

1.) DATE: 3/26/19	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>
3.) PROPOSED COURSE: Prefix: GST Number: 202 Title: Games, Culture, and Aesthetics Credits: 3  CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: .	
4.) COMMUNITY COLLEGE INITIATOR: KEITH ANDERSON PHONE: 480-654-7300 EMAIL: keith.anderson@mesacc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW:  <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).  POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b> <u>Core Areas:</u> <b>Humanities, Arts and Design (HU)</b> <u>Awareness Areas:</u> <b>Select awareness area...</b>	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective  Current General Studies designation(s): N/A  Requested Effective date: <b>2019 Fall</b> Course Equivalency Guide  Is this a multi-section course? Yes  Is it governed by a common syllabus? Yes	
Chair/Director: TAWN HAUPTLI, EDUCATION IC CHAIR	
Chair/Director Signature:	

AGSC Action: Date action taken:  Approved  DisapprovedEffective Date: **2019 Fall**

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.</p>	<p>The following course competencies for GST202 pertain to this criterion: 6. and 9. The required textbooks for game studies embody "the study of values; the development of philosophies ...; and/or aesthetic experience" in that they exhibit critical thinking in regards to games as texts. Discussion Posts I, III, and IV; Writing Assignments I and II, and the Game Analysis ascertain that students fulfill this criterion as a result of their taking GST202.</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.</p>	<p>The following course competencies for GST202 pertain to this criterion: 2., 3., 4., 5., 6., 7., 8., 10., 14., 15., 16., and 17. The required textbooks for GST202 all concern the "interpretation" and "analysis" of "written, aural, [and] visual texts" in the form of games. The Game Analysis assessment</p>

<b>ASU - [HU] CRITERIA</b>			
			ascertains that students in GST202 fulfill this criterion.
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	The following course competencies for GST202 pertain to this criterion: 2., 4., 5., 6., 8., 9., 15., and 16. The required textbooks for GST202 all describe games in terms of the "aesthetic experience" they engender and the "creative process" of drafting, play-testing, revising, and publishing work. Writing Assignments I and II, Discussion Post IV, and the Game Analysis assessment all make sure that students in GST202 fulfill the emphasis on "aesthetic experience and creative process in literature, arts, and design."
<input type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	

<b>ASU - [HU] CRITERIA</b>	
	<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>
	<ul style="list-style-type: none"><li>• Courses devoted primarily to developing skill in the use of a language.</li></ul>
	<ul style="list-style-type: none"><li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li></ul>
	<ul style="list-style-type: none"><li>• Courses devoted primarily to teaching skills.</li></ul>

Course Prefix	Number	Title	General Studies Designation
GST	202	Games, Culture, and Aesthetics	HU

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 checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	The following course competencies of GST202 pertain directly to Criterion 1: 6. Apply game aesthetics and disciplinary approaches to the analysis of games in a way that elaborates their larger cultural meaning. 9. Research the work of influential designers, innovators, and theoreticians in Game Studies.	The following assigned material and assessments fulfill this criterion: the required textbooks for GST202 embody "the study of values; the development of philosophies ...; and/or aesthetic experience" in that they exhibit critical thinking in regards to games as texts: namely, Critical Play: Radical Game Design; Homo Ludens: A Study of the Play Element in Culture; Rules of Play: Game Design Fundamentals; and Works of Game: On the Aesthetics of Games and Art. Discussion Posts I, III, and IV; Writing Assignments I and II, and the Game Analysis ascertain that students fulfill this criterion.
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	The following course competencies of GST202 pertain directly to Criterion 1: 2. Debate how and why some games (e.g., Go and Chess) come to transcend temporal, geographic, and cultural barriers. 3. Elaborate disciplinary approaches to Game Studies. 4. Compare, contrast, and evaluate games from different eras and regions of the world. 5. Discuss how games produce meaning. 6. Apply game aesthetics and disciplinary approaches to the analysis of games in a way that elaborates their larger cultural meaning. 7. Assess the impact of games in advertising, art, popular culture, politics, ideology, and learning. 8. Identify and describe important game artifacts from diverse cultures as embodiments of human systems. 10. Debate whether games shape and/or reflect the attitudes, perceptions, and behavior of their consumers. 14. Analyze what social tensions, issues, and values games express. 15. Explain what larger	The following assigned material and assessments fulfill this criterion: The required textbooks for GST202, namely, Critical Play: Radical Game Design; Homo Ludens: A Study of the Play Element in Culture; Rules of Play: Game Design Fundamentals; and Works of Game: On the Aesthetics of Games and Art, concern the "interpretation" and "analysis" of "written, aural, [and] visual texts" in the form of games. The Game Analysis assessment ascertains that students in GST202 fulfill this criterion.

	<p>psychological, emotional, and social needs different games serve and fulfill. 16. Research how games may shape and/or reflect human attitudes, perceptions, beliefs, behavior, and identity of their consumers. 17. Theorize the relationship between games, media, and popular culture.</p>	
<p>4c. Emphasizes aesthetic experience and creative process in literature, arts, and design.</p>	<p>The following course competencies of GST202 pertain directly to Criterion 1: 2. Debate how and why some games (e.g., Go and Chess) come to transcend temporal, geographic, and cultural barriers. 4. Compare, contrast, and evaluate games from different eras and regions of the world. 5. Discuss how games produce meaning. 6. Apply game aesthetics and disciplinary approaches to the analysis of games in a way that elaborates their larger cultural meaning. 8. Identify and describe important game artifacts from diverse cultures as embodiments of human systems. 9. Research the work of influential designers, innovators, and theoreticians in Game Studies. 15. Explain what larger psychological, emotional, and social needs different games serve and fulfill. 16. Research how games may shape and/or reflect human attitudes, perceptions, beliefs, behavior, and identity of their consumers.</p>	<p>The following assigned material and assessments fulfill this criterion: The required textbooks for GST202, namely, Critical Play: Radical Game Design; Homo Ludens: A Study of the Play Element in Culture; Rules of Play: Game Design Fundamentals; and Works of Game: On the Aesthetics of Games and Art, all concern the "interpretation" and "analysis" of "written, aural, [and] visual texts," in the form, this time, of games. The Game Analysis assessment ascertains that students in GST202 fulfill this criterion. These works describe games in terms of the "aesthetic experience" they engender and the "creative process" of drafting, play-testing, revising, and publishing work. Writing Assignments I and II, Discussion Post IV, and the Game Analysis assessment all make sure that students in GST202 fulfill the emphasis on "aesthetic experience and creative process in literature, arts, and design."</p>



### Games, Culture and Aesthetics

Course: <b>GST202</b>	Lecture <b>3.0</b> Credit(s) <b>3.0</b> Period(s) <b>3.0</b> Load
First Term: <b>2018 Spring</b>	Course Type: <b>Academic</b>
Final Term: <b>Current</b>	Load Formula: <b>S- Standard</b>

**Description:** Considers games as artifacts and expressions of our basic consciousness, humanity, and potential. Explores through the lens of world cultures such concepts as values, power relations, gender roles, arts, aesthetics, and desire. Compares games across cultural, temporal, geographic, and linguistic divides, for the purpose of examining and appreciating the experiences, contributions, and values of diverse populations, as conveyed through the global phenomenon of games.

**Requisites:** Prerequisites: A grade of C or better in RDG100 or (RDG100AA and RDG100AB and RDG100AC) or RDG111 or RDG112 or RDG113, or eligibility for ENG101 as indicated by appropriate writing assessment test score.

#### MCCCD Official Course Competencies

1. Survey the history of games. (I, IV, V)
2. Debate how and why some games (e.g., Go and Chess) come to transcend temporal, geographic, and cultural barriers. (I, IV)
3. Elaborate disciplinary approaches to Game Studies. (II, III)
4. Compare, contrast, and evaluate games from different eras and regions of the world. (IV)
5. Discuss how games produce meaning. (III)
6. Apply game aesthetics and disciplinary approaches to the analysis of games in a way that elaborates their larger cultural meaning. (III, IV)
7. Assess the impact of games in advertising, art, popular culture, politics, ideology, and learning. (III)
8. Identify and describe important game artifacts from diverse cultures as embodiments of human systems. (IV)
9. Research the work of influential designers, innovators, and theoreticians in Game Studies. (I, II)
10. Debate whether games shape and/or reflect the attitudes, perceptions, and behavior of their consumers. (II, III)
11. Debate the role of games in the treatment and construction of identity, ethnicity, gender, and aesthetics. (II, III)
12. Analyze the growth of the games industry and community and the impact of this on globalization. (V)
13. Predict directions in which games are headed. (V)
12. Analyze what social tensions, issues, and values games express. (III)
13. Explain what larger psychological, emotional, and social needs different games serve and fulfill. (III)
14. Research how games may shape and/or reflect human attitudes, perceptions, beliefs, behavior, and identity of their consumers. (II, III)
15. Theorize the relationship between games, media, and popular culture. (V)

#### MCCCD Official Course Outline

- I. Introduction to Games and Play: A Core Human Trait
  - A. Recurring Game Themes Across Cultures
  - B. Recurring Game Forms Across Cultures
- II. Approaches to Game Studies
  - A. Ethnographies and Collections
  - B. Homo Ludens and Play Theory
  - C. Ludology vs. Narratology
- III. Games and Their Larger Meaning and Impact



