

# English Course Descriptions-Summer 2014

Please check online for most up to date course offerings

<http://www.sa.pdx.edu/soc/>

**English Literature and Writing students who miss the first class meeting or fail to notify the instructor may be dropped from the course.**

*Course schedules are subject to change in the first week of the term.*

ENG/WR Topics courses may have generic titles in the schedule. For course detail and specifics, please see the course descriptions listed by term at [www.english.pdx.edu/Courses.php](http://www.english.pdx.edu/Courses.php)

Department Office is located in Neuberger Hall Room 405.

Phone #: 503-725-3521. Email: [eng@pdx.edu](mailto:eng@pdx.edu).

Some graduate courses are restricted to students accepted into a specific program, others may have priority registration for students in their program but allow others to enroll with instructor permission.

Some upper division writing courses may require submission of a writing sample and/or instructor approval. Please see online course footnotes for details.

ENG 300 is a required pre-requisite to register for 400 level ENG courses.

Students are advised to take ENG 300 by or during their junior year.

**Information regarding English major requirements is in parenthesis.**

Some courses will meet different requirements depending on catalog year, please query Loretta at [stinsol@pdx.edu](mailto:stinsol@pdx.edu) if you have any questions.

## ENGLISH CLASSES

**ENG 300-001 80460**

Lincoln, Sarah

[sarah.lincoln@pdx.edu](mailto:sarah.lincoln@pdx.edu)

**WIC: INTRO TO THE ENGLISH MAJOR**

*There is no document of culture that is not at the same time a document of barbarism*

—Walter Benjamin, 1940

This intensive, online course provides a rigorous introduction to the methods, approaches and questions necessary for advanced scholarly work in English, including close reading, historicism, research and argument: consider it boot camp for English majors! This is not a survey of theoretical perspectives, though we will read and discuss some important examples of literary theory along the way. Rather, the class prepares you for upper-division scholarship by asking what it is that we “do” as readers and critics—what English is “for,” why literature matters, and how encounters with the strangeness of literary language reflect and model other sorts of strange encounters. A careful reading of J.M. Coetzee’s 1980 novel *Waiting for the Barbarians* serves as a basis for our broader consideration of the ethical and political significance of reading, interpretation, and translation; we will also put the novel in dialogue with other works of literature, including Camus’s “The Guest”; Dorfman’s *Death and the Maiden*; Kafka’s *In the Penal Colony*; DH Lawrence, “Snake”; and Cavafy’s “Waiting for the Barbarians”; along with theoretical perspectives from Derek Attridge, Sigmund Freud, Michel Foucault and others. As a Writing Intensive Class (WIC), the course will also focus on

the strategies, conventions and techniques of scholarly writing. Reading and responding to other students' work; drafting, revising and polishing written assignments in response to feedback; and improving grammar, style, clarity and argument will all form part of your work in the class.

Course requirements include enthusiastic online participation; short weekly assignments; an annotated bibliography and two papers.

**Required Texts:**

J.M. Coetzee, *Waiting for the Barbarians* (978-0143116929)

Ariel Dorfman, *Death and the Maiden* (978-0140246841)

*The MLA Handbook for Writers of Research Papers, 7<sup>th</sup> Ed.* (978-1603290241)

**ENG 304-001 80461**

**CRITICAL THEORY OF CINEMA**

Clark, Michael

[clarkm@pdx.edu](mailto:clarkm@pdx.edu)

**ENG 305U-001 81605**

**TOP IN FLM: IMAGINARIUM IN FLM**

Bohnaker, William

[bhwb@pdx.edu](mailto:bhwb@pdx.edu)

If, as Shakespeare suggested, we are such stuff as dreams are made on, movies are such dreams. To make matters worse (or better), there are movies whose primary fictional worlds are beset by the dream of still other worlds, worlds sometimes more real, and always more significant, than the film's primary world. In this course we will concern ourselves with films that brood on the peculiar nature of these second, unreal worlds—"imaginariums"—which dramatize the social structures, cultural presumptions, psychic patterns, and spiritual intuitions that are the warp and weft of our consciousness. For our investigations, we'll hope to get a little help from our friends in critical theory, film studies, and especially post-Jungian archetypal analysis. Don't forget to bring your imagination.

