

Term Information

Effective Term Spring 2018

General Information

Course Bulletin Listing/Subject Area Philosophy
Fiscal Unit/Academic Org Philosophy - D0575
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2455
Course Title Philosophy and Videogames
Transcript Abbreviation Philo & Videogames
Course Description Examination of the philosophical issues that accompany the creation, play, and critique of videogames.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 38.0101
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore

Requirement/Elective Designation

General Education course:
Visual and Performing Arts; Culture and Ideas

Course Details

Course goals or learning objectives/outcomes

- Cultures and Ideas: Students analyze and interpret major forms of human thought, culture, and expression.
- Cultures and Ideas: Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.
- Visual and Performing Arts: Students analyze, appreciate, and interpret significant works of art.
- Visual and Performing Arts: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Content Topic List

- The Nature of Games
- Videogames as Art
- Morality and Videogames

Attachments

- PHILOS 2455 Sample Syllabus.docx
(Syllabus. Owner: O'Keeffe, Susan B)
- PHILOS 2455 GE Assessment Rubric & Appendix Cultures and Ideas.docx: Cultures and Ideas
(GEC Course Assessment Plan. Owner: O'Keeffe, Susan B)
- PHILOS 2455 GE Assessment Rubric & Appendix Visual and Performing Arts.docx: VPA
(GEC Course Assessment Plan. Owner: O'Keeffe, Susan B)
- PHILOS 2455 GE Rationale Cultures and Ideas.docx: Cultures and Ideas
(Other Supporting Documentation. Owner: O'Keeffe, Susan B)
- PHILOS 2455 GE Rationale Visual and Performing Arts.docx: VPA
(Other Supporting Documentation. Owner: O'Keeffe, Susan B)
- PHILOS 2455 Concurrence from English.docx: English Concurrence
(Concurrence. Owner: O'Keeffe, Susan B)
- PHILOS 2455 Concurrence from Design.pdf: Design Concurrence
(Concurrence. Owner: O'Keeffe, Susan B)
- Philosophy Undergraduate Curriculum Map.docx: Curriculum Map
(Other Supporting Documentation. Owner: O'Keeffe, Susan B)

Comments

- Please add all GE outcomes in goals section *(by Turner, Piers Justin Norris on 02/09/2017 01:15 PM)*
- This course is also being developed for inclusion in a possible new interdisciplinary minor in Video Games, in preparation. *(by O'Keeffe, Susan B on 02/08/2017 02:06 PM)*

COURSE REQUEST
2455 - Status: PENDING

Last Updated: Heysel,Garett Robert
02/13/2017

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	O'Keeffe,Susan B	02/09/2017 01:02 PM	Submitted for Approval
Revision Requested	Turner,Piers Justin Norris	02/09/2017 01:15 PM	Unit Approval
Submitted	O'Keeffe,Susan B	02/09/2017 01:18 PM	Submitted for Approval
Approved	Turner,Piers Justin Norris	02/09/2017 01:22 PM	Unit Approval
Approved	Heysel,Garett Robert	02/13/2017 09:20 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	02/13/2017 09:20 PM	ASCCAO Approval

PHILOS 2455- Philosophy and Videogames
The Ohio State University
Autumn 2017

Instructor

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Since the creation of *Tennis for Two* on an oscilloscope in 1958, widely considered the first videogame, games have become a multi-billion dollar industry and a genuine cultural phenomenon. Videogames sit at the intersection of numerous categories: art, entertainment, design, technology, and games and sport, among others. The philosophical problems they give rise to thus have an impact on numerous domains.

In this course, students will explore the philosophical issues that accompany the creation, play, and critique of videogames through the tools provided by analytic philosophy. They will learn and analyze theories about what games are. They will think about and discuss the aesthetic qualities of videogames and critically engage with attempts to fit videogames into the larger art world, focusing particularly on the unique interactive and play elements of videogames. Some of the games played will allow students to put these lessons into practice in the context of designing in-game levels. Students will engage with moral issues that arise from creating and consuming violent and morally problematic videogames, and discuss the potential impact these forms of expression can have on society. Finally, students will learn how to think critically about and interpret larger philosophical problems raised by videogames and their themes. The diverse viewpoints represented in the readings and games played will challenge students to evaluate their own views towards videogames as well as the larger metaphysical, ethical, and other philosophical issues raised by videogames.

The course will explore these issues by reading selections from three main texts, as well as a diverse collection of articles and papers. Active engagement with and reflection upon specific games throughout the course will highlight and challenge the points made in our readings. The games played in this course include classic examples from history that have pushed the medium forward, as well as significant modern works. Firsthand experience of games is a must in order to fully appreciate their significance and the philosophical problems they give rise to. Weekly games journals and a final paper will develop students' abilities to write about and critically reflect upon their experiences while participating in videogame play.

GE Information: *Cultures and Ideas / Visual and Performing Arts*

PHILOS 2455 satisfies the GE *Cultures and Ideas* requirements

Goals: Students evaluate cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.

2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

PHILOS 2455 satisfies the GE Visual and Performing Arts requirements

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

Textbooks and Materials

- Required
 - Suits, Bernard. *The Grasshopper: Games, Life, and Utopia*. 3rd Edition. Broadview Press. 2014.
 - Tavinor, Grant. *The Art of Videogames*. Wiley-Blackwell. 2009.
 - Cogburn, Jon and Mark Silcox. *Philosophy through Videogames*. Routledge: New York. 2009.
- Suggested
 - We will be playing games in this course, all of which will be either freely available online, or accessible for play through the library. However, if you wish to play these games more in depth or at your own leisure, owning at least one (if not more) of the following game systems could be beneficial: PS4, Xbox One, gaming PC.

