue ethical theories. Which theory seems to be invoked by these mechanics? Write three implementations of your identified game mechanics - one implementation for each of the ethical theories. What do each of these points of view this reveal about the US attitudes on identity, ethnicity, and gender?</p>	<p>-----</p> <p>11. Analyze the role of video games in the treatment and construction of ethical identity, ethnicity, and gender in the United States.</p>
<p><b>Assignment 4: The Player, the Player</b></p>	<p><b><i>Beyond Choices: The design of ethical gameplay</i></b> by Miguel Sicart Chapter 4</p> <p><b><i>Nicomachean Ethics</i></b> by Aristotle Written 350 B.C.E Translated by W. D. Ross</p>	<p><b>Phase 1:</b> Read Chapter 4 in the Sicart textbook according to the study guide. On page 64 it states, "According to Huizinga, the '<i>activity of play lies outside morals, in itself is neither good nor bad.</i>' When serious issues become a part of play, the activity is broken and is therefore no longer play. ... The implications of this ethical stance</p>	<p>1. Describe and define ethical gameplay and explain why it is an appropriate consideration in design of entertainment games which involve moral game mechanics.</p> <p>10. Explain arguments as to the</p>

<http://classics.mit.edu/Aristotle/nicomachaen.html>  
book 1, ch. 7; 2.1-6;6.1; 6.12-13; 10.7-8

***Groundwork for the metaphysics of morals (J. Bennett, Ed.)***

by I. E. Kant  
1785  
<http://www.earlymoderntexts.com/pdf/kantgrou.pdf>

***Utilitarianism***

by J. S. Mill  
1861  
<http://www.utilitarianism.com/jsmill.htm>

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***Heavy Rain (video game)***

*Heavy Rain is an interactive drama action-adventure video game developed by Quantic Dream and published by Sony Computer Entertainment exclusively for the PlayStation 3 in February 2010.*

*Initial release date: February 18, 2010  
Developer: Quantic Dream  
Directors: David Cage  
Awards: BAFTA Games Award for Story, BAFTA Games Award for Technical Innovation, BAFTA Games Award for Original Score  
Genres: Interactive movie, Action-adventure game  
Platforms: PlayStation 3, PlayStation 4*

dramatically affect how we understand and model players in game-design practice and theory." Write your response to this in your journal.

**Phase 2:** Think about the statement that "An ethical player is more than a mere input provider. ... Players are creative agents who flourish by ... practicing ethics. ...This gives responsibility to designers and to games as cultural forms." Write your response to this in your journal.

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**Phase 3 [C]:** Play Heavy Rain as ethically as possible. For each option the player has in ethical dilemmas in the game, ask yourself the following questions:

- Does this option produce the most good? (Utilitarian Approach – Goods Test)
- Does this option produce the least harm? (Utilitarian Approach – Harms Test)
- Does this option best respect the rights of those individuals who are involved or impacted? (Rights Approach)
- Does this option best respect the worth or dignity of those individuals who are involved or impacted? (Kantian

impact (if any) of video games on behavior and morality. Analyze how video games may shape and/or reflect the prevailing ethical attitudes, perceptions, and behavior of their consumers in the United States.

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9. Describe and explore models to study entertainment games in the United States and the ethical, social, political, economic, or psychological dimensions of relations between minority groups by various disciplinary fields of inquiry. Analyze a game ethically, using a multi- and/or interdisciplinary approach that examines the game's larger cultural meaning.

