ENG 2150 – SPRING 2023

Prof. Brooke Thomas

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Classroom: B - Vert 4-214 | **Date & Time:** MW 12:25-2:05

Course Description & Learning Goals:

Required for all undergraduate degrees granted by Baruch College, Writing II is an intensive course introducing students to the conventions of academic writing and to writing as a means of discovery. The primary purpose of this course is to enhance students' writing skills and rhetorical sophistication, particularly with regard to argumentative prose. Students practice and share their written articulation of ideas as a community of writers and read a variety of intellectually challenging and thematically coherent texts in a range of genres. Throughout, the emphasis is on writing and communication skills as processes involving multiple steps, including drafting, discussion, revision, and re-thinking. The work of the class is conducted in classroom, small-group, and one-on-one sessions. For students entering Baruch prior to Fall 2013, Writing II is required under the Common Core. For students who entered Baruch Fall 2013 or later or who opt-in to CUNY Pathways, Writing II satisfies one of the four courses in the Required Core.

After completing ENG 2150 you should be able to:

- Compose as a process: Experience writing as a creative way of thinking and generating knowledge and as a process involving multiple drafts, review of your work by members of your discourse community (e.g. instructor and peers), revision, and editing, reinforced by reflecting on your writing process in metacognitive ways.
- Compose with an awareness of how intersectional identity, social conventions, and rhetorical situations shape writing: Demonstrate in your writing an awareness of how personal experience, our discourse communities, social conventions, and rhetorical considerations of audience, purpose, genre, and medium shape how and what we write.
- Read and analyze texts critically: Analyze and interpret key ideas in various discursive genres (e.g. essays, news articles, speeches, documentaries, plays, poems, short stories), with careful attention to the role of rhetorical conventions such as style, trope, genre, audience, and purpose.
- Identify and engage with credible sources and multiple perspectives in your writing: Identify sources of information and evidence credible to your audience; incorporate multiple perspectives in your writing by summarizing, interpreting, critiquing, and synthesizing the arguments of others; and avoid plagiarism by ethically acknowledging the work of others when used in your writing, using a citation style appropriate to your audience and purpose.
- Use conventions appropriate to audience, genre, and purpose: Adapt writing and composing conventions (including your style, content, organization, document design, word choice, syntax, citation style, sentence structure, and grammar) to your rhetorical context.

Required Textbooks & Materials

There are **no required textbooks**. Readings will be provided to you as pdf. However, students will complete projects on games, some of which may be behind a paywall. The **Prof. will provide free options** but the **students may wish to pick a purchasable game at their discretion**.

Students _are_ required to bring **laptops** to class each day, as many class activities require devices with keyboards and relatively strong processing power to work. I will try to announce when you absolutely need laptops, for those who have to check laptops out from the library, but students should assume they'll be needed for each class day.

GRADING CONTRACT

Attendance & Lateness:

You agree to strive to attend required classes and to be on time. If extenuating circumstances prevent you from attending class, do not hesitate to contact me so that we can determine how to proceed.

Tardiness policy: Being tardy, even by just five or ten minutes, can be extremely distracting for me (your instructor) and your fellow classmates and prevent you from completing in-class participation assignments. If you are tardy by **30+ minutes** or are **tardy 3 times**, you will lose one in-class participation point (you can miss up to 4 free ones and still have an A or A-.

Missing Class policy: this results in missing in-class assignments and thus will result in a missing participation grade. You get 4 free missing participation assignments, but after that, it will affect your letter grade. See the grade-breakdown table on page 5. **MISSING A WORKSHOP OR YOUR OWN PRESENTATION DAY COUNTS AS 2 MISSING PARTICIPATION POINTS**

Participation & Collaboration:

You agree to participate in ways that best fit you and that are most appropriate for each day's goal (by actively listening, taking notes, asking questions, offering comments, etc.). You agree to work cooperatively and collegially in groups, to share your writing, to listen supportively to the writing of others, and, when called for, to give full and thoughtful assessments that help your colleagues consider ways to revise.

Homework & Assignments. You agree to strive to **turn in on time all homework and assignments on time, completed fully, meeting all assignment requirements**. If you face extenuating circumstances, please email me ahead of time. If you are absent, you are still responsible for submitting on time any work that's due. The following guidelines apply to all assignments, including homework, drafts, and final assignments.