Requirements & Expectations

- It is expected that students do all reading prior to each class and come prepared to discuss the readings. Part of learning philosophy is learning how to discuss positions coherently.
 - I understand that speaking up in class is more difficult for some people than for others, so I think it is important to provide alternative ways for engaging with the material. If you speak less in class, than I will expect more visits during office hours and more discussion posts from you.
- I expect students to play the assigned videogames and complete all assignments pertaining to them.
- I expect students to attend class regularly. I have a policy of not sharing my own notes with students, so if you miss class, it will be expected that you talk to one of your colleagues about any material you missed.
- Here's what you can expect from me:
 - I will make myself as available as possible to help you with the material. I am always happy to discuss any material during my office hours; please come with questions.

- I will do my best to grade and return assignments in a timely manner (generally, about a week)
- I will maintain open lines of communication via email and Canvas to inform you of any changes to the course material in a timely manner.

Grading Criteria

- *4 Reading Response Essays (5% each; 20% Total)*
During the semester you will write four short essays (between 400 and 500 words) responding to an article we have read for class.
- *Games Journal (25%):*
You are required to play at least one videogame every week (though you need not complete the game). You are then to write a brief journal entry (around 300 words) describing the game and critiquing it, with an eye to the themes discussed in that week's readings.
- *Final Paper (35%):*
You must complete a final paper of 5-7 pages that critically engages with one of the major themes discussed in class. The paper should draw on additional outside research and involve discussion of at least one videogame not already assigned for class.
- *Participation (20%):*
This part of your grade will be determined holistically based on your overall display of engagement with the course. You are expected to attend class regularly and actively participate in discussions. Optional discussion posts and office hour visits provide other venues for participation.

Grading Policy

Grades will be determined based only on factors internal to the course, i.e. the above criteria. Factors external to the course—i.e. GPA requirements for scholarships, law school applications, considerations of GE credits, and the like—*cannot* and *will not* be considered when determining grades. There will be no exceptions to this policy.

Policy on Make-Ups

No make ups will be granted without either (1) written (and approved) notice of absence beforehand, or (2) written documentation of emergency after the fact. There will be no exceptions to this policy.

Disability Services

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of

Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu

Statement on Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>

Statements on Sexual Misconduct/ Relationship Violence and Diversity

This class will deal with a variety of philosophical, ethical, and social issues. Discussion of such issues can sometimes lead to tension. Students are expected to remain respectful, civil, and open minded throughout all of these discussions. The following policies are affirmed by The Ohio State University as well as the Department of Philosophy and should be kept in mind at all times:

- Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu
- The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Tentative Schedule

The following is a *tentative* schedule of topics and important dates. Any part of this schedule is subject to change for any reason, though if any of the paper dates are changed, you will be notified sufficiently ahead of time. More detailed information pertaining to the readings will be provided as we go

Section 1: Metaphysics & Games

The first section of the course focuses largely on questions of ontology. What is a game? What is a videogame? How important is the dimension of play and interactivity for categorizing such works? Should so-called “walking simulators” be considered games?

Week 1: Intro to Philosophy & Games

- Suits, B. (2014)- Chs. 1-3
- **PLAY:** Zork

Description: Students will learn how to use general philosophical methodology and the Socratic method via Suits’ influential discussion and definition of ‘game.’ Play and discussion will focus on the question, “What is a game?” Students will play *Zork*, a seminal text adventure game, and class time will focus on whether it meets Suits’ criteria.

Week 2: Defining games

- Suits, B. (2014)- Chs. 4-6
- **PLAY:** Frog Fractions, Minecraft

Description: This week focuses on the skills of critical analysis by considering potential objections to Suits’ view of games. In particular, we will focus on how well the definition fits into wider beliefs and behavior normally taken towards games. *Frog Fractions*, a faux-educational game, and *Minecraft*, a sandbox building game, will be played as potential counter-examples to Suits’ definition.

Week 3: What are videogames?

- Suits, B. (2014)- Chs. 13-15
- Tavinor, G. (2009)- Ch. 2
- **PLAY:** Passage, Clicker Heroes
- Reading Response Essay 1 Due

Description: This week focuses on the question of defining videogames as particular instantiations of the broader category of games. Students will learn the philosophical ideas of ‘necessary’ and ‘sufficient’ conditions and attempt to apply them in a definition of videogames. *Passage* and *Clicker Heroes* will be played and discussed as indie-games that attempt to push the boundaries of what are considered videogames.

Week 4: Interactivity & play

- Frasca, G. (2003)- ‘Simulation vs Narrative: Introduction to Ludology’
- Smuts, A. (2009)- ‘What is interactivity?’
- Meskin, A. (2016)- ‘Videogames as self-involving interactive fictions’
- **PLAY:** The Witness, 999

Description: This week is devoted to discussing the ideas of ‘interactivity’ and ‘play’ that are sometimes forwarded as necessary conditions for videogames. *The Witness* is a first-person puzzle game whose themes exemplify the role of the player and interaction with one’s environment as a key component of narrative, within the game but in larger reality as well. *999* is an example of a ‘visual novel’ game, where interactivity is minimized in game mechanics.

Section 2: Art & Games

The second section of the course turns from considering videogames as games, to considering them as works of art. We will focus on the relationship between videogames and the larger art

world. Are videogames a kind of art? If so, what kind? How can a game be art? Are videogames interactive fictional stories, or something more? Answering these questions involves exploring the relationship between narratives on the one hand, and interactivity and play on the other. To that end, we will also discuss the impact of so-called “ludonarrative dissonance,” when game mechanics conflict with the narrative of the game, and how such dissonance influences both game design as well as interpretation of the game itself.

Week 5: Are videogames art?

- Walton, K. (1970)- ‘Categories of art’
- Smuts, A. (2005)- ‘Are video games art?’
- Tavinor, G. (2009)- Ch. 9
- **PLAY:** Braid, Journey

Description: This week students will evaluate how traditional definitions of art can or cannot accommodate videogames. Playing *Braid* will highlight the difficulty of categorizing videogames according to Kendall Walton’s traditional criteria due to its genre-crossing mechanics and subversive story. *Journey* is a 3D platformer game held up as an early champion of videogames-as-art. The potential legal and social impact of categorizing videogames as art will also be explored.

