Term Information

Effective Term	Autumn 2022
Previous Value	*Spring 2022*

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We propose that English 2367.08 satisfy the new GE Theme Lived Environments

What is the rationale for the proposed change(s)?

English 2367.08 will satisfy the new GE Theme Lived Environments by exploring a range of perspectives on the interactions and impacts between humans and the various kinds of environments in which humans live in the context of Game Studies.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2367.08
Course Title	The U.S. Experience: Writing About Video Games and Virtual Worlds
Previous Value	*The U.S. Experience: Writing About Video Games*
Transcript Abbreviation	Wrtng: Video Games
Course Description	Emphasizes persuasive and researched writing, revision, and composing in various forms and media. Focusing on digital literacy, development of critical thinking skills and skill in producing analytical prose, students explore key conversations in the field of game studies and analyze a variety types of video game writing. No prior knowledge of video games or game studies is required.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
	Greater or equal to 50% at a distance
	Less than 50% at a distance
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, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 1110.
Exclusions	
Electronically Enforced	Yes

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.0101
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior

Requirement/Elective Designation

General Education course:
    Level 2 (2367); Lived Environments

Previous Value

General Education course:
    Level 2 (2367)

Course Details

Course goals or learning objectives/outcomes	• Students engage in critical conversations about video games, develop analytical writing skills, grow in digital literacy, and learn to adopt an analytical approach study of video games and the imaginative and represented environments they depict.
Previous Value	• *Students will familiarize themselves with issues central to critical conversations about video games, improve analytical writing by responding to video games, grow in digital literacy, and analyze, understand and engage with secondary sources.*
Content Topic List	• Game Ontology: What are Games?
	• Ethics in Games Journalism?: Writing About Games
	• Narrative and Play
	• Analyzing Games
	• Conversing with Secondary Sources
Sought Concurrence	No

Attachments

• ENGL-2367.08 GE_Proposal and Syllabus(1) (2).docx: Proposal and Syllabus

(Syllabus. Owner: Lowry,Debra Susan)

• English 2367.08 ELOs(1) (2).pdf: ELOs Lived Environments

(Other Supporting Documentation. Owner: Lowry,Debra Susan)

Comments

• English 2367.08 is approved for permanent DL offering effective SP22. *(by Lowry,Debra Susan on 01/20/2022 09:49 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	01/20/2022 10:04 AM	Submitted for Approval
Approved	Lowry,Debra Susan	01/20/2022 10:04 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	03/01/2022 01:50 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	03/01/2022 01:50 PM	ASCCAO Approval

English 2367.08: Writing about Video Games and Virtual Worlds
General Education Course Proposal

Proposal Information

- **Proposed Number:** 2367.08
- **Proposed Title:** Writing about Video Games and Virtual Worlds (was Writing about Video Games)
- **Proposed GE Category:** Lived Environments (Theme)
- **Proposed Embedded Literacies Category:** Lived Environments
- **Proposal Type:** Renamed
- **Proposal prepared by:** Beverly Moss

Description, Rationale, and Links to Other English Classes

In the influential book *Reality is Broken* (2012), Jane McGonigal observed that, in the United States alone, there are 183 million active gamers, most of whom regularly play for around thirteen hours a week and possibly spend ten-thousand hours on video games by the time they are twenty-one. As these statistics suggest, video games have grown exponentially in popularity in recent years, becoming culturally influential texts for the common consumer. As a result, they are important texts that deserve careful study and critical scrutiny, as scholars are beginning to appreciate in today's modern digital landscape.

In English 2367.08, students will adopt an analytical approach to video games and the imaginative and represented environments they depict. As students engage in close playing of a number of mainstream and indie titles, they will also write and talk about their findings in order to unpack how video games grant access into environments and allow us to see one present influence that shapes our beliefs, attitudes, behavior, and even values. In the process, students will explore some of the key concepts in the blossoming field of game studies, such as interactivity, choice, narrative, accessibility, diversity and inclusion, etc. They will supplement hands-on work with the games by reading and analyzing a range of texts about video games (reviews, op-eds, academic articles, even Let's Plays) and rhetorical discourses to unpack their social influence.

In this **three-hour** writing course, students will continue to develop and refine the skills in analysis, research, and composition that they practiced in English 1110 or from transferred first-year writing skills. This course allows students to analyze/critique cultural standards and social conventions through persuasive and researched writing, revision, and composing in various forms. In addition, students will build upon and improve their mastery of academic writing with and from sources; refine their ability to synthesize information; create arguments about a variety of discursive, visual, and/or cultural artifacts; and become more proficient with and sophisticated in their research strategies and employment of standard academic discourses.

While English 2367.08, Writing About Video Games and Virtual Worlds, emphasizes analysis of video games in terms of form, genre, style and theory, it is also a writing intensive course that engages students in using multiple discourses and valuable critical thinking skills to understand

video games as digital cultural texts and writing about the environments they allow players to access.