Timeliness:

On-Time Assignments: An assignment is "On-Time" when it is completed fully and submitted before the deadline. It will be marked as "On-time" in the grade book. You should thus expect to see mostly "On-time" labels in your grade book, which indicate full credit.

- Late Assignments: An assignment is "late" when it is turned in after its initial deadline, but submitted within two days (48 hours). It will be marked as "Late" in the grade book
- Make-up Assignments: An assignment is a "make-up" when it is turned in at some point in the semester but after the 48-hour window. It will be marked as "Make-up" in the grade book.

Ignored Assignments. Any assignment not done at all, for whatever reason, is considered "Ignored." Even one ignored assignment will prevent you from earning a B or higher in the course (see chart below). It will be marked as "Ignored" in the grade book.

IMPORTANT: Major Assignments and Workshop Drafts cannot be submitted late as it negates the pedagogical purpose. Missed Drafts are considered "ignored," and Major assignments are considered as 2 "ignored" but 1 of those "ignored" points can be mitigated by speaking with the prof. and getting a new submission date. PLUS, if an assignment is not completed fully, it may be marked as "late" or "ignored" depending on the level of completeness. Pg 5 has a Grade Bump policy for ways to come back from most grade drops (case-by-case), but larger assignments will require more labor-intensive grade-bump work.

Completion & Improvement:

Projects will not qualify as "complete" unless they have achieved all of the goals of the assignment as discussed in class or explained on handouts. If I find that a given project is not "complete," I will contact you about redoing it and how this will affect your final grade.

While you do not have to worry about anyone's judgments or standards to meet the grading contract, you are obligated for all of your class work to carefully listen to and consider your colleagues' and my comments. Feedback is essential to improvement. In this class, you won't just correct errors or touch up pieces here and there. Each major essay and project will be substantially reshaped, extended, or complicated based on the feedback you receive. You will also make efforts to improve your copy-editing skills. I certainly do not expect error-free texts, but I do ask that you take an active role in developing your language uses. If too few revisions are made to your drafts over the course of the semester, I will contact you so that we can make a plan and/or determine how this will affect your final grade.

GRADING CONTRACT

Grade Breakdown:

"A" Grades
Grades of "A" depend on you 1) being absent four times or less, having three or fewer "late" assignments, having no "make-up" assignments, and no "ignored" assignments; 2) visiting the Writing Center at least once. You must also complete one Extra Assignment to reflect going above the minimum requirements for the class.

Here are the "extra assignments" (you can choose one to earn the "A"):
- Extended Research Essay: Your Phase 3 essay will be extended by two pages and will need to include a peer-reviewed research article as one of seven sources (see assignment prompt).
- Game Presentation: Write a 4th reflection and present and run (or play) a game for the class with commentary on its theoretical/philosophical/pedagogical significance (notes or slides must be submitted, but no formal write-up needed)--must be approved and scheduled ahead of time (this can be done in groups).
- Extra Expanded Reflection: write another game reflection of 4-5pgs

The Writing Center is a free service with Baruch. They offer online asynchronous consultations, Zoom meetings, and in-person meetings and can help with a vast range of writing and research topics. When you visit the Writing Center, please tell them to send a session confirmation to me via email.

"A-" Grades
In a way, an "A-" is the default grade for this class. You earn an "A-" if you put in good time and effort and do all required work in a "complete" and satisfactory fashion. Grades of "A-" depend on you having four or fewer absences, having three or fewer "late" assignments, no more than one "make-up" assignment, no "ignored" assignments, and a Writing-Center Visit (this can be asynchronous via email/online, Zoom, or in person).

"B" Grades
A "B" grade will be rewarded if you have 5 absences or fewer, 4 late assignments, 2 make-up assignments, and 1 ignored assignments.

Grades Lower Than "B"
I hope no one will aim for lower grades, but it can happen for a variety of reasons. Missing more than 4 in-class participation points, having more than 3 "late" assignments, having more than 2 "make-up" assignments, or having **any number** of "ignored" assignments will result in a grade lower than a B (see the grade breakdown table on the next page).

Points in any category can be regained by completing an Extra Assignment/Grade Bump Assignment. The more serious the category, the more labor-intensive the Extra Assignment will need to be. In some situations, an Extra Assignment may count for 2 points regained.