**ENG 305U-002 81606**

**TOP IN FILM: DAEMONIC IN FILM (Group B)**

Bohnaker, William

[bhwb@pdx.edu](mailto:bhwb@pdx.edu)

By reputation evil lies on the opposite shore from good. Yet, life itself is a mad mixture of both evil and good. The birth in spring and the death in winter find a multitude of avatars in mortal existence. The human soul itself is a ragbag of the best and the worst, trundled along within the same body. But what is the nature of their cohabitation? Shakespeare said *there is some soul of goodness in things evil*, would men observingly distill it out. The toad, he wrote, wears a precious jewel in its head. But it is still an ugly and venomous toad.

This course is an exploration of these inflections of the "daemonic" in film and of some of the discourses that presume to analyze them. Bring your shadow.

**ENG 305U-003 81607**

**TOP IN FLM: NOIR, LYNCH&BEYOND**

Clark Michael

[clarkm@pdx.edu](mailto:clarkm@pdx.edu)

**ENG 306U-001 81608**

**TOP: SHERLOCK HOLMES**

Collins Paul

[pcollins@pdx.edu](mailto:pcollins@pdx.edu)

**ENG 306U: Topics in Literature & Popular Culture: Sherlock Holmes**

A seminar on the complete span of Sherlock Holmes novels and short stories by Arthur Conan Doyle, his predecessors Poe and Collins, and his later Victorian detective rivals. These will be discussed with a focus on the historical context of crime reporting and Victorian advances in criminology, as well as their later renderings in movies and popular culture.

This course may be used for the Group E elective requirement in the English major; it may also be used for the Popular Culture cluster in University Studies.

**Texts:**

- Wilkie Collins, *The Moonstone* (2008 Oxford, 978-0-19-953672-6)
- Arthur Conan Doyle, *Sherlock Holmes: Complete Novels and Stories*, v.1 & 2 (Bantam, 2003. ISBN 0-553-21241-9 and 0-553-21242-7)
- Douglas Greene (ed.), *Detection by Gaslight: 14 Victorian Detective Stories* (1997 Dover ed., ISBN 978-0-48-629928-0)
- Edgar Allan Poe, *The Murders in the Rue Morgue: The Dupin Tales* (Modern Library ed., ISBN 978-0-679-64342-5)

**ENG 307U-001 80466**

**SCIENCE FICTION**

Knight William

[wpk@pdx.edu](mailto:wpk@pdx.edu)

Even if the history of science fiction is virtually impossible to trace in four short weeks, surely we can catch something of history's effects by turning the temporal telescope around: we'll address the **new**, focusing on recent winners of the Nebula Award for Best Novel, one of the two most prestigious sci-fi awards for fiction. We'll examine three recent award winners in the novel category and three recent winners for the short story. You'll write three short response papers and a final paper. Students will also produce blog "presentations" that will provide background detail and analysis of some of the major historical concerns of the sci-fi genre. Above all, our goal will be to do some constructive, creative, and compelling thinking about recent science fiction, attempting to capture a sense of what the present moment seems to find possible in this genre that always speaks so powerfully about the future.

**What we'll read:**

Stories (links available on course website):

de Bodard, Aliette. "Immersion"

Liu, Ken. "The Paper Menagerie"

Johnson, Kij. "Ponies"

**Novels:**

Bacigalupi, Paolo. *The Windup Girl*. New York: Tor Books, 2011. ISBN: 978-1597801584

Robinson, Kim Stanley. *2312*. New York: Orbit, 2013. ISBN: 978-0316098113  
Walton, Jo. *Among Others*. New York: Tor Books, 2012. ISBN: 978-076533172

**ENG 313U 002 80467 AMERICAN SHORT STORY**

Mercer Lorraine  
[mercerc@pdx.edu](mailto:mercerc@pdx.edu)