### III. Games and their larger meaning and impact

- A. Games and Art
  - B. Games and Literature
  - C. Games and Popular Culture
    - 1. Games and Nationalism
    - 2. Games and Ethnicity
    - 3. Amusement Parks
    - 4. Arcades
    - 5. Dungeons and Dragons
    - 6. Computer Games
    - 7. Game Consoles
    - 8. Team Sports
  - D. Games and Advertising
  - E. Games and Ideology
  - F. Games and Learning
    - 1. Literacy
    - 2. Motor Skills
    - 3. Identity
    - 4. Networks and Affinity Groups
    - 5. Positive Psychology
    - 6. Values and Aspirations
    - 7. Consumption
  - G. Games and Subversion (Un-Learning)
- ### IV. Around the World in Games
- A. Extinct Games
  - B. Enduring Games from Ancient Civilizations
  - C. Games Practiced by Pre-Literate Societies
  - D. Games from Modern Civilizations
- ### V. Games and Globalization
- A. Gaming Communities
    - 1. Tabletop Gamers
    - 2. Casinos and Gamblers
    - 3. Sports Fans
    - 4. Collaborative Online Gaming Communities
    - 5. Pervasive Gamers
  - B. The Games Industry
    - 1. Game Development Corporations
    - 2. International Game Developers Association
    - 3. The Gamification Movement
    - 4. The Serious Games Movement
    - 5. The Pervasive Games Movement
    - 6. Independent Game Developers
  - C. Global Iconography and Branding
  - D. Convergence Technologies

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MCCCD Governing Board Approval Date: **March 28, 2017**

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All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

# MESA COMMUNITY COLLEGE—RED MOUNTAIN CAMPUS FALL SEMESTER 2019

## Course Name and Section Number:

Course: GST202: Games, Culture, and Aesthetics  
MWF 11:00a.m.-12:15 p.m. RDM S280

## Instructor Name and Academic Credentials:

Keith Anderson

- Ph.D., Comparative Cultural and Literary Studies, The University of Arizona
- M.F.A., Creative Writing, The University of Alabama
- B.A., Government, Oberlin College

If you want to hear a little of my personal story and reasons for teaching, you may find my bio by clicking [here](#).

## Instructor Office Hours and Contact Information:

My office is located in Saguaro 265 on the MCC--Red Mountain Campus. Please feel welcome to drop by anytime during my regular office hours, but bear in mind that students who make an appointment always have priority over drop-ins.

My office hours for the Fall 2019 Semester are as follows:

- Mondays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment;
- Tuesdays: 2:00 p.m. – 4:00 p.m., face-to-face in Saguaro 265, and, by appointment, from 5:45 p.m. – 6:45 p.m. in the Acacia Village Instructional Support Office;
- Wednesdays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment;
- Thursdays: 2:00 p.m. – 4:00 p.m., face-to-face in Saguaro 265, or via online chat, and, by appointment, from 5:45 p.m. – 6:45 p.m. in the Acacia Village Instructional Support Office; and
- Fridays: 09:30 a.m. – 10:30 a.m. in S265 and by appointment.

My office number is (480) 654-7300. The best way to reach me outside of my office hours is by way of the Canvas (course) email account. This correspondence gets forwarded to the inbox for my College email account ([keith.anderson@mesacc.edu](mailto:keith.anderson@mesacc.edu)), which I try to check daily.

**IMPORTANT:** Please do **not** try to reach me through my Maricopa (student) email account ([KEILT67631@maricopa.edu](mailto:KEILT67631@maricopa.edu)), as I rarely check that one, unless I am enrolled in a class myself for professional development.

IMPORTANT: Please do **not, not, not, not, not** mistakenly try to reach me through my Maricopa (student) email account ([KEILT67631@maricopa.edu](mailto:KEILT67631@maricopa.edu)), as I rarely check that one, unless I happen to be enrolled in a class myself for professional development.

### **Maricopa County Community College District Official Course Description**

Considers games as artifacts and expressions of our basic consciousness, humanity, and potential. Explores through the lens of world cultures such concepts as values, power relations, gender roles, arts, aesthetics, and desire. Compares games across cultural, temporal, geographic, and linguistic divides, for the purpose of examining and appreciating the experiences, contributions, and values of diverse populations, as conveyed through the global phenomenon of games.

**Requisites:** Prerequisites: A grade of C or better in RDG100 or (RDG100AA and RDG100AB and RDG100AC) or RDG111 or RDG112 or RDG113, or eligibility for ENG101 as indicated by appropriate writing assessment test score.

**MCCCD Governing Board Approval Date:** March 28, 2017

### **Maricopa County Community College District Official Course Competencies**

1. Survey the history of games. (I, IV, V)
2. Debate how and why some games (e.g., Go and Chess) come to transcend temporal, geographic, and cultural barriers. (I, IV)
3. Elaborate disciplinary approaches to Game Studies. (II, III)
4. Compare, contrast, and evaluate games from different eras and regions of the world. (IV)
5. Discuss how games produce meaning. (III)
6. Apply game aesthetics and disciplinary approaches to the analysis of games in a way that elaborates their larger cultural meaning. (III, IV)
7. Assess the impact of games in advertising, art, popular culture, politics, ideology, and learning. (III)
8. Identify and describe important game artifacts from diverse cultures as embodiments of human systems. (IV)
9. Research the work of influential designers, innovators, and theoreticians in Game Studies. (I, II)
10. Debate whether games shape and/or reflect the attitudes, perceptions, and behavior of their consumers. (II, III)
11. Debate the role of games in the treatment and construction of identity, ethnicity, gender, and aesthetics. (II, III)
12. Analyze the growth of the games industry and community and the impact of this on globalization. (V)
13. Predict directions in which games are headed. (V)
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16. Research how games may shape and/or reflect human attitudes, perceptions, beliefs, behavior, and identity of their consumers. (II, III)
17. Theorize the relationship between games, media, and popular culture. (V)

## Course Outline

### I. Introduction to Games and Play: A Core Human Trait

- A. Recurring Game Themes Across Cultures
- B. Recurring Game Forms Across Cultures

### II. Approaches to Game Studies

- A. Ethnographies and Collections
- B. Homo Ludens and Play Theory
- C. Ludology vs. Narratology

### III. Games and Their Larger Meaning and Impact

- A. Games and Art
- B. Games and Literature
- C. Games and Popular Culture
  1. Games and Nationalism
  2. Games and Ethnicity
  3. Amusement Parks
  4. Arcades
  5. Dungeons and Dragons
  6. Computer Games
  7. Game Consoles
  8. Team Sports
- D. Games and Advertising
- E. Games and Ideology
- F. Games and Learning
  1. Literacy
  2. Motor Skills
  3. Identity
  4. Networks and Affinity Groups
  5. Positive Psychology
  6. Values and Aspirations
  7. Consumption
- G. Games and Subversion (Un-Learning)

### IV. Around the World in Games

- A. Extinct Games
- B. Enduring Games from Ancient Civilizations
- C. Games Practiced by Pre-Literate Societies
- D. Games from Modern Civilizations

### V. Games and Globalization

- A. Gaming Communities
  1. Tabletop Gamers

2. Casinos and Gamblers
  3. Sports Fans
  4. Collaborative Online Gaming Communities
  5. Pervasive Gamers
- B. The Games Industry
1. Game Development Corporations
  2. International Game Developers Association
  3. The Gamification Movement
  4. The Serious Games Movement
  5. The Pervasive Games Movement
  6. Independent Game Developers
- C. Global Iconography and Branding
- D. Convergence Technologies

### **Welcome Statement and Elaboration on This Course's Content, Organization, Requirements, and Purposes:**

Play is not unique to humankind in the animal kingdom. Anyone who owns a dog readily recognizes this. Canines lower the front halves of their bodies to the ground while holding their rear ends aloft, accompanied by wagging their tails. Dogs and humans understand this sign language. Parakeets hop, chirruping deep in their throats, and dance and bob with the feathers at the fronts on their heads ruffled. Only humans, however, play games, which require instructions on how to participate, an agreed-upon arena for play bounded by time and space, a set of tools whose use is prescribed by rules, and winning conditions which, once achieved, end the ritual.

This course explores games as a medium in which humans partake the world over. It considers genres that recur across cultures and what needs they serve, be it something as individualistic as mental or physical dexterity or something as widely encompassing as gender differentiation, ethnic identity, or nationalism. It delves deeply into particular games, examining their origins and history, and speculating, if extinct, as to their demise, or, if surviving, to their longevity, or to their local, national, and/or international appeal.

In this class, we will study games as artifacts of culture and in terms of their forms and functions. We will discuss and learn what to look for in their description, categorization, analysis, and evaluation. Sometimes art has been said to be created for their own sake. It need not serve any causes. Its function is quite simple—to convey the sensual joys of color or sound or touch and finely crafted work. Oftentimes, the same is true of games. This is especially true of social and “party” games. *Card against Humanity* inspires laughter and irreverence. No one seriously thinks its players will go out and do horrible things. Sometimes, though, games, like art, can be a serious business. They can, for instance, serve as training exercises for war, occasions for moral education, indoctrination for an economic or political system, or reexaminations of historical events. As we become adept at identifying game mechanics—the interaction between objects and processes in a game—we will also analyze the ways in which they often emulate

experiences undergone in “real life.” Rolling dice, for example, works on players as a metaphor for the arbitrariness of the universe. Set collection is what students engage in every semester taking their General Education or Major requirements. Experience points express the belief that wisdom and skill are accumulated and achieved over time with training.