GRADING CONTRACT

Grade Table & Extra Credit:

Overview of Grade Breakdown Guidelines						
	# of Missing Participation	# of Late Assigns.	# of Make-up Assigns.	# of Ignored Assigns.	# of Extra Assigns.	# of Writing Center Visits
A	4 or fewer	3	0	0	1	1
A-	4 or fewer	3	1	0	0	1
B	5	4	2	1	0	0
C	6	5	3	2	0	0
D	7	6	4	3	0	0
F	8	7 or more	5 or more	4 or more	0	0

*Note: You only need one categorical item/column to dip for the entire grade to dip. In other words, having only 3 absences but 6 late assignments still puts your grade at a D.

+/- Grades:

+/- grades will be assigned at my discretion. They will be used in cases when 1) your assignments and participation suggest you labored above and beyond the expectations (+); 2) the quality and completeness of your major projects, smaller assignments, and participation is lacking in one way or another (-); or, 3) in the case that a plea is granted and/or we determine special accommodations are in order (see below). You will be notified if your final grade will have a + or -.

Pleas:

Because we all know that life isn't perfect and that each semester does not always go according to our plans, I offer you one plea that you can make to me to change your progress in the course. For instance, you might plea to get a late or missed assignment removed from your record so that you may still meet our contract, etc. Anyone can make a plea to me once during the semester. However, there must be some kind of special or extenuating circumstance that warrants the plea. You may not plead a case just because you want something removed from your record. For a plea to be granted, you may be asked to complete an extra assignment, such as researching and writing about a course-related topic or meeting with a consultant at the Writing Center.

Grade Bumps

If you, for any reason, fall behind during the semester and will not be able to pass with your desired grade, there are options to "bump up"/replace your grade on a make-up/ignored assignment. Discuss with me before committing to these assignments, so we can agree on how much of a bump you will receive as more labor-intensive assignments can apply to higher-stakes situations. Examples of "extra assignments":

1. Presentation of Game to Class: You may run a game for the class and remark upon its theoretical significance via the theories, terms, and concepts we discuss in class (no formal written product required, just turn in your presentation notes/slides/etc. (Can be done in groups with approval)
2. Writing Center Visit: You may visit the writing center to get help on the revisions for your drafts for a grade bump. Be sure to ask your tutor to send me an e-mail confirmation of your visit. **Must be Zoom or in person!**
3. Analytical Paper: write a 2-3 page analysis of a game through a theoretical and rhetorical lens using concepts we have discussed in class

GRADING CONTRACT

Plagarism:

Plagiarism is a serious offense that, if done knowingly and depending on the severity and other factors, can result in a failing grade (or worse) and a mark on your permanent academic record. I'll expect you to compose your projects ethically, meaning that if you use the work of others you cite that work, and that all work in this course is original, composed for the first time for this course, and is entirely your own, to the degree that anything we write is entirely our own. All students enrolled at Baruch are expected to maintain the highest standards of academic honesty, as defined in the Baruch Student Handbook. Cheating and plagiarism are serious offenses. The following definitions are based on the College's Academic Honesty website:

Plagiarism is the act of presenting another person's ideas, research or writing as your own, such as:

- Copying another person's actual words without the use of quotation marks and footnotes (a functional limit is four or more words taken from the work of another)
- Presenting another person's ideas or theories in your own words without acknowledging them
- Using information that is not considered common knowledge without acknowledging the source

If you ever have any questions or concerns about plagiarism, please ask me. You can also check out the online plagiarism tutorial prepared by members of the Newman Library faculty at http://newman.baruch.cuny.edu/help/plagiarism/default.htm and Baruch College's academic integrity policy at http://www.baruch.cuny.edu/academic/academic_honesty.htm

Note on ChatGPT and other GAI tools:

We know that artificial intelligence text generators like ChatGPT are powerful tools that are increasingly used by many. While they can be incredibly useful for some tasks (creating lists of things, for example), they are not a replacement for critical thinking and writing. Artificial intelligence text generators are "large language models" – they are trained to reproduce sequences of words, not to understand or explain anything. Learning how to use artificial intelligence well is a skill that takes time to develop. Moreover, there are many drawbacks to using artificial intelligence text generators for assignments and quiz answers. Some of those limitations include:

- Artificial intelligence text generators like ChatGPT are sometimes wrong. If the tool gives you incorrect information and you use it in your writing, you are held accountable for it.
- Most, if not all, artificial intelligence text generators are not familiar with our readings or class discussions and will not draw from that material when generating answers. This will result in writing that will be obviously not created by someone enrolled in the course.