Relevance to the GE Category

This class will effectively address the expected learning outcome for the Lived Environments (Theme) category.

Theme: Lived Environments		
Goals	**Expected Learning Outcomes**	**Related Course Content**
GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and the various kinds of environments in which humans live.	**Successful students are able to …** **1.1** Engage with the complexity and uncertainty of human-environment interactions.	**In this course, students will …** **1.1** Engage with a range of perspectives on video games and how people interact with them through academic and public scholarship.
	1.2 Describe examples of environmental change and transformation over time and across space, including the roles of human interaction and impact.	**1.2** Describe and analyze how video games function in a variety of human environments.
GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.	**2.1** Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	**2.1** Analyze how video games engage representations of cultural differences by focusing on how different cultural groups are represented in various games.
	2.2 Describe how humans perceive and represent the environments with which they interact.	**2.2** Analyze the rhetorical strategies video games and game designers use to attract and/or disinvite a range of audiences.
	2.3-Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	**2.3** Analyze and critique discourse conventions used in video games and by gamers who discuss video games.

Staffing

This course will be primarily taught by GTAs and lecturers.

Syllabus Status

See example syllabus below

Welcome to **ENGLISH 2367.08**
Writing about Video Games and Virtual Worlds

Course Theme: Representations of the Bodymind
Course Category: Writing and Communication
GE Theme: Lived Environments
Lecture/Discussion | T & Th 12:45-2:05 | Denney 316 | **3 credit hours**

Instructor Information

Liz or (Ms.) Miller
pronouns: she/her/hers
email: miller.7581@osu.edu
text/call: +1 314-960-9270
skype: elizabethxmiller
office: Denney Hall 559
open student hours (Denney 324): T, Th: 11:00-12:45; 2:05-3:00; and by appointment

Please feel free to schedule meetings with me as suits your needs. I'm happy to meet in person, on campus or off, or virtually via Skype, email, etc. Phone calls are also an option.

Table of Contents

Welcome Note:

Hello! As your instructor, my job this semester is to guide you through the steps necessary to fine tune your writing skills and move closer to your academic, professional, and personal goals, whatever they may be. I've been writing essentially my entire life, so I certainly have a lot of information to offer, but it is also my firm belief that you all will have just as much to offer each other—and to me. Therefore, this course will be a collaborative one, with all of us talking through the texts we'll be reading and all of us developing our thoughts and ideas on paper every day.

One of my areas of study in graduate school has been disability studies and what is called *Universal Design for Learning,* or UDL. This means that I am committed to designing and teaching courses that meet each and every student's individual needs. We all have different learning preferences, so please let me know how I can best accommodate you within this class. You should always feel free to contact me via whatever medium suits you (email, office hours, etc.), and I am always open to feedback. If something isn't working for you, say so. Let's figure out what works best for you.

My ultimate concern is that everyone feels comfortable with what is being asked of them in this course. To facilitate that, I encourage you to do whatever is necessary to best utilize our time together, whether that means bringing snacks or knowing when to take a moment for yourself. I only ask that we respect one another and acknowledge that we all need different things at different times.

Regarding Gameplay & Access:

We will discuss how to access each of the games assigned for this course, but most will be available through the Digital Media Project (DMP) located in Denney 324. You are also welcome to use online resources such as textual or video walkthroughs and forums to assist you in completing each game. That said, *there is an expectation that you will play each of the games in this class for some amount of time unless otherwise stated.* However, I recognize that some of us might be new to video games, and/or may not be able to access some of the materials for this course due to skill level or ability. If you believe that playing these games will pose an issue, please speak to me *within the first two weeks of class* so that we may come up with alternative gameplay methods.

Disability Statement:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

Students with documented disabilities who have registered with **the Office of Student Life Disability Services** will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu

Mental Health Services:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the *Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.*

> ***Instructor Note:*** However, as your instructor, I realize that these services are not always viable or possible options for all students. I cannot be your confidant or serve as your primary source of mental health support, but I am committed to making my courses accessible to all students. If at any time you believe I could be of help to you as you navigate this course of your college career, please do not hesitate to e-mail me or schedule an appointment for office hours.

Regarding Technology:

You are permitted to use any and all technologies that will assist you with your learning process. This could include digital technologies (i.e. phones, computers, tablets), among others. I will not check on how you use your technology; however, I do request that you ***not*** wear headphones unless asked, or disrupt the learning experiences of others in our classroom.

Note about Content and Etiquette:

We will be addressing complex social issues such as racism, classism, homophobia, transphobia, sexism, ableism, and xenophobia—among others--in our thematic readings and class discussions. Additionally, many of the games we will be playing this semester are designed to be emotionally debilitating or harrowing experiences. I will do my best to warn you if any of our class materials will be especially disturbing prior to our engagement, but I cannot always anticipate individual student reactions.