Week 6: Interactivity & Art

- Cogburn & Silcox (2009)- Ch. 5 ‘The Metaphysics of Interactive Art’
- Preston, D. (2014)- ‘Some ontology of interactive art’
- Tavinor, G. (2009)- Chs. 4-5
- **PLAY:** Pac-Man, Beginner’s Guide
- Reading Response Essay 2 Due

Description: Continuing the discussion of art, this week focuses on the interactive component of videogames and its role in helping or hindering narrative goals of the designer. *Pac-man*, the first mainstream game to use in-game cut-scenes, will be played to highlight early attempts to infuse videogames with greater narrative. *Beginner’s Guide* tells the story of a video game designer struggling to communicate his goals through an interactive medium.

Week 7: Ludonarrative dissonance

- Hocking, C. (2007)- ‘Ludonarrative dissonance in Bioshock’
- Tavinor, G. (2009)- Ch. 6
- **PLAY:** Bioshock, Little Big Planet OR Super Mario Maker OR Project Spark

Description: This week focuses on the difficulty of balancing game mechanics with narrative goals. Discussion will focus on videogames where the game mechanics conflict with narrative goals. *Bioshock* will be played as a potential example of ludonarrative dissonance. *Little Big Planet*, *Super Mario Maker*, and *Project Spark* are games that allow students to design levels themselves and discover the difficulties of telling compelling stories through limited game mechanics.

Section 3: Morality & Games

The third section of the course focuses on the moral issues that arise in playing videogames. Do videogames increase violent tendencies in players? Is it wrong to perform (otherwise) morally atrocious acts in a virtual setting? Does playing and enjoying violent and morally questionable

games reflect something about one's character? How should we think about the morality of representations of sex and violence (among others) when "it's just a game, it's not real"? How can we resolve the "gamer's dilemma," wherein people tend to judge violent video games such as *Mortal Kombat* morally acceptable, but find games based around sexual assault, such as the infamous *RapeLay*, morally repugnant?

Week 8: Do videogames make us violent?

- Cogburn & Silcox (2009)- Ch. 3 "Realistic Blood and Gore": Do violent games make violent gamers?
- Tavinor, G. (2009)- Ch. 8
- **PLAY:** *Mortal Kombat*, *Doom*, *Grand Theft Auto: San Andreas*

Description: This week focuses on the potential ethical ramifications of playing violent videogames; in particular, we will discuss the possibility that increased virtual violence and aggression could lead to increased real world violence and aggression. *Mortal Kombat* and *Doom*, early examples of videogames cited as contributing to real world violence, will be played, as well as *Grand Theft Auto: San Andreas*. The impact of this violence on players will be discussed.

Week 9: The Gamer's Dilemma

- Luck, M. (2009)- The Gamer's Dilemma
- Bartel, C. (2012)- 'Resolving the Gamer's Dilemma'
- Patridge, S. (2013)- 'Pornography, ethics, and videogames'
- **PLAY:** *Tomb Raider*
- Reading Response Essay 3 Due

Description: This week focuses on the possibility that playing video games depicting morally repugnant acts could be intrinsically morally wrong, independent of further real world consequences. *Tomb Raider* will be played for its depiction of violence towards a female protagonist. This will also prepare for the following week's discussion of sex and gender ethics.

Week 10: Sex and Gender Ethics

- Patridge, S. (2011)- 'The incorrigible social meaning of video games imagery'
- Belamire, J. (2016)- 'My first virtual reality groping'
- MacCallum-Stewart, E. (2014)- 'Take that bitches! Reconfiguring Lara Croft in feminist game narratives'
- **PLAY:** *Gone Home*

Description: This week focuses on the representation of sex and gender in videogames. Videogames have historically been criticized for objectifying women, playing to the male gaze, and poorly representing diverse sexual orientations. The potential negative impacts of these depictions will be discussed, and *Gone Home* will be played and discussed for its representation of contemporary homosexual relationships.

Section 4: Philosophy & Games

The final section of the course uses videogames as a springboard to critically engage with broader philosophical problems. For example, questions of personal identity and self-identification are wide ranging philosophical problems, but they arise in a particularly peculiar fashion when thinking about the relationship between a player and her in game avatar. MMOs

like *World of Warcraft*, *The Old Republic*, and even *Second Life* allow players to live out virtual lives that are extremely different from those they live in the real world. What impact does this have on our views of personal identity? Games such as *Half-Life 2* include complex AIs with which players can interact. Can the design of such characters tell us anything about the plausibility of computational theories of mind? Why do we feel such intense emotions when consuming art, even when we know that it isn't real? What is free will? Do we have it? Do we perform free (or less free) actions when acting within the constraints of a videogame?

Week 11: Emotions & Art

- Walton, K. (1978)- 'Fearing fictions'
- Tavinor, G. (2009)- Ch. 7
- Gendler, T. (2000)- 'The puzzle of imaginative resistance'
- **PLAY:** Brothers: A Tale of Two Sons

Description: This week discusses how and why it is that we have deep emotional responses to fictional entities. The role that such emotional attachment plays in creating a meaningful artistic experience will be analyzed. Brothers: A Tale of Two Sons will be played for its use of unique game mechanics to heighten emotional investment in the work.

Week 12: Free Will

- Pink, T. (2004)- Excerpts from 'Free Will: A very short introduction'
- Bartel, C. (2015). 'Free will and moral responsibility in video games'
- **PLAY:** Undertale, The Stanley Parable
- Reading Response Essay 4 Due

Description: This week will discuss arguments regarding what is necessary for free will and moral responsibility. These arguments will be explored in two ways through videogames: first, as a recurring theme in the stories of videogames such as *Undertale*, and second, through choice mechanics in games like *The Stanley Parable*.