Finally, we will study critical analyses of games with a focus on aesthetics, the study of beauty, as it applies to the medium. Most games, we will learn, have a “look and feel.” In the best cases, though, the style interacts with the content in such a way that the combined effect expresses an artistic vision and intentionality of design. Which games, though, achieve the heights of artistic achievement and how? Which ones, in other words, combine form and function so cogently that players achieve an epiphany that sticks with them long after the excitement of the immediate, immersive gameplay has subsided? The hope is, once this quality is recognized and understood, students can replicate it in their own original work, long after the semester has come to an end.

### Required Textbooks:

- Flanagan, Mary. *Critical Play: Radical Game Design*. Cambridge: The MIT Press, 2009.
- Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture*. Boston: The Beacon Press, 1955.
- Salen, Katie and Eric Zimmerman. *Rules of Play: Game Design Fundamentals*. Cambridge: The MIT Press, 2004.
- Sharp, John. *Works of Game: On the Aesthetics of Games and Art*. Cambridge: The MIT Press, 2015.

### Online Reading Packet:

- Bogost, Ian. “Art” (9-17), “Music” (30-36), “Kitsch” (83-88), and “Habituation” (125-133) in *How to Do Things with Videogames*. Minneapolis: University of Minnesota Press, 2011.
- Caillois, Roger. (Meyter Barash, translator). “The Definition of Play” (3-10); “The Classification of Games” (11-36); and “The Social Function of Games” (37-42) in *Man, Play and Games*. Urbana: The University of Illinois Press, 2001.
- Dyer-Witheford, Nick and Greig de Peuter. “Immaterial Labor: A Workers’ History of Videogaming” (3-34) and “Cognitive Capitalism: Electronic Arts” (35-68) in *Games of Empire: Global Capitalism and Video Games*. Minneapolis: The University of Minnesota Press, 2009.
- Flanagan, Mary. Part I: Understanding Values at Play: 1. “Groundwork for Values in Games” (3-14); 2. “Uncovering Values at Play” (15-32); and 3. “Game Elements: The Language of Values” (33-75) and Part III: Values at Play at Work 8. “Inspiring Designers: “Developing a Reflective Design Process” by Tracy Fullerton (144-149) and “Playing (and Designing) with Values through Board Game Modification” by Celia Pearce (150-155).
- Gee, James. “Introduction: 36 Ways to Learn a Videogame” (1-12) and “Learning and Identity: What Does It Mean to Be a Half-Elf” (13-50). *What Video Games Have to*

*Teach Us About Learning and Literacy*. Second Edition: Revised and Updated Edition.

- Mäyrä, Frans. "Getting into the Game: Doing Multidisciplinary Game Studies" in *The Video Game Reader, Volume 2*. (313-329). London and New York: Routledge, 2009.
- McLuhan, Marshall. "Games: The Extensions of Man" (234-245) in *Understanding Media: The Extensions of Man*. Cambridge: The MIT Press, 1994.
- Schell, Jesse. 4. "The Game Consists of *Elements*" (39-46); 5. "The Elements Support a *Theme*" (47-56); 20. "The Look and Feel of a World Is Defined by Its *Aesthetics*" (345-352); 30. "Games *Transform* Their Players" (441-452); and 32. "Each Designer Has a *Motivation*" (459-462) in *The Art of Game Design: A Book of Lenses*. Boston: Morgan Kaufmann Publishers, 2010.

### **Textbooks on Library Reserve for Class Assignments:**

- Bell, R.C. *Board and Table Games from Many Civilizations*. Oxford: Oxford University Press, 1979.
- Bell, R.C. *Discovering Old Board Games*. London: Shire Publications, Ltd., 1980.
- Bottermans, Jack, Tony Burrett, Pieter van Delft, and Carla van Splunteren. *The World of Games*. New York: Facts on File, Inc., 1989.
- Culin, Stewart. *Games of the North American Indians*. New York: Dover Publications, Inc., 1975.
- Hofer, Margaret. *The Games We Played: The Golden Age of Board and Table Games*. New York: Princeton Architectural Press, 2003.
- Murray, H.J.R. *A History of Board-Games Other than Chess*. Oxford: Oxford University Press, 1951.
- Sackson, Sid. *Card Games around the World*. New York: Dover Publications, Inc., 1981.
- Salen, Katie and Eric Zimmerman. *The Game Design Reader: A Rules of Play Anthology*. Cambridge: The MIT Press, 2004.
- Topsfield, Andrew. *The Art of Play: Board and Card Games of India*. 2007.

### **Sources for Supplemental Research on Library Reserve:**

- Burgun, Keith. *Game Design Theory: A New Philosophy for Understanding Games*. New York: CRC Press, 2013.
- Caillois, Roger. (Meyter Barash, translator). *Man, Play and Games*. Urbana: The University of Illinois Press, 2001.
- Costikyan, Gred and Drew Davidson, eds. *Tabletop Analog Game Design*. New York: ETC Press, 2011.
- Klopper, Eric. *Augmented Learning: Research and Design of Mobile Educational Games*. Cambridge: The MIT Press, 2008.
- Montola, Markus, Jaakko Stenroos, and Annika Waern, eds. *Pervasive Games: Experiences on the Boundary between Life and Play*. Burlington: Morgan Kaufmann Publishers, 2009.
- Schell, Jesse. *The Art of Game Design: A Book of Lenses*. Boston: Morgan Kaufmann Publishers, 2010.

Szulborski, Dave. *This Is Not a Game: A Guide to Alternate Reality Gaming*. New York: New Fiction Publishing, 2005.

Tavinor, Grant. *The Art of Videogames*. West Sussex: Wiley-Blackwell, 2009.

### Websites for Supplemental Research

Board Game: [https://en.wikipedia.org/wiki/Board\\_game](https://en.wikipedia.org/wiki/Board_game)

BoardGameGeek: Gaming Unplugged since 2000. <https://boardgamegeek.com/>

Gamasutra: <http://www.gamasutra.com/>

GamenewsHQ: <https://www.gamenewshq.com>

Spiel des Jahres: [https://en.wikipedia.org/wiki/Spiel\\_des\\_Jahres](https://en.wikipedia.org/wiki/Spiel_des_Jahres)

Steam: <https://steamcommunity.com>

### Assigned Films and Documentaries

*Free to Play: The Movie*. Valve Production Company. (2014).

*Going Cardboard: A Board Game Documentary*. Lorien Green, Director. (2012).

*Indie Game: The Movie*. Lisanne Pajot and James Swirsky, Directors. (2012).

*Lara Croft: Tomb Raider*. Simon West, director. (2001).

*Ready Player One*. Stephen Spielberg, director. (2018).

*Tomb Raider*. Roar Uthaug, director. (2018).

### Other Learning Materials:

- A personal computer (If you don't have one at home, MCC has ample ones available in either the computer laboratory or library.)
- Internet Access/MCC email account
- Hand-outs, worksheets, films, hyperlinks
- A collegiate dictionary and companion thesaurus

### Course Assessments and Corresponding Competencies:

Assessment	Competency
Discussion Post I:	Elaborate disciplinary approaches to Game Studies.
Writing Assignment I	Identify and describe important game artifacts from diverse cultures as embodiments of human systems.
Game Genre Journal	Explain what larger psychological, emotional, and social needs different games serve and fulfill.
Discussion Post II	Debate how and why some games (e.g., Go and Chess) come to transcend temporal, geographic, and cultural barriers
Discussion Post III: Presentation on Game Designer and/or Theoretician	Research the work of influential designers, innovators, and theoreticians in Game Studies.
Online Examination: The History of Games.	Survey the history of games.
Discussion Post IV	Discuss how games produce meaning.



Writing Assignment II: Four Games, Four Cultures, One Genre	Compare, contrast, and evaluate games from different eras and regions of the world.
Discussion Post V	Debate whether games shape and/or reflect the attitudes, perceptions, and behavior of their consumers.
Game Analysis: Documented Research Paper I	Research how games may shape and/or reflect human attitudes, perceptions, beliefs, behavior, and identity of their consumers.
Writing Assignment III	Analyze the growth of the games industry and community and the impact of this on globalization. Predict directions in which games are headed.
Writing Assignment IV	Assess the impact of games in advertising, art, popular culture, politics, ideology, and learning. Theorize the relationship between games, media, and popular culture.
Game Analysis: Documented Research Paper II	Analyze what social tensions, issues, and values games express. Apply game aesthetics and disciplinary approaches to the analysis of games in a way that elaborates their larger cultural meaning.

## Canvas: Learning Management System

MCC and other Maricopa Colleges use Canvas, an online learning management system. Whether your class is face-to-face, hybrid, or entirely online, you should access your course materials in Canvas.

- [How to Access Canvas](#)
- <https://learn.maricopa.edu/>

## Student Email

You will need a student email account so that your instructor can communicate with you regarding course work and performance in this class. This is available to all MCC students at no charge. Contact your instructor through your Maricopa email or through Canvas. Emails from accounts other than Maricopa (Yahoo, msn, Hotmail) will go into spam and will delete immediately. For instructions, go to: [Setting Up Your Maricopa Email](#)

## Submitting Assignments

All of the work for class will be submitted in Canvas. Always pay attention to the instructions and class discussions for prompts and guidelines about how to complete your work.