As your instructor, I am very excited to work with you in honing in your critical thinking. I believe our time together will serve you well not only during your time at OSU, but in your day-to-day interactions with others. Part of acquiring these skills, however, sometimes comes from a willingness to engage in material that may make you or your peers uncomfortable by occupying critical frameworks that run counter to your personal convictions, and thus push personal ideas that heretofore have been left unchallenged. As a teacher, I strive to be respectful of others who have experiences different than my own, and seek to be upfront and aware of my own biases; I expect the same of you as students. Please feel free to use the classroom space in whatever ways you need to ensure you can engage with these materials (which may include leaving the classroom). If you want to let me know of any concerns before a certain class, or wish to debrief on a particular lecture, do not hesitate to get in contact with me or visit me in my office hours.

Note on Classroom Location:

Buckeyelink will tell you that this course takes place in Denney 316. We will be meeting in this space regularly, but we also have access to Denney 308 for certain days of class. Please note on the syllabus which days we will be meeting in each room—I will try to post signs on the doors to remind you, but I cannot always guarantee I will remember. Additionally, note that 316 is an open space with large, moveable chairs on wheels, two television monitors, and whiteboard, while 308 is a computer lab with both fixed and moveable desks on wheels.

Course Description & Objectives:

Course Description:

Introducing a new term for a longstanding philosophical debate in disability studies, Margaret Price (2015) offers the term *bodymind*: "because mental and physical processes not only affect each other but also give rise to each other—that is, because they tend to act as one, even though they are conventionally understood as two—it makes more sense to refer to them together, in a single term" (p. 269). This course will take as its focus this concept, exploring the ways in which different bodyminds are depicted in video games. We will critically think about video games as lived environments and unpack them as texts that influence our minds, perceptions, and understanding of difference through identifying similarities in off screen environments. Considering that these virtual worlds encompass a variety of ways to interact and live within various environments, the degree to which such depictions color our understandings of bodyminds allows us to engage, perceive, and analyze these human interactions and empathize with real world interactions through interactive fictional spaces.

In this course we will examine the rhetorical work of video games, situating them within the context of our daily lives as we attempt to better understand the ways in which our culture defines the body-and-mind and how video games as virtual worlds complicate those definitions. Examples abound of games that seek to modulate our knowledge and experiences of mental health, for better or for worse, with varying degrees of "accuracy." Numerous games to date depict protagonists, villains, and/or minor characters with prosthetic devices, electronic implantations, or genetic modifications. While not always the case, these valences can mark disabled, queer, or racialized characters. When not the case, it's significant to examine the degree to which such characters are accurately and/or adequately represented on screen. Furthermore, disease, illness, and cancer factor into the main plots of many

games. Violence and death, of course, are par for the course with many critically successful video games. This course is designed to explore the ways in which these features, so central to our lives, are represented in one of our culture's most popular media. In essence, this course works through a central question: What do video games do to our cultural understandings of the bodymind?

Second-Level Writing Learning Outcomes and Goals:

Students will build upon the skillset garnered in First Year Writing, which include:

- Rhetorical knowledge
- Critical thinking, reading, and writing
- Knowledge of composing processes
- Collaboration
- Knowledge of conventions
- Composing in electronic environments

In addition, by the conclusion of this section of English 2367, students should:

- Have a working understanding of and engagement with video game analysis and its applications to cultural rhetorical analysis and academic composing.
- Have a working understanding of a disability studies framework for rhetorical analysis and video game analysis.
- Comprehend and synthesize multi-disciplinary knowledge to compose original arguments.
- Engage with topics on the complexity of virtual-environments and human interactions.
- Discuss examples of environmental change and transformation over time and across virtual spaces, including the roles of human interaction and impact.

By the end of their second-year writing course, students will have written:

- A variety of texts, including at least one researched essay, with opportunities for response and revision.
- A minimum of 5000 total words (roughly 20 total pages of written work). Electronic or other projects of equivalent rigor and substance may be included, but the primary focus of the course must be the composing of formal written work.

GE Writing and Communication-Level 2

Goals: Successful students will explore a range of perspectives on the interactions and impacts between humans and the various kinds of environments in which humans live.

Expected Learning Outcomes:
1. Engage with the complexity and uncertainty of virtual-environments and human interactions.
2. Describe examples of environmental change and transformation over time and across virtual spaces, including the roles of human interaction and impact.