Week 13: Philosophy of Mind

- Cogburn & Silcox (2009)- Ch. 2 'The game inside the mind, the mind inside the game'; Ch. 6 'Artificial and human intelligence'
- **PLAY:** Half-Life 2, The Last Guardian

Description: This week evaluates the extent to which in game AIs can illuminate questions in the philosophy of mind. Computational theories of mind draw on principles used in the creation of AI characters such as Alyx Vance and Trico, who accompany and interact with the player in *Half-Life 2* and *The Last Guardian*, respectively.

Week 14: Personal Identity

- Cogburn & Silcox (2009)- Ch. 1 'I, Player: The Puzzle of Personal Identity'
- Maile, A. (2015)- 'Personal identity in a Second Life'
- **PLAY:** FTP MMO (WOW, DC Universe Online, Second Life, The Old Republic, etc.)

Description: This week focuses on problems of identity raised by the possibility of virtual avatars. Massively multiplayer online (MMO) games allow the player to create a virtual identity and interact with others, reflecting values very different from those the player hold in the real world. Theories that expand the concept of self to accommodate virtual identities will be

discussed, and students will create and play their own online avatars to illustrate the problems discussed this week.

*Final Paper due during exam week

PHILOS 2455 GE Rationale: Cultures and Ideas

The following GE Rationale briefly outlines how the elements of the course will help meet the GE Cultures and Ideas expected learning outcomes. It is meant to be read in conjunction with the syllabus, which provides a more in depth explanation of the specific course elements.

Expected Learning Outcome 1: Students analyze and interpret major forms of human thought, culture, and expression.

1. Course Objectives:

- a. Students will learn to appreciate videogames as a major cultural movement that has developed and grown over time. People of all ages and genders now play videogames, from casual games on mobile funs, all the way up to funded competitive esports tournaments.
- b. Students will learn how to analyze and critically reflect upon videogames through the tools provided by analytic philosophy.
- c. Students will have multiple opportunities to write about and discuss ideas, supported by reasoned argument, concerning the appropriate interpretation and evaluation of videogames and their contents.

2. The Readings

- a. Through the readings, students will learn how to analyze the unique way in which videogames can express diverse cultural views. For example, readings on the 'gamers dilemma' discuss how thoughts and attitudes towards violence and sexual violence are represented in videogames. Other readings such as Patridge's "The incorrigible social meaning of video games imagery" confront issues regarding the proper interpretation of representations of women and gender minorities in videogames within a wider cultural context.
- b. Several readings come from industry professionals: games journalists, developers, designers, etc. These readings reflect trends of thought in the industry and provide opportunities to analyze prominent views held in the videogames culture. Examples include Hocking's "Ludonarrative dissonance in Bioshock" and Belamire's "My first virtual reality groping."
- c. As a final example, Grant Tavinor's *The Art of Videogames* attempts to place videogames within wider views about art and artistic expression. His analysis provides tools for students to analyze and interpret videogames as a wider cultural movement rather than a limited item of mere philosophical interest.

3. The Topics

- a. Videogames are a major cultural phenomenon and provide unique opportunities to express thoughts and ideas. The topics have been chosen in order to analyze videogames as a medium of expressing these ideas, but to also analyze and interpret recurring themes in videogames. The first topic focuses on analyzing and interpreting the nature of games themselves. In doing so, we also analyze the role games play in society more generally. For example, Bernard Suits advocates a view of games that places it as a central motivator in the ideal society.
- b. The second topic is devoted to the art of videogames. Views about what art is, and how videogames should be interpreted as artworks will be analyzed. Specific

problems for expressing ideas through videogames, such as ludonarrative dissonance and the role of the player, will be discussed.

- c. The third topic focuses on problems of ethics. Specifically, problems in the representations of violence and gender and sex norms will be discussed and analyzed. These themes connect up with larger concerns about how these issues should be addressed and represented in society.
 - d. The fourth topic includes numerous major philosophical disputes to which videogames provide unique expression. These include problems of free will and problems of personal identity, among others.
4. *The Written Assignments*
- a. Games journals- Games journals require students to play videogames once a week and critically evaluate them. This critical evaluation includes reflecting on the themes and ideas presented in the videogame, and discussing the impact the game had on their subjective experience.
 - b. Response essays- Response essays require students to provide a critical response to one of the readings assigned in class. These essays gauge students' reading and comprehension skills, as well as their ability to critically respond in written form to the ideas argued for in the readings.
 - c. Final paper- The final paper requires students to select and play a significant videogame and argue how it exemplifies one or more of the topics discussed in class. Students must also make a substantive contribution to the topic, either by defending or attacking the views discussed in class.
5. *Other Course Components*
- a. In Class Discussion- Students will hear and reflect upon their colleagues' interpretations of the readings and games played in class. Students will also forward their own judgments and arguments.

Expected Learning Outcome 2: Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

1. *The Course Objectives*
 - a. Students will appreciate videogames as a cultural movement. Videogames are no longer exclusive to so-called "gamers," but enjoyed by an increasingly wide and diverse audience. The ideas expressed in videogames impact these diverse players differently. Videogames allow players to imagine other worlds and other perspectives, and to take on those perspectives as their own in a virtual setting.
 - b. Students will play multiple diverse videogames that represent numerous beliefs, commitments, and worldviews. The diverse viewpoints represented in the readings and games played will challenge students to evaluate their own views towards videogames as well as the larger metaphysical, ethical, and other philosophical issues raised by these games.
2. *The Readings*
 - a. The readings are chosen from a diverse collection of viewpoints that argue for numerous competing theses. They are meant to challenge students' current commitments and push them to critically evaluate their worldviews. For example, Kendall Walton's view on categories of art argues that art evaluators should view

artworks within the correct “category,” as this will increase aesthetic appreciation. This is just one example of how a reading draws attention to how we ought to perceive reality and the potential impact of that view. Gender and sex norms, beliefs about the nature of free will, beliefs about the nature of games, and the relationship between virtual and actual realities are just a few of the other topics covered in the readings that provide opportunities to evaluate how our prior beliefs and normative commitments impact our interaction with the world.

