1. **Title of the module**

MSTU5006 (MS5006) Video Gaming: Play and Players

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

 None

1. **The programmes of study to which the module contributes**

BA Media Studies and associated programmes

Available as wild module

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Demonstrate knowledge of the history and development of digital game forms;

8.2 Demonstrate understanding of how technological developments impact and determine game forms;

8.3 Demonstrate a critical understanding of game theory;

8.4 Demonstrate a critical appreciation of theories pertaining to game playing;

8.5 Demonstrate an ability to engage with how games are regulated by industry, society and media debates and discourses;

8.6 Demonstrate ability to apply narrative theories in debates relating to game analysis;

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Engage in meaningful debate about issues and practices within their degree area;

9.2 Demonstrate understanding of key concepts within relevant academic literature;

9.3 Demonstrate research skills, including the ability to assess the merits of, and make critical judgments in relation to, academic and non-academic sources of information;

9.4 Demonstrate written communication skills;

9.5 Demonstrate an ability to prepare and deliver cohesive and convincing arguments in writing and in verbal presentation;

9.6 Act on feedback received from both academic staff and peers.

1. **A synopsis of the curriculum**

This module aims to provide students with a broad-based knowledge of the history and development of video gaming, alongside an understanding of the technological and industrial advances in game design. Students will learn about game theory and be able to use it to analyse a wide range of game types. They will learn about intersecting questions of narrative, interactivity, space, play, players, game genres and representation. They will gain an understanding of how formal and informal regulation works to control game content, and be able to conceive of all of this through a range of critical theories.

One of the assessment methods employed on this module is a Digital Portfolio. The Digital Portfolio platform allows students on theoretical modules to create practical implementations of scholarly ideas and interactive forms of assessment, which may include blogging, video essays, and other forms of trans-media content.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Adam Chapman (2018) *Video Games as History* (Routledge).

Steven Conway and Jennifer DeWinter (2017) *Video Game Policy: Production, Distribution and Consumption* (Routledge).

Katherine Isbister (2017) *How Games Move Us: Emotion by Design* (The MIT Press).

Christopher Hanson (2018) *Game Time: Understanding Temporality in Video Games* (Indiana University Press).

Jennifer Malkowski and TreaAndrea Russworm (eds) (2017) *Gaming Representation: Race, Gender, and Sexuality in Video Games* (Indiana University Press).

Daniel Muriel and Garry Crawford (2018) *Video Games as Culture* (Routledge).

Mary Flanagan (2013) *Critical Play: Radical Game Design* (The MIT Press).

Mark Wolf and Bernard Perron (eds) (2016) *The Routledge Companion to Video Game Studies* (Routledge).

1. **Learning and teaching methods**

Total contact hours: 44

Private study hours: 256

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Critical Essay (2500 words) (40%)

Digital Portfolio (60%)

13.2 Reassessment methods

Like-for-Like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* | 9.4 | 9.5 | 9.6 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  |
| *lecture* | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  |  |  |
| *screening* | **x** | **x** | **x** | **x** | **x** |  |  |  |  |  |  |  |
| *seminar* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| *Critical Essay* | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Digital Portfolio* | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

As media forms that often eschew written and spoken language, are used in worldwide networks and produced by multinational corporations, this module is explicitly transnational. The figures and institutions studied are part of the creative industries, which are – and always have been – thoroughly globalised and interconnected.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 02/12/19 | Minor | Sep 2020 | 7, 12, 13, 17 | No |
|  |  |  |  |  |