Image attribution: "Tiny People Gamers Playing Video Games Using Play Station Console and VR Glasses, Cybersport, Gaming Addiction" (Evgenii Naumov, Royalty Free)

GE Diversity-Social Diversity in the United States

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes:
1. Students describe and evaluate the roles of such categories as race, gender and sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

GE Theme Lived Environments

Theme: Lived Environments		
Goals	**Expected Learning Outcomes**	**Related Course Content**
GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and the various kinds of environments in which humans live.	**Successful students are able to …** **1.1** Engage with the complexity and uncertainty of human-environment interactions.	**In this course, students will …** **1.1** Engage with a range of perspectives on video games and how people interact with them through academic and public scholarship.
	1.2 Describe examples of environmental change and transformation over time and across space, including the roles of human interaction and impact.	**1.2** Describe and analyze how video games function in a variety of human environments.
GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.	**2.1** Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors.	**2.1** Analyze how video games engage representations of cultural differences by focusing on how different cultural groups are represented in various games.
	2.2 Describe how humans perceive and represent the environments with which they interact.	**2.2** Analyze the rhetorical strategies video games and game designers use to attract and/or disinvite a range of audiences.
	2.3-Analyze and critique conventions, theories, and ideologies that influence discourses around environments.	**2.3** Analyze and critique discourse conventions used in video games and by gamers who discuss video games.

Required Materials:

- Headphones and an external hard drive/flash drive (required if you plan to play games through the Digital Media Project).
- *Course text:* ***The Academic Writer: A Brief Rhetoric*** *by Lisa Ede, Fourth Edition.*
- A laptop, smartphone, or tablet (something that gets you onto the internet).
- All other course readings will be made available through Carmen/Canvas or through the library website.
- Access to Google Drive, including Slides, Spreadsheets, and Documents.

Note: We will be writing every day in this class in some capacity. Please bring your preferred method of writing with you to class every time we meet. You will also need to have access to all readings during each class meeting, either digitally or in hard copy.

Class Assignments/Requirements:

Note:

For each assignment, you will receive a detailed assignment sheets after the first week of class.

Games:

You need to be prepared to discuss each game in time for their respective class sessions. To facilitate our collaborative discussions, you must know the narrative of each game along with a general understanding of the mechanics of gameplay. Come prepared to discuss specific moments and themes you see emerging. You won't need to play every game in full, though you are of course welcome to do so.

- *Depression Quest* (in-class only)
- *Hellblade: Senua's Sacrifice* (PS4, download)
- *BioShock* (Xbox 360, disc copy)
- *Night in the Woods* (PS4, download)
- *That Dragon, Cancer* (watch trailer in class)
- *Re-Mission 2* (in-class only)
- *World of Warcraft* Corrupted Blood incident & complementary *Sawbones* episode
- *Runescape* Falador Massacre
- *Tell Me Why* (watch trailer in class)
- *Cyberpunk 2077* (watch trailer and gameplay)
- *What Remains of Edith Finch* (PS4, download)
- *Papers, Please* (iPad app)
- *Guacamelee! 2* (PS4, download)

First Day Writing:

A low stakes assignment to help me understand where you are as a writer and what you're bringing to the course. Does not factor into your final "grade."

Mandatory One-on-One or Group Conference with Instructor:

Designed to help me get to know you and your needs better. Schedule this with me by the end of the first month of the semester.

Informal Writings:

Over the semester we will be discussing course material on Carmen to analyze our interactions with environments conveyed in video games and work to uncover ways they shape or have shaped our attitudes, beliefs, values and behaviors. We will bring the topics you facilitate in this online space to our in person discussions and reflective writing, engaging with the complexity and uncertainty of human-environment interactions we can infer from our experiences with video games.

Artifact Presentation:

A chance for you to share with the class a video game artifact that is relevant to our course theme.

Play Journals:

You are responsible for completing a 1-2 page entry for each of the games we will be playing for the course. For this writing assignment, you analyze how you participate with the environment of the game by living (playing) through the game world and also how you think about and apply it to the real world (beyond the screen). Also, pay attention to representations of bodymind, to use in later writing assignments. These must be completed by the time we are ready to collectively move on to a new game.

Analytical Review:

You will synthesize observations about three of the games for class using your respective play journal entries, resulting in a 4-5 page analytical review. This review will discuss common rhetorical themes you see emerging through the games based on your time playing them, and how they relate to larger cultural representations of the bodymind. Your review will conclude with at least two questions you would like to explore further through your final project.

Final Project Proposal:

You will submit a 4-5 page final project proposal derived from materials in the course and your own research. What shape this project takes is up to you based on your composition needs and skillsets, but your project must fit the course theme (representations of the bodymind), justify your intended audience, purpose, and necessity/*kairos*. Ideas for this project include: a traditional academic research paper, a critical video review, a proposal for a game/prototype for a game, among others. The final product will equal or correspond to 7-8 pages of written work. You will also provide a working bibliography, with four of the resources being annotated with the major claim, evidence, bias, and applicability to the project. Please note that you can collaborate on the final project with other classmates, per instructor approval.

Mandatory Conference Two:

This may also be scheduled individually or in groups and is designed to facilitate your research and your work on your final project.

Final Project and Presentation:

You will submit your final project to me either digitally or in hard copy, and you will also be expected to give a ten-minute presentation of your work during the final two weeks of the semester.