10. Explain arguments as to the

	<hr/> <p><b>Syria: My Brother the Martyr</b>          "He was sacrificed for the shadow of a cause, and I'm not sure if he even knew what that cause was."  <a href="https://iwpr.net/global-voices/syria-my-brother-martyr-0">https://iwpr.net/global-voices/syria-my-brother-martyr-0</a></p> <p><b>The war in Syria explained in five minutes   Guardian Animations</b>  <a href="https://www.youtube.com/watch?v=K5H5w">https://www.youtube.com/watch?v=K5H5w</a></p>	<p>Approach)</p> <ul style="list-style-type: none"> <li>• Does this option treat people most fairly (or equally)? (Justice Approach – Fairness Test)</li> <li>• Does this option best serve the entire community (rather than just certain individuals)? (Common Good Approach)</li> <li>• Does this option best reflect the sort of person I want to be? (Virtue Approach)</li> </ul> <p>Find one quest in the game that you think it can be redesigned to support ethical gameplay in a better way. Create a Game Design Document that explains your design. How might this redesign affect the end of the game?</p> <hr/> <p><b>Phase 4: [G]</b> Read <i>Syria: My Brother the Martyr</i> and imagine that this person is the serial killer in <i>Heavy Rain</i>. Watch the video on the war in Syria and then read <i>Chapter 2 Lineages of Repression in The Arab Spring: Pathways of Repression and Reform</i>. Look at your redesign from Phase 2. How might you redesign it again to change the serial</p>	<p>impact (if any) of video games on behavior and morality. Analyze how video games may shape and/or reflect the prevailing ethical attitudes, perceptions, and behavior of their consumers in the United States.</p> <ol style="list-style-type: none"> <li>1. Describe and define ethical gameplay and explain why it is an appropriate consideration in design of entertainment games which involve moral game mechanics.</li> <li>2. Compare and contrast ethical game design and the cultural and aesthetic impact on gameplay.</li> <li>3. Describe, define, and differentiate teleological, deontological, and virtue ethics.</li> </ol> <hr/> <ol style="list-style-type: none"> <li>6. Study the cultural significance of global issues in entertainment games and analyze the impact of video games on globalization.</li> <li>4. Define video game ethics and aesthetics (the total player experience) and apply them in the</li> </ol>
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	<p>3_QTGO</p> <p><b>Syria: The story of the conflict</b>  <a href="http://www.bbc.com/news/world-middle-east-26116868">http://www.bbc.com/news/world-middle-east-26116868</a></p> <p><b>The Arab Spring: Pathways of Repression and Reform</b>  by Jason Brownlee, Tarek Masoud, Andrew Reynolds  <input type="checkbox"/> <b>Paperback:</b> 352 pages  <input type="checkbox"/> <b>Publisher:</b> Oxford University Press; 1 edition (April 26, 2015)  <input type="checkbox"/> <b>Language:</b> English  <input type="checkbox"/> <b>ISBN-10:</b> 0199660077  <input type="checkbox"/> <b>ISBN-13:</b> 978-0199660070  <input type="checkbox"/> <b>Product Dimensions:</b> 9.2 x 0.8 x 6.1 inches</p> <p><b>Angelina Jolie addresses the UN Security Council on Syria</b>  <a href="https://video.fphx1-1.fna.fbcdn.net/hvideo-xtf1/v/t42.1790-2/11989842_10153005017287623_1894757900_n.mp4?efg=eyJybHliOjMyOSwicmxhIjoxNjk3fQ%3D%3D&amp;rl=329&amp;vabr=183&amp;oh=f74822507c24f97445d61cc66da989f1&amp;oe=55EDC2C5">https://video.fphx1-1.fna.fbcdn.net/hvideo-xtf1/v/t42.1790-2/11989842_10153005017287623_1894757900_n.mp4?efg=eyJybHliOjMyOSwicmxhIjoxNjk3fQ%3D%3D&amp;rl=329&amp;vabr=183&amp;oh=f74822507c24f97445d61cc66da989f1&amp;oe=55EDC2C5</a></p> <p><b>Endgame: Syria (developer from the UK)</b>  <a href="http://www.gamesforchange.org/play/endgame-syria/">http://www.gamesforchange.org/play/endgame-syria/</a></p>	<p>killer in the game to the brother from the <i>Syria: My Brother the Martyr</i> author? What quests, scenarios, and game mechanics can you add to your design to explain the Syrian war? Research the origin of the term "Arab Spring" and put a side quest in the game to allow the player to discover its origin.</p> <p>Phase 5: Watch the designer's video and play <i>Endgame: Syria</i>. Compare what you discovered in the first three phases of this assignment with what this designer did and what this game does. Write a 1500 word paper that compares and contrasts your discoveries of this game with your game design. Use APA 6th edition format.</p>	<p>analysis of at least one contemporary game from outside of the United States.</p>
<p><b>Assignment 5: Design of Ethical Gameplay</b></p>	<p><b>Beyond Choices: The design of ethical gameplay</b>  by Miguel Sicart  Chapter 5</p>	<p><b>Phase 1:</b> Read Chapter 5 in the Sicart textbook according to the study guide. Pick a video game that you are very familiar with and answer these</p>	<p>1. Describe and define ethical gameplay and explain why it is an appropriate consideration in</p>