## Backup Assignments

Always, always, always, **retain a copy of everything that you submit.** When working on your computer, save your work frequently and keep it on an external storage device such as a USB drive, CDRW (rewritable CD), or the Cloud in case your hard drive freezes up or gets infected by a virus. Copy and paste the instructions to assignments to your word processed document and then, once finished, upload your work to the Canvas. This precaution keeps you from losing work if, for any reason, the online server goes down.

## Late or Missing Assignments

Please note in the section of the syllabus below entitled "Calendar" the times and dates by which assignments are due. Late work will receive a lowered grade. If you are unable, for any reason, to complete your work according to schedule, it is *your* responsibility to contact me *immediately* and explain why. At my discretion, I may authorize an adjustment in your due dates, though a late penalty of a reduced amount may still be applied.

## Exam Procedures

There is no proctored examination for this course. The final draft of Game Analysis: Documented Research Paper II will be submitted online in Canvas and will count as the Final Examination.

## Grading Scale

900 - 1000 points	=	A (90% - 100%)
800 - 899 points	=	B (80% - 89%)
700 - 799 points	=	C (70% - 79%)
600 - 699 points	=	D (60% - 69%)
0 - 599 points	=	F (0% - 59%)

Total points possible: 1000 points

## Graded Items with Corresponding Point Values

Syllabus Acknowledgment	Ungraded, but required	Submitted online in Canvas.
Discussion Posts (5)	200 Points	Submitted online in Canvas.
Game Journal	100 Points	Submitted online in Canvas.
Online Examination	100 Points	Submitted online in Canvas.
Writing Assignments (4)	200 Points	Submitted online in Canvas.
Rough Drafts: Documented Research Papers (2)	Individual Conferences	Submitted online in Canvas.
Final Drafts: Documented Research Papers (2)	400 Points	Submitted online in Canvas.

TOTAL	1000 POINTS	TOTAL
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## Course Calendar

All assignments are due by the beginning of class on the date specified.

Monday	Wednesday	Friday
08/26/19 Syllabus Review. Introductions.	08/28/19 Reading and Discussion: Huizinga: "Nature and Significance of Play as a Cultural Phenomenon. McLuhan: "Games: The Extensions of Man."	08/30/19 Library Research: <i>Board and Table Games from Many Civilizations; Discovering Old Board Games; The World of Games; Games of the North American Indians; The Games We Played; A History of Board-Games Other than Chess; Card Games around the World; The Art of Play: Board and Card Games of India.</i>
09/02/19 <b>LABOR DAY: HOLIDAY</b>	09/04/19 Reading and Discussion: Caillois: "The Definition of Play" and "The Classification of Games" (11-36)	09/06/19 Library Research: <i>Board and Table Games from Many Civilizations; Discovering Old Board Games; The World of Games; Games of the North American Indians; The Games We Played; A History of Board-Games Other than Chess; Card Games around the World; The Art of Play: Board and Card Games of India.</i>
09/09/19 Reading and Discussion: "Getting into the Game: Doing Multi-disciplinary Game Studies" <b>DISCUSSION POST I</b>	09/11/19 Reading and Discussion: <i>Rules of Play</i> . Unit 1: Core Concepts: Meaningful Play; Design; Systems; Interactivity; Defining Games; Defining Digital Games; The Magic Circle; The Primary Schemas: RULES, PLAY, CULTURE.	09/13/19 Library Research: <i>Board and Table Games from Many Civilizations; Discovering Old Board Games; The World of Games; Games of the North American Indians; The Games We Played; A History of Board-Games Other than Chess; Card Games around the World; The Art of Play: Board and Card Games of India.</i>
09/16/19 Reading and Discussion: Board Game: <a href="https://en.wikipedia.org/wiki/Board_game">https://en.wikipedia.org/wiki/Board_game</a>	09/18/19 Reading and Discussion: <i>Critical Play</i> : "Introduction to Critical Play" and "Playing House."	09/20/19 Reading and Discussion: Reading and Discussion: <i>Rules of Play</i> . Unit 2: Defining Rules; Games as Emergent Systems; Games as

<p>BoardGameGeek: Gaming Unplugged since 2000.  <a href="https://boardgamegeek.com/">https://boardgamegeek.com/</a>          Spiel des Jahres:  <a href="https://en.wikipedia.org/wiki/Spiel_des_Jahres">https://en.wikipedia.org/wiki/Spiel_des_Jahres</a></p> <p><b>ONLINE EXAMINATION</b></p>		<p>Systems of Uncertainty; Games as Information Theory Systems; Games as Game Theory Systems; Games as Systems of Conflict; Breaking the Rules.</p>
<p>09/23/19</p> <p>Reading and Discussion: Caillois: "The Social Function of Games."</p> <p><b>DISCUSSION POST II</b></p>	<p>09/25/19</p> <p>Reading and Discussion: <i>Homo Ludens</i>: "Play and Contest as Civilizing Functions" and "Play and War."</p>	<p>09/27/19</p> <p>Reading and Discussion: <i>Rules of Play</i>: Unit 3: Play: Defining Play; Games as the Play of Experience; Games as the Play of Meaning; Games as Narrative Play; Games as the Play of Simulation; Games as Social Play.</p>
<p>09/30/19</p> <p>Reading and Discussion: <i>Critical Play</i>: "Board Games."</p> <p><b>WRITING ASSIGNMENT I</b></p>	<p>10/02/19</p> <p>Reading and Discussion: <i>How to Do Things with Videogames</i>. "Art"; "Music"; "Kitsch"; and "Habitation."</p>	<p>10/04/19</p> <p>Reading and Discussion: <i>Critical Play</i>: "Performative Games and Objects" and "Artists' Locative Games."</p>
<p>10/07/19</p> <p>Reading and Discussion: <i>Rules of Play</i>: Unit 4: Culture: Defining Culture; Games as Cultural Rhetoric; Games as Open Culture; Games as Cultural Resistance; Games as Cultural Environment.</p>	<p>10/09/19</p> <p>Reading and Discussion: <i>The Art of Game Design</i>: 4. "The Game Consists of <i>Elements</i>" and 5. "The Elements Support a <i>Theme</i>"</p>	<p>10/11/19</p> <p>Reading and Discussion: <i>The Art of Game Design</i>: 20. "The Look and Feel of a World Is Defined by Its <i>Aesthetics</i>" and 30. "Games <i>Transform</i> Their Players."</p> <p><b>ROUGH DRAFT: DOCUMENTED RESEARCH PAPER I</b></p>
<p>10/14/19</p> <p><i>Individual Conferences</i></p>	<p>10/16/19</p> <p><i>Individual Conferences</i></p>	<p>10/18/19</p> <p><i>Individual Conferences</i></p>
<p>10/21/19</p> <p>Reading and Discussion: <i>The Game Design Reader: A Rules of Play Anthology</i>. (Assigned talks and interviews)</p> <p><b>DISCUSSION POST III</b></p>	<p>10/23/19</p> <p>Reading and Discussion: <i>The Art of Game Design</i>. 32. "Each Designer Has a <i>Motivation</i>."</p>	<p>10/25/19</p> <p>Library Research: <i>Board and Table Games from Many Civilizations</i>; <i>Discovering Old Board Games</i>; <i>The World of Games</i>; <i>Games of the North American Indians</i>; <i>The Games We Played</i>; <i>A History of Board-Games Other than Chess</i>; <i>Card Games around the World</i>; <i>The Art of Play: Board and Card Games of India</i>.</p> <p><b>FINAL DRAFT: DOCUMENTED RESEARCH PAPER I</b></p>

<p>10/28/19</p> <p>Reading and Discussion: <i>Lara Croft: Tomb Raider</i> (2001) versus <i>Tomb Raider</i>. (2018).</p> <p><b>WRITING ASSIGNMENT II</b></p>	<p>10/30/19</p> <p>Library Research: <i>Board and Table Games from Many Civilizations</i>; <i>Discovering Old Board Games</i>; <i>The World of Games</i>; <i>Games of the North American Indians</i>; <i>The Games We Played</i>; <i>A History of Board-Games Other than Chess</i>; <i>Card Games around the World</i>; <i>The Art of Play: Board and Card Games of India</i>.</p>	<p>11/01/19</p> <p>Library Research: <i>Board and Table Games from Many Civilizations</i>; <i>Discovering Old Board Games</i>; <i>The World of Games</i>; <i>Games of the North American Indians</i>; <i>The Games We Played</i>; <i>A History of Board-Games Other than Chess</i>; <i>Card Games around the World</i>; <i>The Art of Play: Board and Card Games of India</i>.</p>
<p>11/04/19</p> <p>Reading and Discussion: <i>What Video Games Have to Teach Us</i>: "Introduction: 36 Ways to Learn a Videogame."</p> <p><b>DISCUSSION POST IV</b></p>	<p>10/06/19</p> <p>Reading and Discussion: <i>What Video Games Have to Teach Us</i>: "Learning and Identity: What Does It Mean to Be a Half-Elf?"</p>	<p>10/08/19</p> <p>Reading and Discussion: Gamasutra: <a href="http://www.gamasutra.com/">http://www.gamasutra.com/</a> GamenewsHQ: <a href="https://www.gamenewshq.com">https://www.gamenewshq.com</a> Steam: <a href="https://steamcommunity.com">https://steamcommunity.com</a></p>
<p>11/11/19</p> <p>Reading and Discussion: <i>Homo Ludens</i>: "Play-Forms in Art" and "The Play-Element in Contemporary Civilization."</p> <p><b>GAME JOURNAL DUE</b></p>	<p>11/13/19</p> <p>Reading and Discussion: <i>Values at Play</i>: Part I: Understanding Values at Play: 1. "Groundwork for Values in Games" and 2. "Uncovering Values at Play."</p>	<p>11/15/19</p> <p>Reading and Discussion: <i>Values at Play</i>: Part I: Understanding Values at Play: 3. "Game Elements: The Language of Values" and Part III: Values at Play at Work 8. "Inspiring Designers: "Developing a Reflective Design Process" by Tracy Fullerton; and "Playing (and Designing) with Values through Board Game Modification" by Celia Pearce.</p>
<p>11/18/19</p> <p>Reading and Discussion: <i>Ready Player One</i>. (2018).</p> <p><b>DISCUSSION POST V</b></p>	<p>11/20/19</p> <p>Reading and Discussion: Dyer-Witheford, Nick and Greig de Peuter: "Immaterial Labor: A Workers' History of Videogaming" and "Cognitive Capitalism: Electronic Arts."</p>	<p>11/22/19</p> <p><b>THANKSGIVING HOLIDAY</b></p>
<p>11/25/19</p> <p>Reading and Discussion: <i>Works of Game</i>: "Introduction" and "Game Art."</p> <p><b>WRITING ASSIGNMENT III</b></p>	<p>11/27/19</p> <p>Reading and Discussion: <i>Works of Game</i>: "Artgames" and "Artists' Games."</p>	<p>11/29/19</p> <p>Reading and Discussion: <i>Works of Game</i>: "Games as a Medium."</p> <p><b>ROUGH DRAFT: DOCUMENTED RESEARCH PAPER II</b></p>
<p>12/02/19</p>	<p>12/04/19</p>	<p>12/06/19</p>