Semester Portfolio:

You will be assembling a portfolio of your compositions throughout the semester. Your final grade for this portfolio—**and the only grade you will receive in this class**—will be determined collaboratively during a final conference. Thus, you will be justifying your final grade for the course based on how you think the portfolio, **as a whole,** represents your skill acquisition and development throughout the course. Throughout the semester, I will be providing written feedback for each of your assignments. You are encouraged and welcome to revise any assignment based on my comments and those of your peers if you feel it will bolster the materials for your final portfolio.

Grading Policy:

*NOTE: The following has been borrowed and adapted from Asao Inoue's *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom* (2019):

Consider two issues around grades. First, using conventional classroom grading of essays and other work to compute course grades often leads students to think more about acquiring grades than about their writing or learning; to worry more about pleasing a teacher or fooling one than about figuring out what they really want to learn, or how they want to communicate something to someone for some purpose. Lots of research in education, writing studies, and psychology over the last 30 or so years have shown overwhelmingly how the presence of grades in classrooms negatively affect the learning and motivation of students. Alfie Kohn (2011), a well-known education researcher and teacher of teachers, makes this argument succinctly. To put it another way, if learning is what we are here for, then grades just get in the way since they are the wrong goals to strive for. An "A" doesn't build a good bridge for an engineer, nor does it help a reporter write a good story, or a urban planner make good decisions for her city. It's the learning that their grades in school allegedly represent that provides the knowledge to do all that they need to. And so, how do we make sure that our goals aren't about grades in this class, but about learning to write?

Second, conventional grading may cause you to be reluctant to take risks with your writing or ideas. It doesn't allow you to fail at writing, which many suggest is a primary way in which people learn from their practices. Sometimes grades even lead to the feeling that you are working *against* your teacher, or that you cannot make a mistake, or that you have to hide part of yourself from your teacher and peers. The bottom line is, failure at writing is vital to learning how to write better. And we have to embrace our failures, because they show us the places we can improve, learn, get better—and these are the reasons we are in college! Grades on our work and writing do not allow us to productively fail. They create conditions that mostly punish failure, not reward it for the learning opportunity it can and should be.

As you might already notice, what I'm arguing for here is a different kind of classroom, and even education. Sir Ken Robinson (2010), a well-known education researcher, makes the argument in a TED talk that typical schooling, with grades and particular standards, is an old and mostly harmful system that we've inherited, but now needs to change. One harmful aspect of this old system is that it assumes

everyone is the same, that every student develops at the same pace and in the same ways, that variation in skills and literacies in a classroom is bad. It is clear the opposites of these things are more true. For all these reasons, I am incorporating a labor-based grading contract to calculate course grades in our class.

I offer this first draft of a contract that focuses on the responsibilities we'll assume, not the things to which someone else (usually the teacher) will hold you accountable. The pedagogical shift I'm suggesting is in part a cultural one, one that I would like you to control. Therefore, we will try to *approximate* the evaluative conditions of a home studio course. That is, we will try to create a culture of support, or rather a *community of compassion*, a group of people who genuinely care about the wellbeing of each other—and part of that caring, that compassion, is doing things for each other. It turns out, this also helps you learn. The best way to learn is to teach others, to help, to serve. So we will function as collaborators, allies, as fellow-travelers with various skills, abilities, experiences, and talents that we offer the group, rather than adversaries working against each other for grades or a teacher's approval.

Do not worry. You will get lots of assessments on your writing and other work during the semester from your colleagues and me. Use these assessments (written and verbal) to rethink ideas and improve your writing and practices, to take risks, in short to fail and learn from that failing. Always know that I will read everything and shape our classroom assessment activities and discussions around your work, but you will not receive grades from me. Sometimes, I will not even comment directly on your work, except in class when we use it or discuss it. I want you not only to rely on your colleagues and yourself for assessment and revision advice, but to build strategies of self-assessment that function apart from a teacher's approval.

Therefore, the default grade for the course is a "B." In a nutshell, if you do all that is asked of you in the manner and spirit it is asked, if you work through the processes we establish and the work we assign ourselves in the labor instructions during the quarter, if you do all the labor asked of you, then you'll get a "B" course grade.

An "A" course grade is just as easy to achieve in this class, provided you are willing to undertake the work and adopt the spirit of an "A" student. This means a little extra work—defined more clearly in the "Assignments" section of this syllabus—and a willingness to revise anything that does not reflect your best effort or a clear understanding of the assignment. This revision process will be negotiable and something we determine together on an individual basis to ensure that you are meeting the goals you set for yourself as well as the ones I have established for this course.

If you ever want to know "how you are doing" in terms of keeping up with the coursework, I'm more than happy to chat with you about your concerns. On the first day of the semester, I will ask you to email me the grade you strive to achieve in this course, which will serve as an official record of your intent. My feedback on your written assignments will let you know if you need to improve and where you have room to grow.