***Nicomachean Ethics*** by Aristotle  
Written 350 B.C.E  
Translated by W. D. Ross  
<http://classics.mit.edu/Aristotle/nicomachaen.html>  
book 1, ch. 7; 2.1-6;6.1; 6.12-13; 10.7-8

***Groundwork for the metaphysics of morals (J. Bennett, Ed.)***  
by I. E. Kant  
1785  
<http://www.earlymoderntexts.com/pdf/kantgrou.pdf>

***Utilitarianism***  
by J. S. Mill  
1861  
<http://www.utilitarianism.com/jsmill.htm>

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'Beijing Swings' of Zhu Yu's 'Eating People'  
<https://www.youtube.com/watch?v=JulRCIbBPOM>

questions for each of the main quests.

- Is this a situation where someone might be helped or harmed?
  - Is this a decision between a “good” and “bad” alternative, or between two “bad” alternatives?
  - Is this situation or decision not simply a matter of what is legal, or efficient, or in compliance with certain policies and procedures?
  - Does this situation involve issues like rights, dignity, justice, or community?
  - Does this decision impact how you view yourself, or how others will come to view you?
- If you answered, “yes” to any of these questions, you are likely dealing with an ethical situation or decision.

Pick one of the quests and imagine how Kant, Mill and Aristotle might play this quest. Write a script of the dialogue that might occur between these three philosophers if they were to play the game together on a Saturday afternoon. What would they say to each other? How would they trash talk each other? What jokes might arise during the play session?

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**Phase 2 [G]:** on pages 86-88 of the Sicart book the author describes the essence of "shock" in the section titled "The Shocking Toy." He describes the

design of entertainment games which involve moral game mechanics.

3. Describe, define, and differentiate teleological, deontological, and virtue ethics.

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5. Describe video games as sites for both the production and consumption of culture outside of the United States. Describe and



**Zhu Yu: China's Baby-Eating Shock Artist Goes Hyperreal**  
<http://theculturetrip.com/asia/china/articles/zhu-yu-china-s-baby-eating-shock-artist-goes-hyperreal/>

**Shock wave through the art market... China now ranks first, ahead of the USA and the UK**  
<http://www.artprice.com/artmarketinsight/658/Shock+wave+through+the+art+market%25E2%2580%25A6+China+now+ranks+first%252C+ahead+of+the+USA+and+the+UK>

**1989: Tiananmen Square protests**  
<https://www.youtube.com/watch?v=wNFW1Uh0Iz0>

**Tiananmen Survivors Recall Massacre**  
<https://www.youtube.com/watch?v=JBjPvV4yHfY>

**Tiananmen Square (the video game)**  
[http://www.g9ggames.org/Tiananmen\\_Square.html](http://www.g9ggames.org/Tiananmen_Square.html)

**Escape from Tiananmen Square: Underworld boss Brother Six smuggled protesters out of China after massacre**  
<http://news.nationalpost.com/news/escape-from-tiananmen-underworld-boss-smuggled-protesters-out-of-the-clutches->

how Call of Duty 4 uses this mechanism.

Watch a clip from ZCZ Films '**Beijing Swings' of Zhu Yu's 'Eating People'** project (**Warning - Graphic images**) It has been said that "Zhu's works are as much an assault on society's moral values as they are an assault on the human senses." The "art critic Waldemar Januszczak defended the programme by pointing out that whilst the act may seem deluded, "It is worth trying to understand why China is producing the most outrageous and darkest art, of anywhere in the world."