<i>Individual Conferences</i>	<i>Individual Conferences</i>	<i>Individual Conferences</i>
12/09/19 Reading and Discussion: <i>Free to Play: The Movie</i> . (2014). <b>WRITING ASSIGNMENT IV</b>	12/11/19 Reading and Discussion: <i>Indie Game: The Movie</i> . (2012).	12/13/19 Reading and Discussion: <i>Going Cardboard: A Board Game Documentary</i> . (2012).
12/16/19 <b>FINAL DRAFT: DOCUMENTED RESEARCH PAPER II</b>		

## Attendance Policy

Failure to come to class for three consecutive classes will result in your being withdrawn with a "W" (withdrawn passing). After the half-way point, you will be withdrawn and assigned an "F" for your final grade. The latter scenario will adversely affect your cumulative grade point average. Extenuating circumstances may warrant an exception, but effective communication is key. Don't just disappear. Keep lines of communication open.

## Tardiness

A pattern of tardy arrivals is disruptive and will negatively impact your attendance and participation grade.

## Financial Aid

If you are receiving financial aid of any kind, it is your responsibility to protect your eligibility to receive financial aid by meeting the requirements of this class. Know that more than two withdrawals per academic year may make you ineligible for more aid until the classes are made up.

## Classroom Civility / Netiquette

MCCCD prohibits "any conduct which is harmful, obstructive, disruptive to, or interferes with the educational process..." Students, in other words, should conduct themselves in a way that engenders mutual respect and enhances learning. All communication in this course must be respectful. Rude and insulting language will not be tolerated and may form the grounds for dismissal. The same principles apply, whether the activity is taking place in a virtual or actual environment. Consult the peer review guide for appropriate feedback.

Always be cautious with irony, humor, and satire when communicating. Joking and teasing are easily misunderstood. The opportunity for failure is compounded in online exchanges. In such cases the :- ) (or smiley) helps in that it substitutes for facial cues online and helps better convey your intended tone. As a rule, remove yourself from any

situation in which you are experiencing anger. Give yourself some time and space to address the causes of your discomfiture in an appropriate manner. Don't commit your thoughts to print when you are feeling out of sorts. Avoiding writing in ALL CAPITALS, as this connotes shouting electronically. Above all, be polite and dialogue in a friendly manner.

You are additionally expected to behave in a responsible and cooperative manner. Part of becoming a better student is learning to appreciate the ideas and critiques of others.

In this class we need to come together as a community of learners in which ideas are shared and we learn by doing and explaining, not just by watching.

### **Plagiarism Warning**

Your work should be original and, if done collaboratively, must represent your fair share of the workload. Any student whose work violates these principles will be subject to the MCCC Academic Misconduct Policy (cheating, plagiarism). Copying phrases, sentences, paragraphs, or entire essays verbatim from the Internet or any other source *without attribution* (citations) constitutes plagiarism. Such behavior will result in a grade of zero on the assignment with no opportunity to resubmit work and may, depending on the severity of the transgression, result in a failing grade for the entire course. Please familiarize yourself with the sanctions against academic misconduct, which encompasses plagiarism, outlined in your student handbook. Be advised that your work may be submitted on a random basis to a plagiarism search engine to check for originality.

### **Further Guidelines for Academic Success**

For every hour you spend in class, you should spend at least two (2) hours studying the material and completing your assignments.

Be aware that Rome was not built in a day. Quality work requires time, discipline, courage, dedication, and determination. This is no less the case in cooking or athletics than academics. Pace yourself. Find an environment that is conducive to learning and focusing. Plan ahead. Always allot yourself plenty of time in which to finish. Assume that whatever you do will invariably take twice as long as you anticipate.

Just because we are all in the same course, do not assume our familiarity with the material about which you are writing. (Some of your classmates, for instance, will not have viewed the same film.) Always err on the side of excess when it comes to providing background information and context and explaining specialized terminology. Support your observations or claims with ample evidence and examples. Impress your audience with authority gained by way of scholarship and, when appropriate, personal experience.

Here's to hoping, as a result of your having taken this class, that you don't end up feeling in regards to Arts and the Humanities what Beetle Bailey did in regards to his day.

## **Keep Your Records Up to Date**

Please alert the Registrar of any changes in your address or phone number.

## **Statement of Student Responsibilities**

It is your responsibility to understand the policies listed in this syllabus as these are the guidelines that your instructor will follow for grading, attendance, etc. It is also your responsibility to read and understand the college policies included in the [MCC Student Handbook](#) as they may apply to you in the case of an incomplete grade, withdraw for failure to attend, etc.

## **Institutional Learning Outcomes: MCC'S 4 Cs**

Our goal at MCC is to excel in teaching and learning. We are here to empower individuals to succeed in their local and global community. As part of this commitment, Institutional Student Learning Outcomes (iSLOs) have been created with the goal of embedding educational experiences in all MCC courses. ISLOs are skills and knowledge students attain through courses and experiences. Students who complete a degree, program or certificate will know they leave MCC with these skills or knowledge. MCC's iSLOs are known as MCC's 4Cs. They are Critical Thinking, Communication, Civic Engagement, and Cultural and Global Engagement. The iSLO embedded into this course are Critical Thinking, Communication, and Cultural and Global Engagement. Visit the [Student Learning Outcomes](#) web page for more information.

## **Tuition Charges and Refunds**

MCC will charge tuition and fees when a student is dropped from classes after the 100% refund period (whether through the purge process for non-payment or instructor removal for failure to attend). Dates for 100% refund vary based on the class start date. Look under "Refund Policy" in the [Online Policy Manual](#) to determine refund dates.

## **Early Alert Referral System (EARS)**

Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: <http://www.mesacc.edu/students/ears> or locate the "Early Alert" selection at the "MyMCC" link from MCC's home page.



I will require anyone receiving either a D or F on a writing assignment to see a tutor, either online or in person. Drop-in tutoring is available in the [Learning Enhancement Center](#).

## **F-1 Students**

If you are an F-1 student, I'm so glad that you're in my class! You bring diversity and a world perspective to the classroom, and that helps me to fulfill one of MCC's student outcomes: Cultural and Global Engagement. Please know that you must adhere to the attendance policy that is set for this class and is listed in this syllabus. If you are withdrawn by me for the class for non-attendance, I will not place you back into the class. If you earn a W or Y (for non-attendance) and this brings you below the required 12 credits that you need to maintain your F-1 status in the USA, I will not change your grade to an F. You are given the grade that you earn. If you fall out of status, you can go through a process called "F-1 Reinstatement" with the International Education (IE) Office located in Building 36N. IE regularly sends you messages to your MCC email regarding immigration matters. Be sure to check it regularly! They also check attendance reports for all F-1 students on a weekly basis. You are here in the USA to be a student on your F-1 full time study visa, and we'll help you to maintain that status.

## **College-Wide Online Class Student Survey**

Near the end of this course, you may receive an invitation to complete a course survey via Canvas and your MCC email. Your constructive feedback plays an important role in shaping the quality education at MCC. All responses are completely confidential, and your name is not stored with your answers in any way. In addition, instructors will not see results from the survey until after final grades are submitted. Your participation is greatly appreciated. The course survey is only given in some MCC courses, so you may not receive a survey in all courses.

## **Disability Statement**

Students with documented disabilities who would like to discuss possible accommodations should contact the MCC Disabilities Resources and Services Office at 480-461-7447 or email [drsfrontdesk@mesacc.edu](mailto:drsfrontdesk@mesacc.edu).

To ensure equal access, all required course materials provided in web links are expected to meet [AA Standard of Compliance with the Web Content Accessibility Guidelines \(WCAG\) 2.0](#). All internal and external course links should be evaluated by the [WAVE Web Accessibility Evaluation Tool](#). Course materials are expected to be in compliance, or an alternative option provided upon the student's request.