**ENG 343U DL1 80472 ROMANTICISM**

Dillon Wint  
[dillont@pdx.edu](mailto:dillont@pdx.edu)

The PSU catalog has this to say about ENG 343: “Selected works of Romantic literature; introduction to themes, genres, history, and culture of Romanticism.” Beyond these objectives, you should expect to come away from the course with an enhanced understanding of the function of poetry (as Romantic poets attempt to explain it), a sense of the historical continuity that constitutes “a poetic tradition” (a euro-western one, anyway), and emerging expertise on authors or topics of your choice related to the very broad historical and aesthetic movement commonly referred to as “Romanticism.” The course references David Perkin’s seminal work on the Romantics but doesn’t require a particular text, in the spirit of trying to save students some money. The lectures, along with the availability of relevant poems and other readings on line, gives us some wiggle room so that you don’t need to cough up the extra \$\$\$\$ for a particular text book.

**ENG 367U 001 81609 TOP: TONI MORRISON/J BALDWIN**

Depriest Maria  
[depriestm@pdx.edu](mailto:depriestm@pdx.edu)

**ENG 385 001 81610 CONTEMPORARY LIT**

Reese Susan  
[sgreese@pdx.edu](mailto:sgreese@pdx.edu)

**ENG 410 001 81611 TOP: CAMELOT MALORY TO PYTHON**

Amato Katya  
[amatok@pdx.edu](mailto:amatok@pdx.edu)  
(Group C - pre-1800)

Camelot never dies, nor does it live in the same way twice. Each writer imagines the court of Arthur differently and transforms the Arthurian world to reflect contemporary cultural ideals. Since all modern versions are children of Sir Thomas Malory's *Morte Darthur* from the 15th century, we will focus on the best of his work in the Winchester edition and on T. H. White's *The Once and Future King*, the greatest Arthurian work of the early 20th century. We will also survey what came between (including solemn Tennyson and risible, apocalyptic Twain), with a culminating silly walk through the Arthurian landscape accompanied by Monty Python and friends.

**Required Texts:** Sir Thomas Malory, *Le Morte Darthur (The Winchester Manuscript)*, edited and abridged by Helen Cooper (Oxford UP, 1998) ISBN 978-0-19-953734-1

T. H. White, *The Once and Future King* (Ace Books [Penguin], 1987 mass-market edition) ISBN 978-0-441-62740-0

**ENG 444 001 80479 BRITISH WOMEN WRITERS**

Mercer Lorraine  
[mercerc@pdx.edu](mailto:mercerc@pdx.edu)

**ENG 446 001 80480 AMER WOMEN WRITERS: 20TH C**

Depriest Maria  
[depriestm@pdx.edu](mailto:depriestm@pdx.edu)

**ENG 544 001 80485 BRITISH WOMEN WRITERS**

Mercer Lorraine  
[mercerc@pdx.edu](mailto:mercerc@pdx.edu)

## Writing

**WR 121 002 81456 COLLEGE WRITING**

**WR 121 003 81458 COLLEGE WRITING**  
Arante Jacqueline  
[arantej@pdx.edu](mailto:arantej@pdx.edu)

**WR 121 004 81459 COLLEGE WRITING**

**WR 121 008 81460 COLLEGE WRITING**

**WR 212 001 81878 INTRO FICTION WRITING**

**WR 213 001 81462 INTRO TO POETRY**

Neesa Sonoquie

This course is for students interested in learning to write poems as well as those wanting to add a lyrical dimension to their prose. The emphasis will be on process.

The regular writing exercises and readings are designed to acquaint you with basic poetic elements (line, voice, image, sound, meter) and formal verse (e.g. sonnet), and to heighten your awareness of language as an artistic medium.

You can expect to practice close reading of work by established poets, writing exercises and discussion of student work.

The emphasis of this course is literary.