Watch the videos on the **Tiananmen Square protests and massacre**. It has been said that this event influenced the shock art movement in China. Look up Chinese shock artists:  
Zhang Huan  
Qiu Zhijie  
Sun Yuan and Peng Yu  
Gu Dexin  
Zhang Hanzi, Qin Ga, Jin Feng  
Feng Weidong

Play the **Tiananmen Square (video game)** and compare it to the **Escape from Tiananmen Square** article. Pick one of the shock artists and imagine you are this artist. Redesign the **Tiananmen Square (video game)** as if you were one this artist.

conduct a comparative cultural study using the visual arts to elucidate the ways in which video games interface with popular culture, other cultural traditions, and artistic forms of expression.

6. Study the cultural significance of global issues in entertainment games and analyze the impact of video games on globalization.

*of-chinas-communists*

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***Papers, Please (Japan)***

*Papers, Please* is a puzzle video game designed by indie game developer Lucas Pope. It focuses on the emotional toll of working as an immigration officer, deciding whom to let in and whom to exclude from entering the fictional dystopian country of Arstotzka  
Initial release date: August 8, 2013  
Developer: Lucas Pope  
Publisher: 3909 LLC  
2028-20 Shichihongi, Kolmisato-machi  
Kodama-gun, Saitama  
JP  
369-0306  
Awards: BAFTA Games Award for Strategy and Simulation  
Genres: Puzzle game, Simulation video game  
Platforms: iOS, PlayStation Vita, Microsoft Windows, GNU/Linux, Mac OS

Consider this thought:

**Globalization** is a process of interaction and integration among the people, companies, and governments of different nations, a process driven by international trade and investment and aided by information technology.

Examine how your game, *Tiananmen Square*, can influence globalization. Would you make any changes to the design?

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**Phase 2 [C]:** Play *Papers, Please* and watch the documentaries *The State of Arizona* and *The Other Side of Immigration*. Design an Arizona edition of *Papers, Please*.

Examine *The Immigration Game*, *Six Generations*, *Immigration Nation* and *El Emigrante*. What is missing in these games? Do the authors of these games get to the heart of the issues surrounding the immigration laws in the US?

Read Emma Lazarus' poem. Where is this poem found? Think about the meaning of colossus. Play *Shadow of the Colossus*.

Now use your interpretation and your new experience with *Papers, Please* and the documentaries to redesign *Shadow of the Colossus* to communicate a

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9. Describe and explore models to study entertainment games in the United States and the ethical, social, political, economic, or psychological dimensions of relations between minority groups by various disciplinary fields of inquiry. Analyze a game ethically, using a multi- and/or interdisciplinary approach that examines the game's larger cultural meaning.

8. Conduct an in-depth ethical and culture specific study and describe the history, evolution, and potential of games in the United States over the past 30 years.

***Papers, Please - Trailer***

[https://www.youtube.com/watch?v=\\_QP5X6fcukM](https://www.youtube.com/watch?v=_QP5X6fcukM)

***Judge upholds 'papers please' provision***

[http://tucson.com/news/local/border/judge-upholds-papers-please-provision/article\\_4074a82e-008f-519f-9abe-4f5a369fdc02.html](http://tucson.com/news/local/border/judge-upholds-papers-please-provision/article_4074a82e-008f-519f-9abe-4f5a369fdc02.html)

***'State Of Arizona' Retraces History Of The Immigration Law That Redefined The Debate***

[http://www.huffingtonpost.com/2014/01/16/state-of-arizona-documentary\\_n\\_4611840.html?utm\\_hp\\_ref=arizona-immigration-law](http://www.huffingtonpost.com/2014/01/16/state-of-arizona-documentary_n_4611840.html?utm_hp_ref=arizona-immigration-law)

*The State of Arizona (documentary)*

<http://www.pbs.org/independentlens/state-of-arizona/film.html>

<http://www.amazon.com/gp/product/B00I3BR9G6>

*The Other Side of Immigration*

<http://www.theothersideofimmigration.com/>

***The New Colossus***

<http://www.libertystatepark.com/emma.htm>

possible solution to the current immigration crisis in the US. *Papers, Please* is a game with a broad impact. What impact could your game have? How might it shape the construction of the understanding and acceptance of difference in the US?