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Information for Pregnant or Parenting Students: If you are a pregnant or parenting student you are protected under Title IX regarding classroom accommodations. Please request your accommodations through the MCC Disabilities Resources and Services Office at [480-461-7447](tel:480-461-7447) or email [drsfrontdesk@mesacc.edu](mailto:drsfrontdesk@mesacc.edu).

### Instructor Caveat

The instructor reserves the right to make changes to the course calendar and policies as needed. Students will be notified in class or via the course email if this should occur.

### Additional Learning Resources and Corresponding Contact Information

<u>Bookstore</u> : Order online at: <a href="http://efollett.com">efollett.com</a> bookstore network and have books shipped to your home. If you prefer to visit, a branch of the MCC bookstore is located on the Red Mountain campus.	
Cashier's Office:	480-461-7400
<u>Computer Lab Helpdesk</u> : Information about the MCC computer labs, located at both the Main and the Red Mountain campuses. The computer labs are open to registered students and have a variety of software available. Computer courses can also be taken from your home or office if you have the appropriate hardware and software.	(480) 461-7217
<u>Counseling</u> : Counseling for personal concerns that are interfering with your academic success, scholarship information, career planning, job hunting skills, and information or referrals to community services.	(480) 461-7588
<u>Disability Services</u> : Enlarged text, audio books, note taker, sign language interpreter, classroom accommodations, tape recordings, assistive listening device, tutoring, extended test time, exam proctoring. Each request is handled on an individual basis.	(480) 461-7447
<u>Financial Aid</u> : Grants and scholarships are available to assist eligible students with college expenses. To be eligible for federal financial aid, students must meet application criteria and select a program of study. Applying for financial aid will take at least eight weeks, so begin early!	(480) 461-7441
<u>Honors</u> : Includes the President's Honor Roll, Phi Theta Kappa, and Honors Program classes with award stipends for eligible students.	(480) 461-7583 or (480) 461-7067
<u>Library Services</u> : Library Books, videos, online databases of magazine and newspaper articles, online encyclopedias, image collections, e-books, reference assistance (phone, in-person, or e-mail). Course media materials will be sent automatically from Library Services when tuition is paid in full.	(480) 654-7740
<u>Records and Registration</u> : Assistance regarding general college information; registration and records information; tuition and fee payment	(480) 461-7659

information; transcript requests; pre-requisite approvals; basic course selection; waivers. Ask for an advisor for assistance with: your educational goals and objectives; transcript evaluation; advisement issues; and program and admissions information.	
<u>Technology Support Helpdesk</u> : Available to help you work through any technological barriers that may come up regarding computer use or access to online course materials.	(480) 461-7217
<u>Learning Enhancement Center</u> : Tutors help MCC students prepare for tests, learn new concepts, improve study techniques, and answer questions about assignments.	(480) 461-7678

## **GST202 Syllabus and Course Policies Acknowledgment and Agreement**

Now that you have read this syllabus in its entirety, submit the **Syllabus Acknowledgement Online Quiz** as an indication of your understanding what you need to do to succeed in this course. You will not be allowed to proceed in the course until you have done so.

To wit, you are stating the following:

- I understand that I need access to appropriate technologies for this course, including a computer, printer, internet. I understand how to access Canvas (learning management system) and it is my responsibility to check Canvas on a regular basis.
- I understand the attendance policy for this course, and I am aware of what constitutes “excused” absences under MCC policy.
- I understand that this class meets X times per week and I am expected to be in class for the full time.
- I understand the policy for late work and make-up tests.
- I acknowledge the consequences for academic misconduct and/or dishonesty in this course.
- I understand that I will be expected to be a contributing and participating member of class each day and that I must show all work when completing my assignments.
- I understand the policies regarding cell phone (or other device) usage in class.

You further agree that:

- You are a dedicated learner and will take responsibility for my success in this course.
- You will spend an average of 3 hours per week outside of class completing my assignments and reviewing the course material.
- You will come to class prepared and treat my instructor and classmates with respect.
- You have received a syllabus and agree to abide by the course policies set forth.

**Fin**



**CRITICAL**

**PLAY** **RADICAL GAME DESIGN**

MARY FLANAGAN

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"In *Critical Play*, Flanagan uncovers a secret history of games buried deep inside folk culture, experimental media, and the world of art. *Critical Play* should be required reading for anyone who cares about the cultural importance and future potential of games."

**ERIC ZIMMERMAN, game designer and coauthor of *Rules of Play***

"Mary Flanagan has written a marvelous book in *Critical Play*. As an artist and scholar, Flanagan examines play through sources that range from the Mexican Revolution of 1910 and Johan Huizinga to Marcel Duchamp and the often-overlooked Roger Caillois. Flanagan examines games and play from dollhouses to board games, from Alberto Giacometti to Fluxus, enabling us to see what it is that makes play critical. The core issue of the book is creating forms of play that ask important questions about human life. After a grand romp through the territory and history of play, Flanagan provides a crisp practical theory in her game design model. What a book! I'm ready to shake the dice and start again."

**KEN FRIEDMAN, Professor, Dean, Faculty of Design, Swinburne University of Technology, Australia**

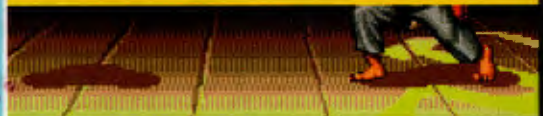


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Katie Salen | Eric Zimmerman

# Rules of Play

Game Design Fundamentals





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# Rules of Play

Game Design Fundamentals

Katie Salen and Eric Zimmerman

As pop culture, games are as important as film or television—but game design has yet to develop a theoretical framework or critical vocabulary. In *Rules of Play* Katie Salen and Eric Zimmerman present a much-needed primer for this emerging field. They offer a unified model for looking at all kinds of games, from board games and sports to computer and video games. Active participants in game culture, the authors wrote *Rules of Play* as a catalyst for game design innovation, filling it with concepts, strategies, and methodologies for creating and understanding games.

Building an aesthetics of interactive systems, Salen and Zimmerman define core concepts such as “play,” “design,” and “interactivity.” They look at games through a series of eighteen “game design schemas,” or conceptual frameworks, including games as systems of information and emergent complexity, as contexts for social play and storytelling, and as sites of cultural ideology and resistance.

Written for game scholars, game developers, and interactive designers, *Rules of Play* is a textbook, reference book, and conceptual guide. It is the first comprehensive attempt to establish a solid theoretical framework for the emerging discipline of game design.

**“This is the most impressive book on game design I’ve ever seen. Broad in scope yet rich in detail, *Rules of Play* sets a new standard for game analysis.”—Will Wright, game designer of *Sim City* and *The Sims***

**“*Rules of Play* makes a monumental contribution to the development of game theory, criticism, and design. It will instantly become a standard textbook in the field on the basis of its rigor and scope—yet it is written in such an engaging style that many will read it for pleasure. Salen and Zimmerman do for games what Sergei Eisenstein did for cinema—offer an expert practitioner’s perspective on central aspects of the aesthetics and cultural importance of an emerging medium.”—Henry Jenkins, Director of Comparative Media Studies, MIT**

**“*Rules of Play* is an exhaustive, clear, cogent, and complete resource for understanding games and game design. Salen and Zimmerman describe an encyclopedia of game design issues, techniques, and attributes. In particular, they analyze the elements that can make a game experience richer, more interesting, more emotional, more meaningful, and, ultimately, more successful. It should be the first stop you make when learning about game design.”—Nathan Shedroff, author of *Experience Design* 1**

Katie Salen is a game designer, interactive designer, and design educator. Eric Zimmerman is a veteran game designer and a founding faculty member at the NYU Game Center. They have taught at universities including MIT, the University of Texas, Parsons School of Design, New York University, Rhode Island School of Design, and the School of Visual Arts.



Of related interest: *The Game Design Reader*, a companion volume to *Rules of Play*, featuring 32 classic essays on game design and play from the last 50 years. Together the two books represent an unprecedented foundation for the study of game design.

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# WORKS OF GAME

ON THE AESTHETICS OF GAMES AND ART

playful THINKING SERIES

John Sharp

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"John Sharp's *Works of Game* is a foundational book for those studying or practicing game design within the domain of fine arts. Historically informative and theoretically insightful, the book provides a strong foundation for understanding the diverse ways in which fine artists have embraced games as their expressive medium of choice, as well as the cultural movements within which they have done so."

**Celia Pearce, Cofounder of IndieCade; Associate Professor of Game Design,  
Northeastern University**

"With *Works of Game*, John Sharp has written the fundamental reference for understanding the relation between game design and artistic practice. This book challenges our notions of the arts and games, and proposes new ways of thinking about and understanding game design as an artistic practice. For game designers, game scholars, and artists, *Works of Game* is a must-read."

**Miguel Sicart, Associate Professor, Center for Computer Games Research, IT University of  
Copenhagen; author of *Play Matters***

"This book will be of great value to all contemporary creative practitioners, whether they consider themselves artists, game designers, or some combination of the two. Not only does the book provide a strong overview of contemporary projects that walk the line between art-works and game-works, it also constructs a highly useful set of diagnostic terms that will aid us in understanding hybrid projects in the years to come."