It is okay for you to use artificial intelligence text generators in this course, **BUT**:

- You must use them in a way that helps you learn, not hampers learning. Remember that these are tools to assist you in your coursework, not a replacement for your own learning of the material, critical thinking ability, and writing skills. **THINK PERCENTAGE and TOOL vs IDEA GENERATION**
- Be transparent: I expect that you will include a short paragraph at the end of the assignment that explains what you used the artificial intelligence tool for and why. (For example: "I used Grammarly to give me feedback on my sentence structure." Or "I did not understand a term in the textbook and I asked ChatGPT to explain it to me.") **CITE IT AND HOW YOU USE IT**

If you are using artificial intelligence text generators to help you in this class and you're not doing well on assignments, I expect that you will reflect upon the role that the tool may play in your class performance and consider changing your use. If artificial intelligence text generators are used in ways that are nefarious or unacknowledged, you may be subject to the academic misconduct policies detailed earlier in the syllabus.

GRADING CONTRACT

Students With Disabilities & Academic Accommodations:

Baruch College is committed to making individuals with disabilities full participants in the programs, services, and activities of the college community through compliance with Section 504 of the Rehabilitation Act of 1973 and with the Americans with Disabilities Act (ADA) of 1990. It is the policy of Baruch College that no otherwise qualified individual with a disability will be denied access to any program, service, or activity offered by the university. Individuals with disabilities have a right to request accommodations. If you require any special assistance or accommodation, please contact the Office of Services for Students with Disabilities at (646) 312-4590, and let your instructor know as soon as you can, ideally during the first three weeks of the semester. We encourage persons with disabilities or particular needs that impact course performance to meet with your instructor to co-design accommodations.

Extensions

I am happy to give reasonable extensions for assignments. I don't necessarily need any excuse to give extensions; I would prefer to give you an extension than for you to risk turning a paper in late.

This extension policy is based on mutual respect. What I ask is: 1) communication at least 24 hours before the due date—the earlier the better, 2) an agreement on an alternative due date that provides me enough time to get grades in and does not interfere with the trajectory of future assignments—many of which build upon the last, and 3) you do not take undue advantage of this leniency (i.e. only take the amount of time you'll need and don't make it a habit—this, of course, does not refer students experiencing emergencies or who have arranged academic accommodations).

As noted, the assignments build upon one another, so it is essential that you do them in order. As a result, due dates are essential and only flexible to a certain degree.

Inclusivity:

The goal of the Grading Contract is to meet you where you are in your reading and writing experience and to support you in growing as a critical thinker, reader, writer, communicator, and collaborator. Additionally, the purpose is to ensure students have the opportunity to work in a just environment that adapts to their needs and equally supports each student's learning. Thus, when necessary I will work with individuals on a case-by-case basis to determine how best to accommodate your needs as a learner and the course's learning outcomes. Ultimately, the Grading Contract functions as a model for forming professional relationships and professional communication practices. Such relationships and practices include individualization.

I, _____, have read the grading contract for English 2150 – Spring 2024, understand it all, and agree to the terms.

Signature: _____   Date: _____

ASSIGNMENTS

AND GRADING BREAKDOWN

This class functions using a Grading Contract, which is attached at the end of the syllabus. The contract prioritizes labor and improvement over "correctness." As such, to get the full points, you will need to complete 100% of the assignment **in Good Faith**, which means submitting **your own**, **original work** that **meets all prompt** and **length requirements**. Below is a brief outline of the assignments you can expect throughout this course.

Attendance/Participation

IN-CLASS EXERCISES

Smaller-scale practice assignments meant to scaffold into larger writing assignments. Examples include free writing and practice with grammar/mechanics

WORKSHOPS

In-class writing feedback and rubrics meant to provide students with constructive criticism from voices other than the professor's. **While assignments are due at 11:59pm the day they are due, you MUST have a copy of the assignment for workshop that class day (any work done between workshop and submission should only be polishing**

DISCUSSION BOARD/READING RESPONSES

Weekly assignments to be posted on our online platform meant to help students practice skills or gain an entry point into the weekly readings for in-class discussion

Smaller-Stakes Assignments

REFLECTIONS

Reports back on theoretical readings and games to ground students in their experience of the media while also facilitating critical thought about that media. There will be three throughout the semester.