3. *The Topics*

- a. The course is organized into topics of the metaphysics of games, the position of videogames as artworks, ethical problems raised by videogames, and other philosophical problems pertaining to videogames. Each of these topics will be critically discussed, and the potential real-world impact of the views defended under each topic will be evaluated. As one prominent example, the extent to which videogames are perceived as artworks has (and continues to have) an impact on videogame legislation. Artworks are legally protected as forms of free expression, and artistic media can self-regulate their content, as in the case of movies and books. So the extent to which we should view videogames as art has a very real impact on social, legal, and cultural norms.
- b. Relatedly, violent videogames are often cited as causally influencing real-world tragedies. Discussing the ethical problems raised by violence, as well as other morally problematic videogame content, provides the opportunity to evaluate how we as a society view the role of videogames in our culture.

4. *The Written Assignments*

- a. Games journals- Games journals require students to play videogames once a week and critically evaluate them. This critical evaluation includes reflecting on the themes and ideas presented in the videogame and discussing the impact the game had on their subjective experience.
- b. Response essays- Response essays require students to provide a critical response to one of the readings assigned in class. In responding, students will have the opportunity to see how the readings reflect their own beliefs and to defend or modify their beliefs in response to the arguments made.
- c. Final paper- The final paper requires students to select and play a significant videogame and argue how it exemplifies one or more of the topics discussed in class. Students must also make a substantive contribution to the topic, either by defending or attacking the views discussed in class.

5. *Other Course Components*

- a. Playing Videogames- By adopting different roles in videogames, students are given a unique opportunity to evaluate how the ideas expressed in the games might impact their own beliefs, perceptions, and normative commitments. For example, the game *Gone Home* invites the player to adopt the first-person perspective of a teenage girl coming to grips with her younger sister’s homosexuality. This sort of game helps the student evaluate from the inside how someone with potentially different beliefs might deal with such a situation. This kind of roleplaying is pervasive in many of the games assigned in the course.

PHILOS 2455 GE Rationale: Visual and Performing Arts

The following GE Rationale briefly outlines how the elements of the course will help meet the GE Visual and Performing Arts expected learning outcomes. It is meant to be read in conjunction with the syllabus, which provides a more in depth explanation of the specific course elements.

Expected Learning Outcome 1: Students analyze, appreciate, and interpret significant works of art.

1. Course Objectives:

- a. Videogames have rich aesthetic features evidenced in the careful design and creation of in-game mechanics, levels, world-building and lore, music and art direction, voice acting, and writing and scripting (among others). Through the play and discussion of these games, as well as discussion of modern philosophical theories of aesthetics and games, students will learn to appreciate videogames as a rich artistic medium with unique interactive elements.
- b. Students will experience significant videogames throughout history by reading about them, viewing videos of them, actively playing them, and creating their own levels. In doing so, students will examine traditional views about art, and grapple with how videogames are both similar and different from other forms of art. They will try to place videogames within the larger art world context.
- c. Students will learn how to analyze and critically reflect upon videogames through the tools and theories provided by analytic philosophy.
- d. Students will have multiple opportunities to write about and discuss ideas, supported by reasoned argument, concerning the appropriate interpretation and evaluations of videogames.

2. The Readings

- a. Each reading provides guidance for students to make informed judgments about the games played in class by raising potential problems for understanding, interpreting, and categorizing them. The syllabus provides more information about the particular problems raised in the weekly descriptions.
- b. All of the readings selected use significant examples from the videogame corpus. For example, Grant Tavinor's book uses seminal games such as *GTA: San Andreas* and *The Elder Scrolls V: Skyrim* as recurring examples to illustrate his points.

3. The Topics

- a. The four main sections of the course, Metaphysics, Aesthetics, Ethics, and General Philosophy, each involve analyzing some philosophical topic pertaining to videogames. The syllabus headings for each section describe more specific philosophical questions students will engage with and analyze under each topic.
- b. These analyses contribute to the students' abilities to interpret and understand the works played and discussed while also providing an increased appreciation of the works. For example, understanding videogames as forms of "interactive fiction" crucially informs interpretations of the intentional juxtaposition of environmental

puzzles with static puzzle panels in *The Witness* by highlighting how videogame interactions are a subset of our interactions with the world more generally.

4. *The Written Assignments*

- a. Games journals- Games journals require students to play videogames once a week and critically evaluate them. These assignments provide regular opportunities for students to practice reflecting on videogames, critically think about them, and communicate their thoughts to others in writing. This requires taking lessons from class and applying them to videogames.
- b. Response essays- Response essays gauge students' reading and comprehension skills, while also requiring them to judge and evaluate arguments made about particular videogames.
- c. Final paper- The final paper requires students to select and play a significant videogame and argue how it exemplifies one or more of the topics discussed in class. In doing so, students will have to engage in substantial analysis and interpretation of both the game as well as the topics and readings from class.

5. *Other Course Components*

- a. In Class Discussion- Students will hear and reflect upon their colleagues' interpretations of the games played in class. Students will also forward their own judgments and arguments. Such collaborative criticism develops communication and analysis skills.

Expected Learning Outcome 2: Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

1. *The Course Objectives*

- a. Videogames have unique interactive and playable elements, so playing games involves both passive observation of a created artwork, but active participation in the artistic experience as well. Because players have control over how the game unfolds, they are critical components in creating a unique aesthetic experience. Playing games allows students to participate in and imagine different worlds in a virtual setting.
- b. Students will design basic videogame levels in games such as *Minecraft*, *Little Big Planet*, and *Super Mario Maker*. This will allow them to have a glimpse of the difficulties of trying to tell meaningful stories through an interactive medium.

2. *The Readings*

- a. Several of the readings are written by industry professionals or videogame developers, for example, Hocking's "Ludonarrative dissonance in Bioshock." These readings engage not only with academic philosophical problems, but ongoing philosophical problems being discussed by those participating in the creation, production, and play of videogames. Many of the games played in the course will also function to highlight philosophical perspectives that will increase player appreciation. For example, games such as *The Beginner's Guide* integrate the perspective of the game designer into the game. As the designer reveals that certain choices resulted from limitations in the game engine (in this case, the Source engine), the players' observations of the in-game world become more informed.