**WR 214 001 81463 INTRO NONFICTION WRITING**

Collins Paul  
[collinsp@pdx.edu](mailto:collinsp@pdx.edu)

An introduction to writing literary nonfiction, using works by Jon Ronson, David Sedaris, and Alison Bechdel to delve into the skills that have fostered their art. Beginning with the raw material of exercises in description and dialogue, we'll then write and discuss short works of creative nonfiction.

This course may be used for the Group I requirement for the Minor in Writing. It serves as a prerequisite for the following upper division WR courses: 456, 457, 458, 459.

**Texts:**

- Bechdel, Alison. *Fun Home* (2006) (ISBN 978-0618871711)
- Horowitz, Alexandra. *On Looking* (2013) (978-1439191262)
- LaCava, Stephanie. *An Extraordinary Theory of Objects* (2012) (978-0061963926)
- Ronson, Jon. *Them* (2002) (978-0743233217)
- Rothbart, Davy. *Requiem for a Paper Bag* (2009) (978-1416560548)
- Sedaris, David. *Dress Your Family in Corduroy and Denim* (2004) (978-0316010795)

**WR 222 001 81464 WRITING RESEARCH PAPERS**

**WR 227 002 81465 INTRO TECHNICAL WRTG**

**WR 227 001 81466 INTRO TECHNICAL WRTG**

**WR 227 003 81467 INTRO TECHNICAL WRTG**

**WR 312 002 81468 INTERMEDIATE FICTION WRITING**

Paulson Arthur  
[paulsona@pdx.edu](mailto:paulsona@pdx.edu)

**WR 323 010 81469 WRITING AS CRITICAL INQUIRY**

LincolnSarah  
[sarah.lincoln@pdx.edu](mailto:sarah.lincoln@pdx.edu)

Garbage dumps are stinky, ugly, toxic and dangerous, places where societies send their embarrassing, broken, or just plain useless remainders. But they are also a richly productive resource, supplying not only food, shelter, valuable commodities and other necessities to millions of people around the world, but also inspiring some of the contemporary world's most beautiful and important works of art, along with abundant writing on behalf of political, environmental, ethical, and economic causes. In this course, we will take garbage seriously as an aesthetic, social, and political object—and a subject for *writing*—asking what waste, excrement, refuse and disposability have to do with writing, representation, narrative, beauty, and pleasure. How do different genres of writing and other media deal with waste, and what does it mean to think of writing as itself a form of recycling? What can garbage tell us about the past, about our present, and about the possibilities for a sustainable future? How can the wasteful aspects of writing (drafting, editing, revising) become your most productive practices? As a Writing Intensive Course, the class will focus on rhetorical analysis and on

developing student skills in research, writing, argumentation, editing and other elements of successful academic writing.

### Required Texts

Graff & Birkenstein, *They Say I Say: The Moves that Matter in Academic Writing* (978-0393933611)

**WR 323 011 81470 WRITING AS CRITICAL INQUIRY**

**WR 323 007 81471 WRITING AS CRITICAL INQUIRY**

Dunham Jarrod  
[jdunham@pdx.edu](mailto:jdunham@pdx.edu)

**WR 323 005 81472 WRITING AS CRITICAL INQUIRY**

Dillon Grace  
[dillong@pdx.edu](mailto:dillong@pdx.edu)

**WR 323 003 81473 WRITING AS CRITICAL INQUIRY**

Reese Susan  
[sgreese@pdx.edu](mailto:sgreese@pdx.edu)

**WR 323 004 81474 WRITING AS CRITICAL INQUIRY**

Knight William  
[wpk@pdx.edu](mailto:wpk@pdx.edu)

**WR 323 001 81475 WRITING AS CRITICAL INQUIRY**

Fisher Thomas  
[tfisher@pdx.edu](mailto:tfisher@pdx.edu)

**WR 323 009 81476 WRITING AS CRITICAL INQUIRY**

Dillon Grace  
[dillong@pdx.edu](mailto:dillong@pdx.edu)

**WR 327 001 81477 TECHNICAL REPORT WR**

**WR 327 002 81478 TECHNICAL REPORT WR**

Textbook: The Elements of Technical Writing

Author: Thomas E. Pearsall

Edition: Third

ISBN-13: 978-0-205-58381-2

**WR 327 003 81479 TECHNICAL REPORT WR**

**WR 331 001 81614 BOOK PUBLISHING FOR WRITERS**

Gaterud Abbey  
[abbey.gaterud@ooliganpress.pdx.edu](mailto:abbey.gaterud@ooliganpress.pdx.edu)



Provides an overview of the book publishing process, organized around the division of labor typically found in publishing houses. Through readings, discussion, and participation in mock publishing companies, students learn about editorial, design, production, marketing, distribution, and sales.