PROPOSALS & BIBLIOGRAPHY

Submit a project proposal outlining the details of your paper or creative endeavor along with **3-5 scholarly sources** (newspapers and magazine's don't count, and only scholarly books count). **At least one source must be a theoretical lens**

OUTLINES & DRAFTS

Unpolished iterations of a midterm or final paper/project that allows students time to workshop and scaffold into the final draft. These **must be at least 75% of your final project page-count or labor load**

Larger-Stakes Assignments

REMIXED REFLECTION

One of three reflections will be expanded and turned into a multi-modal assignment. This can take the form of a TikTok game review, an Instagram/photo journal, podcast-style audio recording, etc. Projects must be approved by the Prof.

THEORETICAL PAPERS

A midterm assignment meant to span ~4 pages and applies a theoretical lens (to be discussed in class) to a piece of media--this will be supplemented by a 1-2 page coverletter that self-reports writing process, experience, and improvement

FINAL PROJECTS

An 8-10 pg research paper about a game that views it via a theoretical framework, plus a 1-2 pg cover letter
OR
A creative project that offers a 3-4 page theoretical discussion & 1-2 pg cover letter. **Final Projects have accompanying presentations held the last 2 days of class**

GAMES LIST

FOR REFLECTIONS & EXTRA CREDIT

The focus of this class is games and how they influence the world, affect our behavior/point of view, and ultimately do *work*. Here is a list of games we will either play in class or you can choose for your various projects and reflections. If you want to use a game we have played in class for a project/reflection, you're expected to play it again at home and expand upon the new, individual experience/replayability.

Labor Intensive games = 2 Extra Assignment or 1 Extra Assignment + 1 Grade Bump if presented in class.

You're also invited to propose another game, but it must be approved by the professor, who will also decide "how much" it's worth.

Single-Player Friendly

OBRA DINN

A mystery game meant for all PC types in which players are insurace investigators trying to figure out how the crew of the once-missing, now-found Obra Dinn died
CW: brief nudity, pixilated gun violence, & murder/death

THE CHANTS OF SENNAAR

A video game that drops you into a fantasy world with no language skills; you'll have to learn that on your own as you go.

(P)

JOURNEY

A game about walking around a fantastical world and experiencing all it has to offer--even if that doesn't come with a questline or agenda

(P)

Build Your Own Game

SIMPLE WORLD

Ever wanted to build your own TTRPG? This game gives you all the creative freedom to build your own world while also supplying it with accessible mechanics

(G&L)

TWINE

Build a choose-your-own text adventure game that is only limited by your imaginations (and the fact that it's a text-based game)

(L)

1000 YEAR-OLD VAMPIRE

A solo game played through journal entries in which you are a vampire that lives for 1000 years. Over that span of time you experience, forget, and ultimately lose who you once were

Group Games

APPLES TO APPLES

It's like Cards Against Humanity, but less problematic and without needing a real content warning

(G)

MICROSCOPE

A game that starts with the discovery of dragons and ends with the dragons destroying the world; what happens between that is up to you in this story-telling & timeline-building game

(G)

DIALECT

Your group plays as an isolated community in which you all take on roles. Through various experiences and conversations, your Isolation becomes a thriving language community

(G)