3. *The Topics*

- a. Playing specific videogames is a crucial part of the exploration of each of the topics that organize the class. For example, *Clicker Heroes*, a game based solely around clicking a mouse to make numbers go higher, challenges the idea of what makes a videogame by removing any competitive elements.
- b. An examination of the underlying philosophical commitments, as well as problems, involved in playing videogames will increase students' abilities to engage in informed play of the games themselves. For example, understanding the status of videogames qua games will give students a greater appreciation of the role of the playable mechanics in their experience of the game.

4. *The Written Assignments*

- a. Games journals- Games journals require students to play videogames once a week and critically evaluate them. These assignments provide regular opportunities for students to practice reflecting on videogames, critically thinking about them, and communicate their thoughts to others in writing. This requires taking lessons from class and applying them to videogames.
- b. Response essays- Response essays gauge students' reading and comprehension skills, while also requiring them to judge and evaluate arguments made about particular videogames. Since the essays are written by a combination of philosophers and industry professionals, engaging with these essays involves engagement with the larger community and culture surrounding videogames.
- c. Final paper- The final paper requires students to select and play a significant videogame, and argue how it exemplifies one or more of the topics discussed in class. In doing so, students will have to engage in substantial analysis and interpretation of both the game as well as the topics and readings from class.

5. *Other Course Components*

- a. Playing Videogames- Playing videogames is a form of active participation. Making in game choices and engaging with the game as the player sees fit impacts the outcomes of the game. Thus, consuming videogames as a medium involves both informed observation as well as active participation. Furthermore, several of the games provide students with the opportunity to design simple videogame levels, involving them in the active creation of playable content.

PHILOSOPHY 2455 GE Assessment Rubric & Appendix Cultures & Ideas

Complete the following table to show how the faculty will assess the two expected learning outcomes. Then, in an appendix, provide one or more specific example(s) for each assessment method you will use.

GE Expected Learning Outcomes	Methods of Assessment <i>*Direct methods are required. Additional indirect methods are encouraged.</i>	Level of student achievement expected for the GE ELO. <i>(for example, define percentage of students achieving a specified level on a scoring rubric)</i>	What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?
<p><u>ELO 1</u></p> <p>Students analyze and interpret major forms of human thought, culture, and expression.</p>	<p><u>Direct:</u> pre/post test; final paper evaluation</p> <p><u>Indirect:</u> student survey</p>	<p><u>Direct measures:</u> we expect “excellent” or “good” from 80% or more of students</p> <p><u>Indirect:</u> we expect 85% or more “strongly agree or somewhat agree” from students</p>	<p>The instructor will meet with the chair of the Curriculum and Assessment Committee of the Department of Philosophy to review the assessment data and to discuss the course. This will</p>
<p><u>ELO 2</u></p> <p>Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.</p>	<p><u>Direct:</u> pre/post test; final journal assignment evaluation</p> <p><u>Indirect:</u> student survey</p>	<p><u>Direct measures:</u> we expect “excellent” or “good” from 80% or more of students</p> <p><u>Indirect:</u> we expect 85% or more “strongly agree or somewhat agree” from students</p>	<p>happen annually for the first 3 years, and then less frequently in line with other GE assessments. Where problems appear, issues will be brought to the Director of Undergraduate Studies and the Chair of the department, and if needed, the whole faculty.</p>

APPENDIX TO ASSESSMENT RUBRIC (Culture & Ideas) FOR PROPOSED PHIL 2455

Three examples of direct measures:

- 1. Students will be given a pre-/post test to assess their improvement with respect to ELO 1 and ELO 2. Student answers will be evaluated on a scale of *Excellent-Good-Satisfactory-Poor*. Example questions include:**

- a. *ELO 1 example question:* What is the “gamer’s dilemma”?
- b. *ELO 2 example question:* What legal changes have occurred in the past 30 years as a result of the shift to categorizing videogames as works of art?

- 2. Final paper will be used to assess achievement of ELO 1.** It will be assessed on a scale of *Excellent-Good-Satisfactory-Poor*.

For the final paper, students must select (1) one topic from the course and (2) at least one significant videogame (approved by the instructor) not played in the course. Students must play the game(s) and then write a 5-7 page paper. The paper must clearly explain the views presented in class concerning the chosen topic and show how the videogame(s) illustrates that topic. Students must then offer a substantial position, argument, or contribution to the topic on the basis of the selected game(s). This could include (but is not limited to) defending one of the views discussed in class from an objection raised by the game, or presenting an objection to one of the views discussed in class. The student must also include at least one resource (paper, article, book, etc.) not used in class in their research.

- 3. Final ‘games journal’ will be used to assess achievement of ELO 2.** It will be assessed on a scale of *Excellent-Good-Satisfactory-Poor*.

For each journal entry, students are required to play at least one videogame (though they need not complete the game). They must then write a brief journal entry (around 300 words). The journal must provide a brief description of the game and its mechanics, an explanation of how the game does or does not exemplify issues pertaining to one or more of the topics discussed in class, and a brief explanation about how some aspect of the game impacted their subjective experience of the game, be it mechanics, story, sound and music, particular interactions, etc.

One example of indirect measure:

I. Students will be given a survey at the end of the semester asking them to evaluate whether they believe the course helped them to achieve the ELOs for the course. They will be given the options of: *Strongly Agree-Somewhat Agree-Neutral-Somewhat Disagree-Strongly Disagree.*

Thus, for example:

1. This course helped me analyze and interpret major forms of human thought, culture, and expression (ELO 1)

Strongly Agree-Somewhat Agree-Neutral-Somewhat Disagree-Strongly Disagree
(circle one)

2. This course helped me to evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

Strongly Agree-Somewhat Agree-Neutral-Somewhat Disagree-Strongly Disagree
(circle one)

PHILOSOPHY 2455 GE Assessment Rubric & Appendix Visual & Performing Arts

Complete the following table to show how the faculty will assess the two expected learning outcomes. Then, in an appendix, provide one or more specific example(s) for each assessment method you will use.