**WR 410 005 81481 TOP: GRANT WRITING**

Dillon Wint

[dillont@pdx.edu](mailto:dillont@pdx.edu)

This course has wide appeal and multiple audiences: for professional writers who want to experiment with grants to non-profit volunteers who are taking on a grant writing task where they work. You might be a current student in the professional & technical writing minor or Master program, or you might be a professional who is dipping into the course as a one-time visitor to PSU, or you might be a writer who sells poetry for massive amounts of money and now wants to find out about grants. Whatever back story applies, this course offers a comprehensive engagement with grant writing by partnering you with real non-profits and inviting you to write honest-to-goodness, real-life, fundable grants. The course recommends but doesn't require a particular text, in the spirit of trying to save students some money. The lectures, along with the availability of online materials, gives us some wiggle room so that you don't need to cough up the extra \$\$\$\$ for a particular text book.

**WR 410 002 82022 TOP: INDIE GAME DEVELOPMENT**

LaPensee, Elizabeth

[lapensee@pdx.edu](mailto:lapensee@pdx.edu)

*Learn about the game development process and roles; understand game genres and trends; and analyze existing games to prepare you for developing your own game.*

Games are dynamic systems that engage players in structured interaction that results in measurable outcomes. This course introduces the process of game development (including roles such as design, writing, art, programming, quality assurance, and marketing); explores game genres and current trends such as the Games for Change Movement; engages in development techniques and perspectives; and walks students through analyzing video games to inform their own future designs.

Games are dynamic systems that engage players in structured interaction that results in measurable outcomes. Katie Salen and Eric Zimmerman (2003) narrow the definition to systems “in which players engage in an artificial conflict, defined by rules, that results in a quantifiable outcome” (p. 96). While not all games strive for exact measurements of their outcome(s), all games “provide both moments of resolution and measurable achievement to their players” (Fullerton, 2008, p. 43). In light of growing work in the area of games for change and most relevantly social impact games, McGonigal (2011) provides a simple alternative by focusing on the defining traits of games: “a goal, rules, a feedback system, and voluntary participation” (p. 21). This definition steps away from “artificial conflict” (Salen & Zimmerman, 2003, p. 96), “make-believe” (Caillois, 1961, pp. 10-11),



and “dramatic elements that make... emotionally engaging experiences” (Fullerton, 2008, p. 42), since often the conflict explored in social impact games in particular is not imaginary but very real.

Nonetheless, games can offer a safe space to explore conflict through engaging gameplay. Overall, these and other definitions of games share the understanding that games involve voluntary play on behalf of the player(s) and a system that structures gameplay and responsiveness to players.

This course introduces the process of game development including roles such as design, writing, art, programming, quality assurance, and marketing. Students learn about game design approaches such as iterative design, frames, and schemas (e.g. Fullerton, Salen & Zimmerman), and the MDA Framework (Hunicke et al.); and terminology such as “branching” (Ip, Nelson, Smith, & Tosca, Sheldon), “reception” (Nelson, Smith, & Tosca), “emotion” (Mäyrä; Järvinen; Ioerger, Yen, House, and Parke; McGonigal), and “flow and immersion” (e.g., Greco & Strickland; Cayley & Utterback; Grogal; Juul; Nielsen, Smith & Tosca; Mäyrä), and design motivations in the instances of persuasive games (Bogost) and social impact games (McGonigal).