11. Analyze the role of video games in the treatment and construction of ethical identity, ethnicity, and gender in the United States.

***Shadow of the Colossus***, released in Japan as *Wander and the Colossus*, is an action-adventure game published by Sony Computer Entertainment for the PlayStation 2.

Initial release date: October 18, 2005

Composers: Kō Ōtani

Genres: Action-adventure game

Developers: Team Ico, Sony Computer Entertainment, SCE Japan Studio

Designers: Fumito Ueda, Kō Ōtani

Awards: BAFTA Games Award for Artistic Achievement, BAFTA Games Award for Action & Adventure

***The Immigration Game (1971)***

<http://boardgamegeek.com/boardgame/129088/immigration-game>

***Six Generations (2004)***

<http://boardgamegeek.com/boardgame/17553/six-generations>

***Immigration Nation (2001)***

<https://www.icivics.org/games/immigration-nation>

***El Emigrante (date unknown)***

<http://www.transience.com.au/el/elgameo.html>

<p><b>Assignment 6: Into Play</b></p>	<p><b><i>Beyond Choices: The design of ethical gameplay</i></b> by Miguel Sicart Chapter 6</p> <p><b><i>Nicomachean Ethics</i></b> by Aristotle Written 350 B.C.E Translated by W. D. Ross <a href="http://classics.mit.edu/Aristotle/nicomachaen.html">http://classics.mit.edu/Aristotle/nicomachaen.html</a> book 1, ch. 7; 2.1-6;6.1; 6.12-13; 10.7-8</p> <p><b><i>Groundwork for the metaphysics of morals (J. Bennett, Ed.)</i></b> by I. E. Kant 1785 <a href="http://www.earlymoderntexts.com/pdf/kantgrou.pdf">http://www.earlymoderntexts.com/pdf/kantgrou.pdf</a></p> <p><b><i>Utilitarianism</i></b> by J. S. Mill 1861 <a href="http://www.utilitarianism.com/jsmill.htm">http://www.utilitarianism.com/jsmill.htm</a></p> <p><b><i>Braid</i></b> <i>Braid is a platform and puzzle video game developed by Number None, Inc. The game was released on August 6, 2008 for the Xbox 360's Xbox Live Arcade service. A Microsoft Windows version was released on April 10, 2009. Wikipedia Initial release date: August 6, 2008 Designer: Jonathan Blow Developers: Hothead Games, Number None,</i></p>	<p><b>Phase 1:</b> Read Chapter 6 in the Sicart textbook according to the study guide. Throughout this book the author uses the term "wicked problem" to refer to an ethical dilemma. How do you suppose he identifies these wicked problems? Are you able to identify the same dilemmas with the set of question from Assignment 5? (re-iterated below)</p> <p>--</p> <ul style="list-style-type: none"> <li>• Is this a situation where someone might be helped or harmed?</li> <li>• Is this a decision between a "good" and "bad" alternative, or between two "bad" alternatives?</li> <li>• Is this situation or decision not simply a matter of what is legal, or efficient, or in compliance with certain policies and procedures?</li> <li>• Does this situation involve issues like rights, dignity, justice, or community?</li> <li>• Does this decision impact how you view yourself, or how others will come to view you?</li> </ul> <p>If you answered, "yes" to any of these questions, you are likely dealing with an ethical situation or decision.</p> <p>--</p> <p>Write your thoughts in your journal.</p> <p>-----</p> <p><b>Phase 2[C]:</b> For each of the author's identified domains: narrative and character, gameworld, rules, context, he gathered his facts by using the four questions on page 111. The then</p>	<p>1. Describe and define ethical gameplay and explain why it is an appropriate consideration in design of entertainment games which involve moral game mechanics.</p> <p>2. Compare and contrast ethical game design and the cultural and aesthetic impact on gameplay.</p> <p>-----</p> <p>3. Describe, define, and differentiate teleological, deontological, and virtue ethics.</p> <p>8. Conduct an in-depth ethical and</p>
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Inc.  
Awards: GameSpot Award for Best Platformer, More  
Platforms: PlayStation 3, Xbox 360, Microsoft Windows, GNU/Linux, Mac OS  
Publishers: Hothead Games, Number None, Inc., Microsoft Studios, MumboJumbo, LLC