GE Expected Learning Outcomes	Methods of Assessment <i>*Direct methods are required. Additional indirect methods are encouraged.</i>	Level of student achievement expected for the GE ELO. <i>(for example, define percentage of students achieving a specified level on a scoring rubric)</i>	What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?
<p><u>ELO 1</u></p> <p>Students analyze, appreciate, and interpret significant works of art.</p>	<p><u>Direct:</u> pre/post test; final paper evaluation</p> <p><u>Indirect:</u> student survey</p>	<p><u>Direct measures:</u> we expect “excellent” or “good” from 80% or more of students</p> <p><u>Indirect:</u> we expect 85% or more “strongly agree or somewhat agree” from students</p>	<p>The instructor will meet with the chair of the Curriculum and Assessment Committee of the Department of Philosophy to review the assessment data and to discuss the course. This will</p>
<p><u>ELO 2</u></p> <p>Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.</p>	<p><u>Direct:</u> pre/post test; final journal assignment evaluation</p> <p><u>Indirect:</u> student survey</p>	<p><u>Direct measures:</u> we expect “excellent” or “good” from 80% or more of students</p> <p><u>Indirect:</u> we expect 85% or more “strongly agree or somewhat agree” from students</p>	<p>happen annually for the first 3 years, and then less frequently in line with other GE assessments. Where problems appear, issues will be brought to the Director of Undergraduate Studies and the Chair of the department, and if needed, the whole faculty.</p>

APPENDIX TO ASSESSMENT RUBRIC (Visual & Performing Arts) FOR PROPOSED PHIL 2455

Three examples of direct measures:

- 1. Students will be given a pre-/post test to assess their improvement with respect to ELO 1 and ELO 2. Student answers will be evaluated on a scale of *Excellent-Good-Satisfactory-Poor*. Example questions include:**

- ELO 1 example question:* How does Braid subvert the traditional platform-game narrative?
- ELO 2 example question:* How do 'fictive props' increase emotional investment when playing videogames?

- 2. Final paper will be used to assess achievement of ELO 1.** It will be assessed on a scale of *Excellent-Good-Satisfactory-Poor*.

For the final paper, students must select (1) one topic from the course and (2) at least one significant videogame (approved by the instructor) not played in the course. Students must play the game(s) and then write a 5-7 page paper. The paper must clearly explain the views presented in class concerning the chosen topic and show how the videogame(s) illustrates that topic. Students must then offer a substantial position, argument, or contribution to the topic on the basis of the selected game(s). This could include (but is not limited to) defending one of the views discussed in class from an objection raised by the game, or presenting an objection to one of the views discussed in class. The student must also include at least one resource (paper, article, book, etc.) not used in class in their research.

- 3. Final 'games journal' will be used to assess achievement of ELO 2.** It will be assessed on a scale of *Excellent-Good-Satisfactory-Poor*.

For each journal entry, students are required to play at least one videogame (though they need not complete the game). They must then write a brief journal entry (around 300 words). The journal must provide a brief description of the game and its mechanics, an explanation of how the game does or does not exemplify issues pertaining to one or more of the topics discussed in class, and a brief explanation about how some aspect of the game impacted their subjective experience of the game, be it mechanics, story, sound and music, particular interactions, etc.

One example of indirect measure:

I. Students will be given a survey at the end of the semester asking them to evaluate whether they believe the course helped them to achieve the ELOs for the course. They will be given the options of: *Strongly Agree-Somewhat Agree-Neutral-Somewhat Disagree-Strongly Disagree.*

Thus, for example:

1. This course helped me analyze, appreciate, and interpret significant works of art. (ELO 1)

Strongly Agree-Somewhat Agree-Neutral-Somewhat Disagree-Strongly Disagree
(circle one)

2. This course helped me to engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts. (ELO 2)

Strongly Agree-Somewhat Agree-Neutral-Somewhat Disagree-Strongly Disagree
(circle one)

Reply Reply All Forward

concurrence for 2455

Turner, Piers

To: O'Keeffe, Sue
Cc: D'Arms, Justin; Kissel, Andrew

Thursday, January 26, 2017 8:14 PM

Hi Sue,

Below is the concurrence related to Kissel's proposed course 2455. It is from Mary Beecher, chair of the Department of Design.

Thank you!
Piers

Begin forwarded message:

From: "Beecher, Mary A." <beecher.17@osu.edu>

Date: January 17, 2017 at 1:44:57 PM EST

To: "D'Arms, Justin" <darms.1@osu.edu>

Subject: RE: Video Games course

Hi Justin,

Thanks for the clarification. You can consider this email a signifier of concurrence from the Department of Design for the Philosophy 2XXX: Philosophy and Videogames course. It does not overlap with the content of the courses we offer. I do not agree that this course should be submitted in the Visual and Performing Arts GE category as my fellow Chairs in the Arts and I have some fairly strong opinions about how the GE categories have been rather liberally assigned in the past and what is actually in the better interest of the Division of Arts and Humanities moving forward, but that is a debate for another day. I hope that students sign up for and enjoy your course.

Best,
Mary Anne

Dr. Mary Anne Beecher, Chairperson
Department of Design
The Ohio State University

From: "Simmons, Clare" <simmons.9@osu.edu>

Subject: RE: English course in Video Games

Date: February 7, 2017 at 2:17:42 PM EST

To: "D'Arms, Justin" <darms.1@osu.edu>

Cc: "Lowry, Debra" <lowry.40@osu.edu>

Dear Justin:

The Department of English Undergraduate Committee reviewed your proposed course "Philosophy and Video Games" at our meeting yesterday. We see this course as complementary to our own, and we're happy to concur. Please feel free to use this note as proof of concurrence.