Students will explore a range of game genres including first-person-shooters, third-person adventure, role-playing games, rhythm games, pervasive or location-based games (e.g., Benford et al.), alternative reality games (e.g., Montola et al.), and augmented reality games (Magerkurth, Cheok, Mandryk). Students will then explore communities such as the Games for Change Movement (e.g. McGonigal) to help guide their design choices. Finally, students will write their own game design document and create a paper prototype to playtest as a phase of iterative design (e.g. Fullerton).

Bottom line: If you’re a gamer, and you also *want to make a game*, this course is your starting point.

About the instructor: **Elizabeth LaPensée, Ph.D. in Interactive Arts & Technology**

(<http://www.elizabethlapensee.com/>)

Elizabeth LaPensée is passionate about empowering people with the skills and access to technology necessary to develop their own games.

She designed the curriculum for the fully online [Game Art Certificate at Sessions College](http://www.sessions.edu/certificate-programs/game-art) (<http://www.sessions.edu/certificate-programs/game-art>) and taught the courses Game Design Documents, Game Analysis & Criticism, and Game Art Portfolio & Reel. She also designed curriculum for Skins, a game development workshop series for Mohawk youth by [Aboriginal Territories in Cyberspace](http://www.abtec.org/) (<http://www.abtec.org/>) based out of Concordia University in Montreal, Quebec. She has given youth workshops at the United Indian Students in Higher Education Youth Day in Portland, Oregon; Aboriginal Youth Science Exchange Camp in Sault Ste. Marie, Ontario; and Urban Native Youth Association in Vancouver, British Columbia.

She is a game writer, designer, and researcher whose work includes social impact games, alternate reality games, video games, board games, and card games as well as game development education at the university level and for youth. Her games include the Indigenous social impact game [Survivance](http://survance.org/) (<http://survance.org/>) (2011), which encourages healing through storytelling and art. She has collaborated the Aboriginal History Media Arts Lab based in Vancouver, British Columbia on an alternate reality game to reclaim traditional medicinal knowledge with. She has consulted and written for games such as [Andy Schatz's](http://tig.wikia.com/wiki/Andy_Schatz) ([http://tig.wikia.com/wiki/Andy\\_Schatz](http://tig.wikia.com/wiki/Andy_Schatz)) [Venture Arctic](http://www.pocketwatchgames.com/c/index.php/fullgames/venture-arctic) (2007) (see <http://www.pocketwatchgames.com/c/index.php/fullgames/venture-arctic>; <http://www.pocketwatchgames.com/>). She contributed writing and consultation for the transmedia property

*Animism* (<http://animism.zeros2heroes.com/>) (2011), which is among the suite of games facilitated by the company *Zeros2Heroes Media, Inc.* (<http://zeros2heroes.com/>). Her most recent project as developing a board game about Northwest Native traditional foods with the Northwest Indian College as well as co-designing a suite of Tulalip traditional foods games for the Oregon Museum of Science and Industry (OMSI) funded by the National Science Foundation.

**WR 474 001 81617 PUBLISHING STUDIO**

Gaterud Abbey

[abbey.gaterud@ooliganpress.pdx.edu](mailto:abbey.gaterud@ooliganpress.pdx.edu)

Perform the work of a real publishing house, from acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press. Departments include Acquisitions, Editing, Design and Sustainable Production, Marketing, External Promotions, Sales, Digital Content, Social Media, and Project Management and Operations. Prerequisites: Wr 300 or Wr 312 or Wr 313 or Wr 324 or Wr 327 or Wr 328 or Wr 330 or Wr 333 or Wr 394 or Wr 399.

**WR 475 001 81618 PUBLISHING LAB**

Gaterud Abbey

[abbey.gaterud@ooliganpress.pdx.edu](mailto:abbey.gaterud@ooliganpress.pdx.edu)

Perform the work of a real publishing house, from acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press. Departments include Acquisitions, Editing, Design and Sustainable Production, Marketing, External Promotions, Sales, Digital Content, Social Media, and Project Management and Operations. Prerequisites: Wr 300 or Wr 312 or Wr 313 or Wr 324 or Wr 327 or Wr 328 or Wr 330 or Wr 333 or Wr 394 or Wr 399.