(G) GROUP GAME (*SINGLE OR GROUP)   **(P) REQUIRES PURCHASING**   **(L) LABOR INTENSIVE**

CLASS SCHEDULE

1/29	Syllabus & Grading Contract Walk Through	
1/31	What is Play? "Passage" (Play, Free Write, Discuss) & Personal Experience w/ Games	**Reading Response**: Caillois' *Man, Play and Games* & Schechner's "Chapter 4: Play" from *Performance Studies*
2/5	Theories of Play: Not all Fun and Games	**Reading Response**: Gregory Bateson's *Steps Toward An Ecology of Mind* & Huizinga's *Homo Ludens*
2/7	Theories of Play: The Politics of Gaming	**Reading Response**: Phillip's *Gamer Trouble* & Gray's *Intersectional Tech*
2/12	Theories of Play: Simulations and Reality	**Reading Response**: Baudrillard's *Simulacra et Simulacrum*
2/14	Game Mechanics & Play as Learning **In-Class Game**: Apples to Apples	**Reading Response**: Fabricatore "Underneath and Beyond Mechanics" & Gee's "Good Video Games & Good Learning
2/22	How do I Use Theory? **In-Class Workshop of Reflection 1**	**Reflection 1 Due**
2/26	**In-Class Game**: Chants of Sennaar	**Reading Response**: Dorfman's "Nomads of Language"
2/28	**In-Class Game**: Dialect	**Reflection 2 Due**
3/4	**In-Class Game**: Microscope	**Reading Response**: Squire's "From Content to Context" & Hergenrader's *Collaborative Worldbuilding*
3/6	**Workshop & Writing Center Visit**	**Reflection 3 Due**
3/11	**In-Class Game**: Journey	**Reading Response**: Articles on Walking Simulators
3/13	**In-Class Game**: 1000 Year-Old Vampire	**Expanded Reflection Due**
3/18	**Presentation of Expanded Reflections & Workshop proposals/outlines**	**Proposal & Outline for Theoretical Paper Due**
3/20	**In-Class Game**: Simple World & Twine	**Reading Response**: Handbook of Game Design
3/25	**Extra Assignment Day:** Propose your own Game & Run it for the Class	
3/27	**Workshop**: Peer Review Worksheet	**Draft of Theoretical Paper Due**
4/1	**Extra Assignment Day**: Propose your own Game & Run it for the Class	

CLASS SCHEDULE

4/3	**Workshop**: Rubric & Final Feedback & **Vote on TBD Topics**	**Theoretical Paper Due**
4.8	TBD/Catch-up Day	
4/10	TBD/Catch-up Day	**Final Project Proposal Due**
4/15	**Extra Assignment Day**: Propose your own Game & Run it for the Class	
4/17	**Workshop**: Peer Review Worksheet	**Draft 1 of Final Project Due**
5/1	**NO CLASS - Consultation**	
5/6	**NO CLASS - Consultation**	
5/8	**Workshop**: Peer Review Worksheet (Revisited)	**Draft 2 of Final Project Due**
5/13	Presentation Day 1	
5/15	Presentation Day 2	

Possible TBD Topics (for a vote):
Games and Intersectionality and Politics
Glitches & Breaking the Game
More Critical Theory & Games
Games and Narrative Structures
Game Genres
Games & Sound/Music
More on Game Mechanics
More on Worldbuilding & Characterization

Students are welcome to propose their own topics for the TBD days. They can also get credit for a "Grade Bump" or "Extra Assignment" if they want to do an in-depth presentation of the topic (can be centered around a game or just a traditional presentation). Length, physcial product required (write up, notes, slides) will depend on amount of points and will be decided in tandem with the prof. These can be scheduled on Extra or TBD day.

THINGS TO REMEMBER

No Class: 2/12, 2/19, 3/29-31, & 4/22-30

Monday Schedule Followed on: 2/22 and 2/28

FINAL PROJECT DUE: 5/16

Office Hours: Monday 2:05-3:05 or By appointment

Meetings are via Zoom (or in EGL Dept Lounge by request Vert 7th floor)

Zoom Link: https://gc-cuny-edu.zoom.us/j/3869795086

Programs Used: Blackboard, Zoom (as needed)

Daily Materials Required: Laptop or tablet

(something that can access school Wi-Fi, our programs, and Microsoft Word)

Preparation of daily readings or homework assignments

LESSON PLANNER

Date: 1/31

Topic: Theory Discussion - Schechner & Caillois

Learning Objective: To gain a foundational understanding of types of play, some theories of play, and how to look at play as something that *does work*.