Course Policies:

Diversity and Civility:

In this discussion-based class, I welcome viewpoints from a variety of perspectives and standpoints, and I expect you to do the same. Feel free to ask questions and speak your mind, albeit in a kind and respectful manner. On most things I am an incredibly flexible instructor, but understand that *I cannot and will not tolerate hateful or disrespectful language related to race, disability, gender, sexuality, weight, appearance, social class, etc. in my classroom.* I expect us all to hold one another to this standard, but do not be afraid to ask questions about what constitutes hateful language and why the words we use matter.

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. Please note that as an instructor, I am a mandated reporter, meaning that any conversation you have with me regarding sexual assault or harassment is private but not confidential. Information you disclose to me related to sexual assault or harassment must be shared with the Title IX office.*

Student Work:

With the exception of Daily Warm-Ups and other in-class writing, all assignments are due, either in physical paper copy or in electronic copy submitted to Carmen, at the beginning of the class meeting for which they are listed.

> *Instructor Note:* If you are struggling with a formal assignment, I am more than happy to extend a deadline if you contact me in advance of the deadline and explain the intellectual work you're struggling with and we jointly arrive at a new deadline.

Open Revision Policy:

I am happy to offer you the opportunity to revise any assignment you complete in this course. *Please contact me within a week after I have offered feedback on an assignment*, and we can come up with a plan and schedule together that suits all parties and is fair to everyone in the class.

Attendance is important to the success of this class and to your development as a writer. Therefore, each unexcused absence after three will result in the lowering of your final grade by a third of a grade. Excused absences, such as those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not affect your grade. It is your responsibility to contact me as soon as possible if you miss class.

> **Absences due to mental illness always count as excused. If you are struggling, let me know.*

Tardiness is disruptive to the classroom environment, and prevents you from fully participating and assimilating the information and materials discussed in class. Please respect your peers.

Class Cancellation Policy:

If class is cancelled due to emergency, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

> **Instructor Note:** *I reserve the right to cancel class for mental health reasons, though I do not expect that to happen more than once or twice. When this happens, the work of the class shifts in a way that offers you more time and does not entail extra effort on your part. The same is true when I need to miss class for academic conferences, though I typically keep this to a minimum.*

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Faculty Rule 3335-5-487 states, "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." In addition, it is a violation of the student code of conduct to submit without the permission of the instructors work for one course that has also been submitted in fulfillment of the requirements of another course. For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/resources/).

Department & University Resources:

Writing Center:

The **Writing Center** offers free help with writing at any stage of the writing process for any ember of the university community. During our sessions, consultants can work with you on anything from research papers to lab reports, from dissertations to resumes, from proposals to application materials. Appointments are available in-person at 4120 Smith Lab, as well as for online sessions. You may schedule an in-person or online appointment by visiting WCOnline or by calling 614-688-4291. Please note that the Writing Center also offers daily walk-in hours—not appointment necessary—in Thompson Library. You do not have to bring in a piece of writing in order to schedule a writing center appointment. Many students report that some of their productive sessions entail simply talking through ideas.

Student Advocacy Center (as they note in their mission statement) is committed to assisting students in cutting through campus bureaucracy. Its purpose is to empower students to overcome obstacles to their growth both inside and outside the classroom, and to help them maximize their educational experience while pursuing their degrees at The Ohio State University. The SAC is open Monday-Friday from 8:00 AM – 5:00 PM. You can visit them in person at 1120 Lincoln Tower, call at (614) 292-1111, email advocacy@osu.edu, or visit their website: http://studentlife.osu.edu/advocacy/.

Research Tutor:

If you need additional help with your research for this class, including finding articles, organizing your research, or citing your sources, you can visit the reference desk on the first floor of Thompson Library. You can also visit libanswers.osu.edu and use the contact information there to call, email, or chat with a reference team member (please let them know you are taking English 2367).

Course Schedule: (Subject to change at instructor's discretion)

Week 1 (07 & 09 January):

TUESDAY
- Welcome
- Introductions
- Discussion of contract grading
- Discussion of accessibility

THURSDAY
- Beginning gameplay
- Discussion of 1110 vs. 2367: outcomes and expectations
- Syllabus "quiz"
- Introduction of Disability Studies and importance of Crip Theory
- Writing due: First Day Writing
- Reading due: Price (2014), "The Bodymind Problem and the Possibilities of Pain"

Week 2 (14 & 16 January):

TUESDAY (CLASS CANCELED for Instructor Attendance of Focusing on the First Year Conference)
- Introduction to daily warm-ups
- Setting individual course goals
- "History of Videos Games and Evolution of their Landscapes"- Power Point slides available on Carmen
- Watching due: *Modern Marvels: Video Games—Behind the Fun* (available through OSU library link: https://library.ohio-state.edu/record=b7589135