**Ted Purves, Associate Professor of Social Practice, California College of the Arts; coeditor of  
*What We Want Is Free: Critical Exchanges in Recent Art*, second edition**

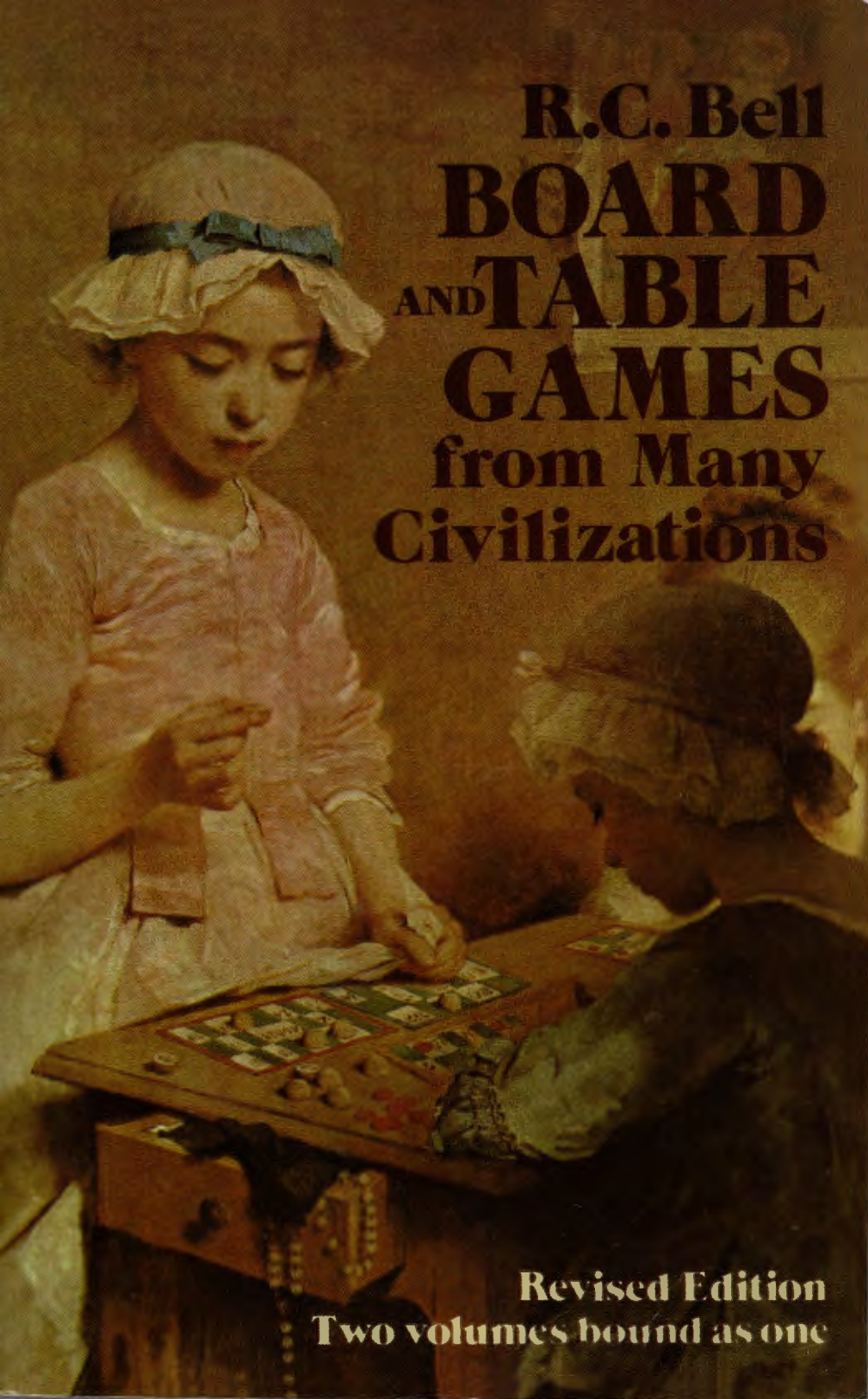
"Rather than asking the naive, popular question—can games be art?—John Sharp answers a more interesting one: where do games and the art world meet, and what do they talk about when they do?"

**Ian Bogost, Ivan Allen College Distinguished Chair in Media Studies and Professor of Interactive  
Computing, Georgia Institute of Technology**

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An illustration of two women in 18th-century attire playing a board game on a wooden table. The woman on the left is standing and looking down at the game board, while the woman on the right is seated and also looking at the board. The game board is a rectangular board with a grid and various pieces. The background is a warm, brownish-gold color.

**R.C. Bell**  
**BOARD**  
**AND TABLE**  
**GAMES**  
from Many  
Civilizations

**Revised Edition**  
**Two volumes bound as one**

## ACKNOWLEDGEMENTS

The author is indebted to the writers of all the publications in the bibliography, but there is an especial debt to the works of H. J. R. Murray, Stewart Culin and Willard Fiske. It is a pleasure to thank Dr. W. S. Mitchell, the Librarian of King's College Library, Newcastle-upon-Tyne, and his staff, for their unstinting help in procuring books and articles; Mr. Raymond S. Dawson for obtaining material during a recent visit to Peking and for help with Chinese writings; Mr. M. Caturani for help with Italian and Spanish; Miss Agnes Kramer for help with German; Miss K. Kasbekar for her account of Tablan; Mr. S. Afoakwa for help with Wari; Mr. A. P. Mohideen for Chinese Games; and Professor Eric Thompson for assistance with Mayan and Aztec games.

Prof. F. E. Hopper and Prof. H. D. Dickinson read the manuscript at an early stage and made valuable suggestions; Mrs. Norma Trelease prepared the typescript; the staff of the Oxford University Press have been most painstaking and helpful throughout the stages of publication; and last but not least, I wish to thank my wife who has shared her house for several years with numerous boards and pieces.

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THE author wishes to thank the many readers who have written to him over the last seven years; and whose comments and criticisms have brought about the changes and improvements in the present text, or have been incorporated into a second volume which is being published concurrently with this edition of *Board and Tables Games from many Civilizations, I*.

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6. RUNNING-FIGHT GAMES		
*TABLAN	Dr. K. V. Kasbekar, personal communication. The board in fig. 143 has belonged to her family for at least fifty years and is probably much older than this.	87

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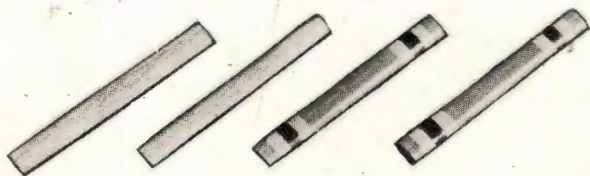


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## INTRODUCTION

Interest in old board games may arise from finding some bygone relic in an antique shop, seeing a display on the shelves of a museum, from stumbling across obscure games in travellers' accounts, or in archaeological references to fragmentary gaming-equipment discovered on ancient sites.

This book has been written to provide the enquirer with some of the answers to questions he may wish to ask, and to whet his curiosity to explore deeper into the curious byways of man's progress as revealed by a study of his leisure diversions.

Board games fall conveniently into six groups: Race games— with the object of reaching some part of the board with one or more pieces before the opponent. War games—in which the destruction of an opposing formation, the capture of a specific piece, or the occupation of an enemy citadel is achieved. Games of position—where the players strive to occupy particular squares or to marshal their pieces on defined portions of the board, or to occupy more area than their opponent. Mancala games—which depend upon the rapid calculation of the numbers of pieces in particular cups and form a distinct and widespread group of games. Calculation games—which were originally based on the philosophy of numbers developed by Pythagoras. Dice games—the throws of dice are interpreted in some competitive way.

Most games fall easily into one of these groups, but a few can be included with equal justification in either of two groups. In Tablan there is a dual objective of capturing enemy pieces and occupying enemy squares and it could be classified as a war game, though probably better as a game of position; while Conspiracy can be regarded as a race game with the devil taking the hindmost, or as a game of position with one player occupying one more shelter than the other.

For ease of reference the games have been arranged in rough chronological order within each group, the earlier games usually being simpler, and the most recent more elaborate.

Archaeologists tend to disregard the importance of games in indicating contacts between civilisations. A current archaeological problem concerns the connection, if any, in the Bronze Age between the Wessex Culture and Egypt. Faience beads have been recovered from graves in both areas, and this has been advanced by some as evidence of intercourse between the two societies. Chemical analysis of the glazes of the beads shows a far higher tin content in the British beads, but in spite of this some still argue that they were exported from Egypt. During this period of c. 1500 B.C. several games including Senat, played on thirty squares, Tau,



### **About this book**

This book has been designed to introduce the reader to a fascinating byway of social history extending from 3000 B.C. to the turn of the nineteenth century. Accounts of games have been culled from archaeological reports, travellers' tales, articles on anthropology and books on games written in several languages. This book contains descriptions of some sixty games, a few for the first time in English, most of which are recorded in sufficient detail for the reader to construct his own boards and pieces, and to enjoy many hours in solving intricacies of play. To help with the reconstruction of the games the author has drawn fifty-nine diagrams which clarify the more complex aspects of the games, and he also includes a mathematical appendix to a number game now obsolete but once popular among the intelligentsia of the Middle Ages.

### **About the author**

R. C. Bell was born in 1917 in Sudbury, Ontario, and came to England in 1928. Educated at Haileybury College and St Bartholomew's Hospital, he qualified MB BS (London) in 1941. During the Second World War, he served in the Emergency Medical Service and then in the Royal Canadian Air Force; for two years he was Senior Medical Officer at the RCAF station at Goose Bay, Labrador. Married, with three children, he is now a consultant plastic surgeon, and is the author of several books. His first work, *Board and Table Games from Many Civilisations*, won the Premier Award of the Doctors' Hobbies Exhibition in London. He has written four other books in the Discovering series.