Resources Needed: Something with access to the Blackboard Discussion Board notes & Course Documents -- Preparation of the readings and discussion of those readings

Lesson Instructions: (Free **5 min**, and Announcements for **10 min**)
- Have students play "Passage" for **(5 min)**
- Ask for: **(20min)**
  - Initial reactions
  - What is the game about?
  - What can it/does it do?
- Free Write **(10 min)**
  - How does the game manipulate the player
  - What is the game's purpose/mission?
- Break into groups and read/discuss, write a definition for (in your own words), and present an example of : **(15 min)**
  - 1) Illinx
  - 2) Agon
  - 3) Alea
  - 4) Mimesis

Write these on the board and in a group document for study purposes
- Discuss as a class and classify Where we would put "Passage" and why in groups. **(10 min)**
- If there is disagreement, have students plead the case and vote. **(5 min)**

Exit Ticket: What is "Passage" trying to make us think about? Is it successful? What critiques can you make about it's discussion of power, either that it wields over the player or "real-world" power structures that it mirrors in its design choices?

LESSON PLANNER

Topic: Theories of Play - Bateson & Huizinga

Learning Objective: Discuss how games do more serious work (and are not always to be assocaited with frivolity)

Resources Needed: Prepared readings & access to discussion board posts

Lesson Instructions:
- Class discussion about reading responses **(20 min)**
- Have students break into groups and discuss the following ideas as presented in the text **(15 min)**
    - War as Play
    - Play as Civilization forming
    - Metacommunication & Mood signs
- Have students write the definitions on the board and give a brief explanation of their definition choice + give their example **(10 min)**
- Free Write: Should these concepts be considered play or should the definition of play be limited/further delineated? What do you think play means and/or *should* mean? You may use the internet but any sources must be given brief credit **(40 min)**
- Debrief/Discuss conclusions from the Free Write **(15 min)**

Exit Ticket: Either the Free Write exercise or a discussion of how their views have changed (or not changed) after the class discussion if more time is needed.

LESSON PLANNER

Date: 2/7

Topic: Theories of Play: Phillips and Gray

Learning Objective: Discuss the inaccessibility of gaming

Resources Needed: Prepared readings & access to discussion board posts

Lesson Instructions:
- Break into 4 groups of 4-5 and have them discuss their 3 points from the reading response and discuss. Have them decide on the 3 biggest takeaways from the texts, writing them on the board (2 groups with Phillips taking one WB and Gray taking the other) **(20 min)**
- Have each group discuss why they thought those points to be the most important. **(10 min)**
- Free Write: Discuss one time when you felt a game either severely failed to be inclusive -OR- did a really good job with representation/inclusivity. Cover the following:
  - Describe the moment/situation/scene (~1 paragraph)
  - Pick 2-3 reasons why you felt it was or was not inclusive and bullet point each of those reasons as direct, clear sentences.
  - Under each point sentence (reason), spend a few sentences analyzing *how* the game did these things; discuss things like mechanics, art, characterization, etc. **(45 min)**
- Debrief/Discuss what people wrote about (voluntary) **(15 min)**

Exit Ticket: What was the thing that surprised you most, either from the reading or from the class discussion, and why did it surprise you?

LESSON PLANNER

Topic: Theories of Play - Simulations & VR

Learning Objective: Offer a new way to think about simulation games and VR

Resources Needed: Prepared readings & access to discussion board posts

Lesson Instructions:

- Quick Discussion about the Readings to garner what students got out of it and were most confused by **(10 min)**
- Break the Baudrillard reading into bite-size chunks and distribute them across 6 groups of 3. Have them do the following **(20 min)**:
    - Go paragraph by paragraph and write a one-sentence summary for each
    - Write 1-3 sentences on the major point of their section
    - Write down what they still don't understand and what would need to be elaborated on to understand it
- Have each group report back & **(15 min)**:
    - teach the class about their section
    - Have each group confirm or deny if they learned what they needed to know by listening to the other students
- Write the remaining questions on the board and have all the students crowdsource the answers using either the text or the internet. Then have them work through it together as class discussion **(15 min)**
- Discuss the second reading as a class using reading response posts **(20 min)**

Exit Ticket: Think about the connection between some of Baudrillard's ideas and those of the second reading. How might they connect? Can you think of any games that exemplify this? If so, how?