THURSDAY
- Taking stock of collective rhetorical knowledge
- How to talk and write about lived environments in video games
- Sign up for artifact presentations
- Reading due: Chapter 1 of *The Academic Writer*
- Reading due: Dolmage (2006), "Mapping Composition: Inviting Disability in the Front Door"

Week 3 (21 & 23 January):

TUESDAY
- Rhetoric and video games as multimodal compositions
- Introduction to close rhetorical analysis
- Reading due: Chapter 2 of *The Academic Writer*
- Reading due: Bogost (2008), "The Rhetoric of Video Games"

THURSDAY (meet in Denney classroom 308)
- *Depression Quest*
- Playing through mental health environments
- Begin artifact presentations (to continue throughout the semester)
- Reading due: Chapter 3 of *The Academic Writer*
- Reading due: Tracey (2014), "Not just a game: Is it right to 'recreate' a disability?"

Week 4 (28 & 30 January):

TUESDAY
- What is academic writing?
- Writing warm-up on queer representation in media/video games
- *Tell Me Why* trailer (in-class)
- Reading due: Chapter 4 of *The Academic Writer*
- Reading due: Shaw (2009), "Putting the Gay in Games: Cultural Production and GLBT Content in Video Games"

THURSDAY
- Introduction to the discourses of writing about video games
- Reading due: Chapter 5 of *The Academic Writer*
- Reading due: Readings of video game reviews and proposals; Twitch streams and YouTube playthroughs (TBD)

Week 5 (04 & 06 February):

TUESDAY
- Cyborg theory and video games; the cyborgean bodymind
- Virtual worlds and futuristic environments
- Begin playing *BioShock* by this week
- Reading due: Haraway (1985), "A Cyborg Manifesto"
- Reading due: Kafer (2013), Chapter 5: "The Cyborg and the Crip"

THURSDAY
- More on cyborg theory
- Complete *BioShock* for discussion
- Reading due: *Cyberpunk 2077* (trailer and gameplay videos TBD)

Week 6 (11 & 13 February):

TUESDAY (Meet in Denney classroom 308)
- Begin *Hellblade: Senua's Sacrifice* by this week
- Making and supporting claims in academic contexts
- Cancer and video games

- Representations of environments beyond the screen
- *That Dragon, Cancer* (watch trailer in class)
- *Re-Mission 2* (play in class)
- Reading due: Chapter 6 of *The Academic Writer*

THURSDAY
- Finish *Hellblade: Senua's Sacrifice* for discussion
- Thinking through rhetoric in medical contexts; medical rhetorics
- Playing perspectives through video games and analyzing how people interact with them
- Reading due: Lacina (2017), "What *Hellblade: Senua's Sacrifice* gets Wrong about Mental Illness"

Week 7 (18 & 20 February):

TUESDAY
- Mid-semester check-in and anonymous survey
- Taking stock of things; taking a moment to breathe
- Group play of *What Remains of Edith Finch*

THURSDAY
- Immigration and the bodymind
- Understanding environments with borders
- Complete *Papers, Please* for discussion
- Reading due: Chapter 7 of *The Academic Writer*

Week 8 (25 & 27 February):

TUESDAY
- Begin *Night in the Woods* by this week
- Discussion of multimodality (of games and in preparation for final project)
- Reading due: Chapter 10 of *The Academic Writer*
- Reading due: Yergeau et al. (2013), "Multimodality in Motion"

THURSDAY
- Finish *Night in the Woods* for discussion
- Begin thinking about what a "caring" rhetoric of video game design might look like
- Rhetorics of care
- Reading due: Chapter 7 of *The Academic Writer*
- Reading on care (TBD)
- Writing due: Analytical Review due

Week 9 (03 & 05 March):

TUESDAY

- *World of Warcraft* Corrupted Blood incident
- Final Project proposals workshop
- Reading due: Chapter 9 of *The Academic Writer*
- Reading due: *Sawbones* podcast episode: "The World of Warcraft Plague" (2019)

THURSDAY
- *Runescape Falador* Massacre incident
- What constitutes "humanity" in video games?
- Reading due: *Runescape* reading TBD
- Writing due: Final Project proposals

SPRING BREAK – NO CLASSES

Week 10 (17 & 19 March):

TUESDAY
- Return to the topic of "bodymind"
- Bodymindspirit and depictions of indigenous peoples in media/video games
- Reading due: Cariaga (2018), "Towards Self-Recovery: Cultivating Love with Young Women of Color through Pedagogies of Bodymindspirit"

THURSDAY
- Gendered and racialized bodyminds in video games
- Writing warm-up on depictions of race and gender in media/video games
- Reading due: Leonard (2003), "'Live in Your World, Play in Ours': Race, Video Games, and Consuming the Other"
- Reading due: Poor (2012), "Digital Elves as Racial Other in Video Games: Acknowledgment and Avoidance"

Week 11 (24 & 26 March):