**History of the Atomic Bomb**  
<http://www.history.co.uk/study-topics/history-of-ww2/atomic-bomb>

**The Manhattan Project: Making the Atomic Bomb**  
<http://www.atomicarchive.com/History/mp/>

**Hiroshima & Nagasaki Remembered**  
<http://www.hiroshima-remembered.com/history/nagasaki/page7.html>

**Health Effects of Atom Bomb**  
*(Warning: Graphic Images)*  
[http://atomicbombmuseum.org/3\\_health.shtml](http://atomicbombmuseum.org/3_health.shtml)

determined his options by examining player choices.

Pick one of the domains, and **Braid** Evaluate the player choices through each of the ethical theories: teleology, deontology, and virtue ethics. Look up the history of the making of the atom bomb and the American mentality in the years when it was developed.

Pick a quest to redesign in a way where the ethics are intertwined with the game mechanics. Refer to the mechanics that the author identifies for the domain that you chose.

culture specific study and describe the history, evolution, and potential of games in the United States over the past 30 years.

9. Describe and explore models to study entertainment games in the United States and the ethical, social, political, economic, or psychological dimensions of relations between minority groups by various disciplinary fields of inquiry. Analyze a game ethically, using a multi- and/or interdisciplinary approach that examines the game's larger cultural meaning.

10. Explain arguments as to the impact (if any) of video games on behavior and morality. Analyze how video games may shape and/or reflect the prevailing ethical attitudes, perceptions, and behavior of their consumers in the United States.

11. Analyze the role of video games in the treatment and construction of ethical identity, ethnicity, and gender in the United States.

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***Spec Ops: The Line***

*Spec Ops: The Line* is a 2012 third-person shooter video game developed by the German studio Yager

Development and published by 2K Games. Wikipedia

Initial release date: June 26, 2012

Series: *Spec Ops*

Publisher: 2K Games

Genres: *Third-person Shooter*

Composers: *Elia Cmiral*

Developers: *Yager Development, Darkside Game Studios*

***Claiming the Second World War and Its Lost Generation***

Laurel Cohen-Pfister

Seminar: *A Journal of Germanic Studies*, Volume 50, Number 1, February 2014, pp. 104-123 (Article)

University of Toronto Press

DOI: 10.1353/smr.2014.0010

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***Phase 3[G]:*** Now pick a different domain, and play ***Spec Ops: The Line***.

This game was made by a German game development company. Read ***Claiming the Second World War and Its Lost Generation*** according to the study guide.

Research the history of German involvement in war in these timeframes:

- Weimar Republic (1919–1933)
- Nazi Germany (1933–1945)
- Allied-occupied Germany (1945–1949)
- West Germany (1949–1990)
- East Germany (1949–1990)
- Germany (1990–present)

Using your knowledge of German history, imagine what the effects have been on the game developers who made ***Spec Ops: The Line*** and evaluate the player choices through each of the ethical theories: teleology, deontology, and virtue ethics. What effect has this history had on the design of the game? What possible effect could a game like this have on globalization?

Pick a quest to redesign in a way where the ethics are intertwined with the game mechanics. Refer to the mechanics that the author identifies for the domain that you chose.

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3. Describe, define, and differentiate teleological, deontological, and virtue ethics.

4. Define video game ethics and aesthetics (the total player experience) and apply them in the analysis of at least one contemporary game from outside of the United States.

5. Describe video games as sites for both the production and consumption of culture outside of the United States. Describe and conduct a comparative cultural study using the visual arts to elucidate the ways in which video games interface with popular culture, other cultural traditions, and artistic forms of expression.

6. Study the cultural significance of global issues in entertainment games and analyze the impact of video games on globalization.