LESSON PLANNER

Date: 2/14

Topic: Apples to Apples, Fabricatore, & Gee

Learning Objective: Learn how to analyze *how* games work and *how* they teach us to use them

Resources Needed: Prepared readings & access to discussion board posts

Lesson Instructions:
- Class Discussion of the Readings **(15 min)**
  - Free write, if needed **(10 min)**
  - What makes good game mechanics?
  - How can games teach us?
- Play a few rounds of Apples to Apples as a class (3 groups of 6) **(40 min)**
  - tell students to keep notes of things that stuck out to them, strategies they took
- Free Write about the following **(15 min)**:
  - What did we notice?
  - How does the game operate
  - How do you have to change strategies based on what's happening/who is playing?
- Discuss Free Write **(20 min)**

Exit Ticket: Think about a game you've played where you had to learn how to play it and describe the experience of that learning curve & how the game helped/urged you along (or failed to)

LESSON PLANNER

Topic: How to Use Theory

Learning Objective: Learn how to start applying theory to an analytical work using Reflection 1 and workshoping

Resources Needed: Reflection 1 and either paper/pen or MS Word

Lesson Instructions:
- Lecture: What does critical theory do and how/why do we use it in our papers/analyses? **(5 min)**
- How do we apply it to our papers **(10 min)**
  - walkthrough of an example using student model & prof. model
- Exercise on writing theory
  - reframe your Reflection 1 using the organizations/approaches mentioned/exemplified in the previous lecture **(30 min)**
- Swap Reflections with another person and do the following **(30 min)**:
  - Briefly read the paper and write 1 sentence on what theoretical framework is being used
  - Reread the paper for its progression of explanation/organization. Write one sentence on how the overall organization is laid out (is it logical, clear, and easy to follow?). Is there anywhere it loses the thread, gets confusing, or stalls? Mark these moments on the paper and suggest how to make them better.
  - Does the theory and analysis match? Does it make sense? Where does the idea fall apart, if not? Make suggestions for fixing this.

Exit Ticket: Reassess your Reflection given the feedback you've obtained. Afterwards, rewrite the necessary parts to address the feedback. If you chose not to implement a piece of feedback, respond as to why.

LESSON PLANNER

Date: 3/27 & 4/3

Topic: Workshop - Peer Review Rubric Days

Learning Objective: Give students the time and tools to give and receive in-depth feedback on their research essays and/or theoretical papers

Resources Needed: Printed papers, rubrics, digital papers, email, pens, highlighters, etc.

Lesson Instructions:
- Students are given the class rubric and instructions: assess each category and write an explanation of why they gave themselves that assessment. Include one example (highlighted on the paper) **(10 min)**
- Students are broken into groups and asked to swap papers. They'll do two read-throughs of each paper. During the first, they are asked to make in-text comments. During the second, they are asked to fill out the rubric with comments and examples. **(50 min)**
- Swap feedback and discuss **(20 min)**
- At the end of the session, students are asked to assess their own essay **(20 min)**
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Exit Ticket: Submit all classwork, complete or incomplete

LESSON PLANNER

Date: 3/27 & 4/3

Topic: Workshop 2 - Peer Review Cover Letter

Learning Objective: Give students the time and tools to give and receive in-depth feedback on their research essays and/or theoretical papers

Resources Needed: Updated drafts

Lesson Instructions:

- Students will breaking into the same groups as last draft **(10 min)**
- Students will circulate paper, writing in-text comments & discussing: **(30 min)**
  - what the student has done well
  - what the biggest obstacles are
  - how they see the progression of the essay since draft 1
  - *why* the implemented the changes and edits they have
  - at least one substantial question about their own essay craft (how to improve something) and about the others' essays (something that is still confusing or why a choice was made)
- Compose a writer's Cover Letter addressing the following: **(60 min)**
  - What is the thesis and purpose of your essay? Remember that these are not exactly the same. Your thesis is what you're arguing; your purpose is what you're trying to accomplish with your piece.
  - Who is your audience and how did you adapt your writing to them? (point to specific examples)
  - What did you do well in the essay? What could you improve upon in the essay?
  - What sentence or paragraph do you think is most effective and why? What sentence do you find the least effective and why?
  - How and why did you employ specific rhetorical strategies (e.g., enthymeme, ethos, pathos) in your writing to persuade your audience?
  - What strategies did you use to invent ideas for and explore revisions of this essay? Which invention and revision strategies work best for you? Why?

Cover Letter taken from:
Blankenship, Lisa. "Pedagogy in Praxis." Writing and Great Works Programs. Baruch College (2017).
https://blogs.baruch.cuny.edu/pedagogyinpraxis/?page_id=500

Exit Ticket: Submit all classwork, complete or incomplete