TUESDAY
- Video games environments and potentials of literacy instruction
- Reading due: Lawrence (2021)"How Feedback from an Online Video Game Teaches Argument Writing for Environmental Action" (available via OSU library link: http://dx.doi.org.proxy.lib.ohio-state.edu/10.1177/1086296X20986598)

THURSDAY
- Empathizing through game play
- Complete *Guacamelee! 2* for online discussion (activities TBD)
- Reading due for Thursday: Albor (2013), "I'm Mexican. Am I Supposed to be Offended by *Guacamelee?"*

Week 12 (31 March & 02 April):

TUESDAY
- Discussion: What other video games might we have talked about?
- Free work period and in-class office hours

THURSDAY
- In-class office hours (small group conferencing)
- Workshop of final projects

Week 13 (07 & 09 April):

TUESDAY
- Final Project presentations

THURSDAY
- Final Project Presentations

Week 14 (14 & 16):

TUESDAY
- Final Project presentations

THURSDAY
- Final Project presentations
- Final Projects due
- Course wrap-up
- Course evaluations

Week 15 (Finals):

- **<u>Portfolios due Friday, 24 April</u>**

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeing approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course. .

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

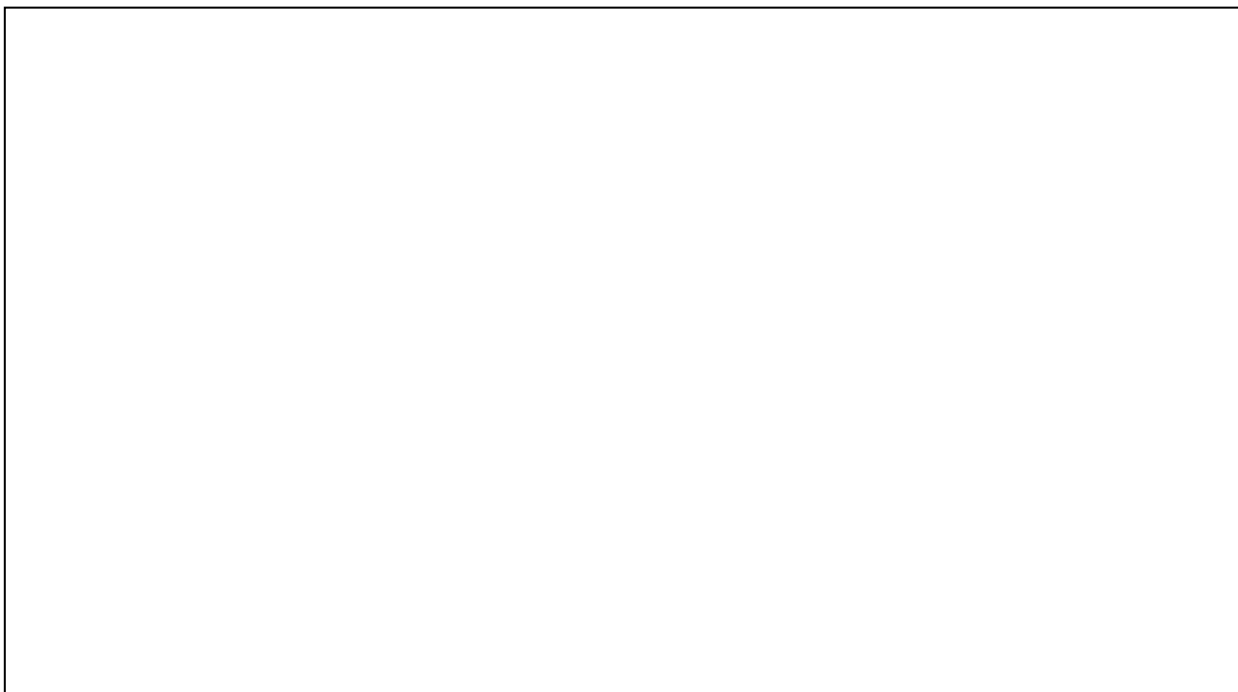**Please briefly identify the ways in which this course represents an advanced study of the** 1
In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. *(50-500 words)*

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

Specific Expectations of Courses in Lived Environments

GOAL 1: Successful students will explore a range of perspectives on the interactions and impacts between humans and one or more types of environment (e.g. agricultural, built, cultural, economic, intellectual, natural) in which humans live.

ELO 1.1 Engage with the complexity and uncertainty of human-environment interactions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

ELO 1.2 Describe examples of human interaction with and impact on environmental change and transformation over time and across space. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

GOAL 2: Successful students will analyze a variety of perceptions, representations and/or discourses about environments and humans within them.

ELO 2.1 Analyze how humans' interactions with their environments shape or have shaped attitudes, beliefs, values and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

ELO 2.2 Describe how humans perceive and represent the environments with which they interact.
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course subject & number

ELO 2.3 Analyze and critique conventions, theories, and ideologies that influence discourses around environments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*