**WR 510 005 81485 TOP: GRANT WRITING**

Dillon Wint

[dillont@pdx.edu](mailto:dillont@pdx.edu)

This course has wide appeal and multiple audiences: for professional writers who want to experiment with grants to non-profit volunteers who are taking on a grant writing task where they work. You might be a current student in the professional & technical writing minor or Master program, or you might be a professional who is dipping into the course as a one-time visitor to PSU, or you might be a writer who sells poetry for massive amounts of money and now wants to find out about grants. Whatever back story applies, this course offers a comprehensive engagement with grant writing by partnering you with real non-profits and inviting you to write honest-to-goodness, real-life, fundable grants. The course recommends but doesn't require a particular text, in the spirit of trying to save students some money. The lectures, along with the availability of online materials, gives us some wiggle room so that you don't need to cough up the extra \$\$\$\$ for a particular text book.

**WR 510 002 82023 TOP: INDIE GAME DEVELOPMENT**

LaPensee, Elizabeth

[lapensee@pdx.edu](mailto:lapensee@pdx.edu)

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Students will explore a range of game genres including first-person-shooters, third-person adventure, role-playing games, rhythm games, pervasive or location-based games (e.g., Benford et al.), alternative reality games (e.g., Montola et al.), and augmented reality games (Magerkurth, Cheok, Mandryk). Students will then explore communities such as the Games for Change Movement (e.g. McGonigal) to help guide their design choices. Finally, students will write their own game design document and create a paper prototype to playtest as a phase of iterative design (e.g. Fullerton).

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(<http://www.elizabethlapensee.com/>)

Elizabeth LaPensée is passionate about empowering people with the skills and access to technology necessary to develop their own games.

She designed the curriculum for the fully online [Game Art Certificate at Sessions College](http://www.sessions.edu/certificate-programs/game-art) (<http://www.sessions.edu/certificate-programs/game-art>) and taught the courses Game Design Documents, Game Analysis & Criticism, and Game Art Portfolio & Reel. She also designed curriculum for Skins, a game development workshop series for Mohawk youth by [Aboriginal Territories in Cyberspace](http://www.abtec.org/) (<http://www.abtec.org/>) based out of Concordia University in Montreal, Quebec. She has given youth workshops at the United Indian Students in Higher Education Youth Day in Portland, Oregon; Aboriginal Youth Science Exchange Camp in Sault Ste. Marie, Ontario; and Urban Native Youth Association in Vancouver, British Columbia.

She is a game writer, designer, and researcher whose work includes social impact games, alternate reality games, video games, board games, and card games as well as game development education at the university level and for youth. Her games include the Indigenous social impact game [Survivance](http://survivance.org/) (<http://survivance.org/>) (2011), which encourages healing through storytelling and art. She has collaborated the Aboriginal History Media Arts Lab based in Vancouver, British Columbia on an alternate reality game to reclaim traditional medicinal knowledge with. She has consulted and written for games such as [Andy Schatz's](http://tig.wikia.com/wiki/Andy_Schatz) ([http://tig.wikia.com/wiki/Andy\\_Schatz](http://tig.wikia.com/wiki/Andy_Schatz)) [Venture Arctic](http://www.pocketwatchgames.com/c/index.php/fullgames/venture-arctic) (2007) (see <http://www.pocketwatchgames.com/c/index.php/fullgames/venture-arctic>; <http://www.pocketwatchgames.com/>). She contributed writing and consultation for the transmedia property [Animism](http://animism.zeros2heroes.com/) (<http://animism.zeros2heroes.com/>) (2011), which is among the suite of games facilitated by the company [Zeros2Heros Media, Inc.](http://zeros2heroes.com/) (<http://zeros2heroes.com/>). Her most recent project as developing a board game about Northwest Native traditional foods with the Northwest Indian College as well as co-designing a suite of Tulalip traditional foods games for the Oregon Museum of Science and Industry (OMSI) funded by the National Science Foundation.

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