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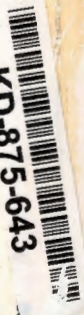
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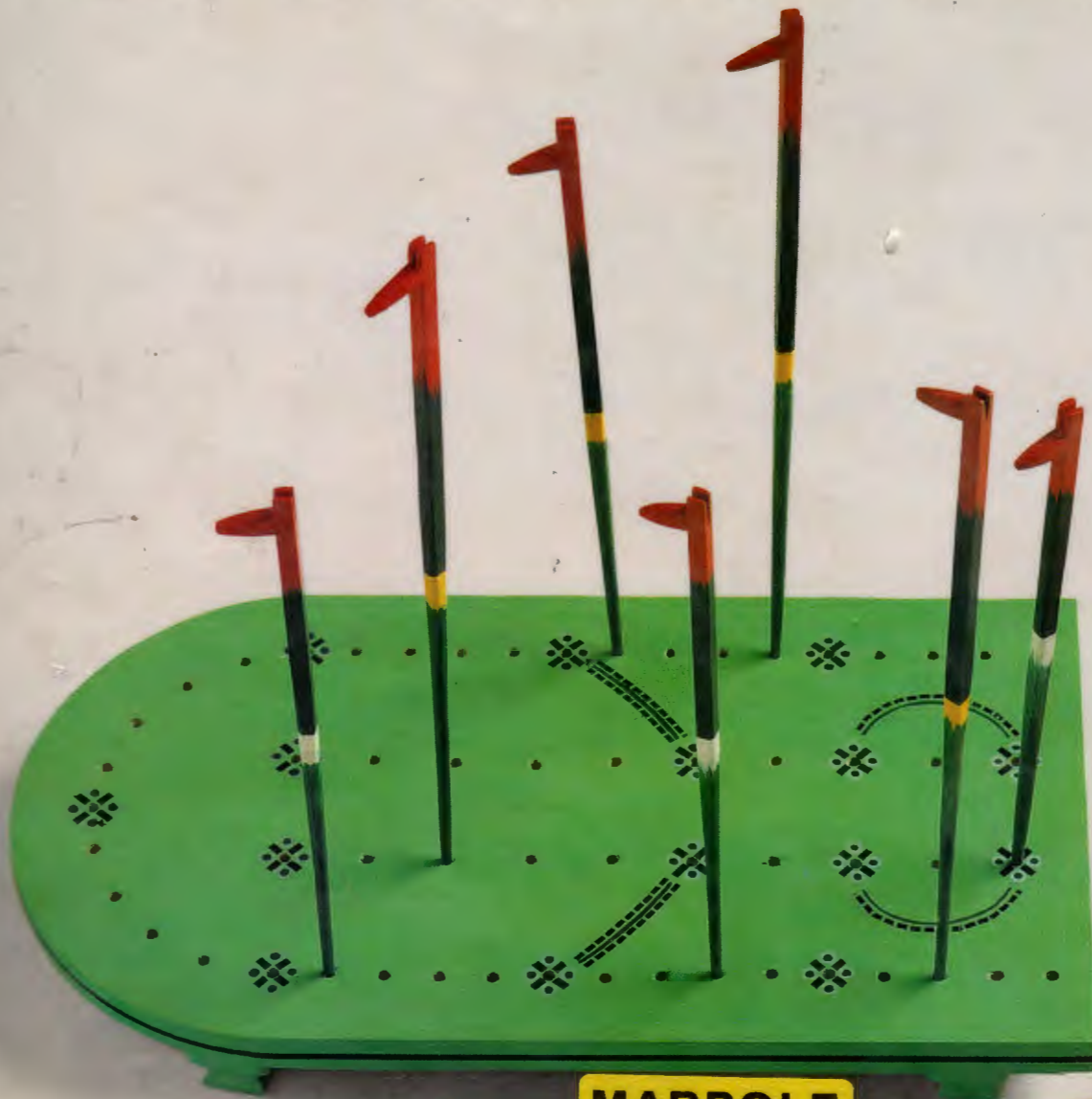


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**MARPOLE  
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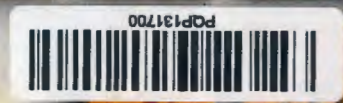
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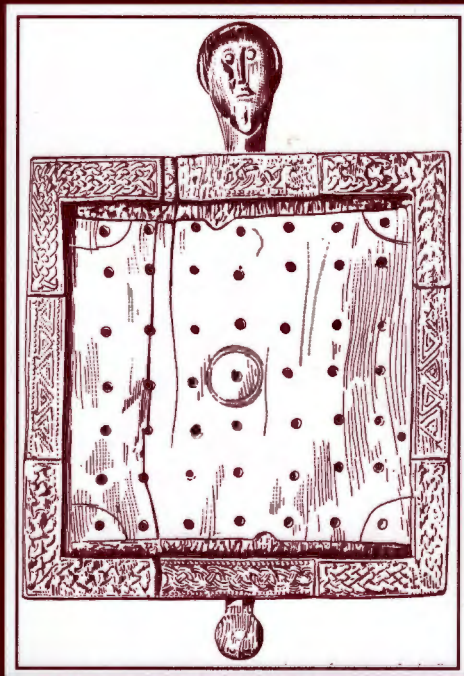
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H. J. R. MURRAY

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# CARD GAMES AROUND THE WORLD



Sid Sackson

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# CARD GAMES AROUND THE WORLD

## Sid Sackson

**A** leading inventor and collector of games, Sid Sackson is also an expert on game history. For this highly entertaining volume, the self-proclaimed "game addict" has selected over 60 popular games from around the world.

A brief but fascinating introductory chapter to the history of card playing is followed by a valuable glossary of terms associated with this popular pastime. Additional chapters supply instructions, detailed illustrations and an abundance of clear examples for playing such intriguing diversions as Sampen, Kowah, Kabu, Cha Kau Tsz' and Khanhoo from Asia; Skat, Black-jack, Old Maid, Fan Tan, Eights, Klondike, La Belle Loucie, Accordion and Hearts from Europe; Whist, Blackout, Cribbage, Spoil Five and Casino from the British Isles; Pif Paf, Samba, Bolivia and Canasta from Latin America; and Poker, Pinochle, Contract Bridge, Rummy and Oklahoma Gin from the United States.

Most games can be played by children or adults with a common deck of 52 playing cards (a few will need additional cards from a second deck).

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# The Game Design Reader

A Rules of Play Anthology

edited by Katie Salen and Eric Zimmerman



Huizinga \* Caillois \* Chick \* Suits \* Costikyan \* Birdwell \* Gee \* Mochan \* Sutton-Smith \* Bateson \* Jenkins \* Church  
Poundstone \* Björk and Holopainen \* LeBlanc \* Rouse \* Sniderman \* Hughes \* DeKoven \* Garfield \* Sudnow \* Fine  
always\_black \* Mateas and Stern \* Robinett \* Crawford \* Farmer and Morningstar \* Bartle \* Koster \* Castronova \* Laurel

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Katie Salen and Eric Zimmerman

# The Game Design Reader A Rules of Play Anthology

edited by Katie Salen and Eric Zimmerman

*The Game Design Reader* is a one-of-a-kind collection on game design and criticism, from classic scholarly essays to cutting-edge case studies. A companion work to Katie Salen and Eric Zimmerman's textbook *Rules of Play: Game Design Fundamentals*, *The Game Design Reader* is a classroom sourcebook, a reference for working game developers, and a great read for game fans and players.

Thirty-two essays by game designers, game critics, game fans, philosophers, anthropologists, media theorists, and others consider fundamental questions: What are games and how are they designed? How do games interact with culture at large? What critical approaches can game designers take to create game stories, game spaces, game communities, and new forms of play?

Salen and Zimmerman have collected seminal writings that span 50 years to offer a stunning array of perspectives. Game journalists express the rhythms of game play, sociologists tackle topics such as role-playing in vast virtual worlds, players rant and rave, and game designers describe the sweat and tears of bringing a game to market. Each text acts as a springboard for discussion, a potential class assignment, and a source of inspiration. The book is organized around fourteen topics, from *The Player Experience* to *The Game Design Process*, from *Games and Narrative* to *Cultural Representation*. Each topic, introduced with a short essay by Salen and Zimmerman, covers ideas and research fundamental to the study of games, and points to relevant texts within *The Reader*. An invaluable resource for professionals and a unique introduction for those new to the field, *The Game Design Reader* is essential reading for anyone who takes games seriously.



Katie Salen is a game designer and interactive designer, as well as Director of Graduate Studies, Design and Technology program, Parsons School of Design. Eric Zimmerman is a game designer, game design theorist, and the co-founder and CEO of gameLab. They have taught at universities including MIT, the University of Texas, Parsons School of Design, New York University, Rhode Island School of Design, North Carolina State University, and the School of Visual Arts.

**I hope all readers—whether game development professionals, teachers, parents, students, players or politicians—heed the call to action implicit in this book. Dive in. Choose what to read, in what order.... See how a cultural theorist writing in the '60s enhances your understanding of a first-person shooter released in 2004. Participate. Think. Understand.—from the Foreword by Warren Spector**

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