All the best,

Clare Simmons
Director of Undergraduate Studies
Department of English

Philosophy Undergraduate Major Curriculum Map and List of Semester Courses for Major

Required Courses	Course Number	Course Title	Students Develop Critical Thinking about Philosophy	Students Read, Think about, and Write about the History of Philosophy	Students Read, Think, and Write about Topics in Contemporary Philosophy	Students Learn Formal Methods in Logic
(prerequisite)	2500	Symbolic Logic	B			B
	3000	Gateway Seminar	B			
(three of these required)	3210	History of Ancient Philosophy		I		
	3220	History of Medieval Philosophy		I		
	3230	History of 17 th Century Philosophy		I		
	3240	History of 18 th Century Philosophy		I		
	3250	History of 19 th Century Philosophy		I		
	3261	Fundamental Concepts of Existentialism		I		
(required)	3300	Moral Philosophy	I	I	I	
(two of these required)	3310	Morality and the Mind			I	
	3530	Philosophy of Logic	I		I	I
	3650	Philosophy of Science	I		I	
	3680	Sex and Death: Introduction to the Philosophy of Biology	I		I	
	3750	Introduction to Theory of Knowledge	I		I	
	3700	Introduction to Metaphysics	I		I	
	3800	Introduction to Philosophy of Mind	I		I	
	3810	Philosophy of Action	I		I	
	3820	Philosophy of Perception	I		I	
	3830	Consciousness			I	
	3600	Introduction to Philosophy of Language	I		I	
(two of these required)	5193	Individual Studies	A	A	A	A
	5194	Group Studies	A	A	A	A
	5210	Studies in Ancient Philosophy	A	A		
	5211	Plato	A	A		
	5212	Aristotle	A	A		
	5220	Studies in Medieval Philosophy	A	A		
	5230	Studies in 17 th Century Philosophy	A	A		
	5240	Studies in 18 th Century Philosophy	A	A		
	5241	Kant	A	A		

	5250	Studies in 19 th Century Philosophy	A	A		
	5260	Studies in 20 th Century Philosophy	A	A		
	5261	Existentialism and Phenomenology	A	A		
	5263	American Philosophy	A	A		
	5300	Advanced Moral Philosophy	A		A	
	5310	Metaethics	A		A	
	5400	Advanced Political and Social Philosophy	A		A	
	5410	Advanced Philosophy of Law	A		A	
	5420	Philosophical Topics in Feminist Theory	A		A	
	5450	Advanced Aesthetic Theory	A		A	
	5460	Philosophy in Literature				
	5500	Advanced Symbolic Logic	A			A
	5510	Advanced Logical Theory	A			A
	5520	Inductive Logic and Probability Theory	A			A
	5530	Philosophy of Logic and Mathematics	A		A	
	5540	Theory of Rational Choice	A		A	A
	5550	Nonclassical Logic	A			A
	5600	Advanced Philosophy of Language				
	5610	Natural Language Metaphysics	A		A	B
	5650	Advanced Philosophy of Science	A		A	
	5700	Advanced Metaphysics	A		A	
	5737	Proseminar in Cognitive Science	A		A	
	5750	Advanced Theory of Knowledge	A		A	
	5797	Study at a Foreign Institution	A	A	A	A
	5800	Advanced Philosophy of Mind	A		A	
	5830	Advanced Philosophy of Cognitive Science	A		A	
	5840	Introduction to Cognitive Science	A		A	
	5850	Philosophy of Religion	A		A	
	5870	Topics in Jewish Philosophy	A	A	A	
Elective Courses: Honors Program	Course Number	Course Title	Students Develop Critical Thinking about Philosophy	Students Read, Think, and Write about the History of Philosophy	Students Read, Think, and Write about Topics in Contemporary Philosophy	Students Learn Formal Methods in Logic
	2450H	Honors Philosophical Problems in the Arts	I		I	
	2470H	Honors Philosophy of Film	I		I	

	2900H	Freshman-Sophomore Proseminar	I	I	I	
	3341H	Ethical Conflicts in Health Care Research, Policy, and Practice	I	I	I	
	4900H	Junior-Senior Proseminar	A	A	A	
Elective Courses: General	Course Number	Course Title	Students Develop Critical Thinking about Philosophy	Students Read, Think, and Write about the History of Philosophy	Students Read, Think, and Write about Topics in Contemporary Philosophy	Students Learn Formal Methods in Logic
	2120	Asian Philosophies	I	I		
	2194	Group Studies	I	I		I
	2340	The Future of Humanity	I		I	
	2342	Environmental Ethics	I		I	
	2400	Political and Social Philosophy	I		I	
	2450	Philosophical Problems in the Arts	I		I	
	2455	Philosophy Video Games	I		I	
	2465	Death and the Meaning of Life	I	I		
	2500	Symbolic Logic				I
	2650	Introduction to the Philosophy of Science	I		I	
	2660	Metaphysics, Religion, and Magic in the Scientific Revolution	I	I		
	2860	Science and Religion	I		I	
	3111	Introduction to Jewish Philosophy	I	I		
	3120	Engaging Time: Philosophical and Rabbinic Dimensions of Temporality	I	I	I	
	3260	Movements in 20 th Century Philosophy	I	I		
	3262	Contemporary Continental Thought	I	I		
	3351	Judaism and Ethics	I		I	
	3410	Philosophical Problems in the Law	I		I	
	3420	Philosophical Perspectives on Issues of Gender	I		I	
	3430	The Philosophy of Sex and Love	I		I	
	3440	Theorizing Race	I		I	
	3870	Jewish Mysticism	I	I	I	
	5010S	Teaching Philosophy	A		A	

Total Required Hours: 30

Phil 2500; gateway seminar; three 3xxx history courses; three 3xxx systematic courses; two 5xxx courses, and one additional course at or above the 2xxx level

B = Beginner Level

I = Intermediate Level

Philosophy Major

A = Advanced Level

Note that, when a course is permitted to have a range of contents (at the discretion of the instructor), the course has been marked as apt to satisfy the full permitted range of undergraduate educational goals.