

New Undergraduate Course Proposal Cover Sheet

Use this form *only* to propose a **new, seated** undergraduate course. Course revisions and new online courses require other forms.

SUMMARY INFORMATION

SCHOOL/COLLEGE: Business Liberal Arts & Sciences Fine & Performing Arts
 Education Science & Engineering

DEPARTMENT: Honors Program **COURSE NUMBER:** HON378
(assigned by dept. or Rec & Reg)

COURSE TITLE: Humans at Play **PROPOSED FOR** Fall 2020 **TERM**

PROPOSER'S NAME (print): Doug Maynard **Signature:** *Doug Maynard*

Is this course required in a teacher-education program? Yes No *If yes, School of Education review/approval is required. (See shaded box, below.)*

Will this course replace an existing course? Yes No *If yes, which one?* _____

Can this course be repeated for credit? Yes No

Course Attributes:

Is this course proposed for General Education (GE III)? Yes No

If yes, please select one category and one or more competencies, and complete the GE III Narrative Supplement.

Category: ART DIVR HUM NSCI USST WRLD
 COMP FLNG MATH SSCI WEST

Competencies: EEA EEO EEW ER IL SI

Liberal Arts designation? Yes No **Writing Intensive?** (Writing Board approval required) Yes No

CONSULTATION

Place a check here if you've consulted the Collections Development Librarian:
 (Check **ONLY** after verifying that the library's collection supports the course.)

Please list other departments that will be impacted by this new course offering:
N/A

Ask the chair(s) of these departments to sign and date below to confirm that they have been notified of this new course and, if applicable, that they have approved its cross-listing. (To process cross-listings, see your associate dean.)

Dept.: Psych /Chair's Signature: *[Signature]* **Date:** _____ **Approve cross-listing?** Yes

Dept.: _____ /Chair's Signature: _____ **Date:** _____ **Approve cross-listing?** Yes

REQUIRED APPROVALS

Chair, Originating Dept.: *[Signature]* **Signature & Date**

Presiding Officer, School/College Governing Body: *[Signature]* **Signature & Date**

Academic Dean: *[Signature]* **Signature & Date**

↓ unless course is in a teacher-education program, then ⇨

Chair, Writing Board (if applic.): _____ **Signature & Date**

↓

Chair, Curriculum Committee: _____ **Signature & Date**

↓

Provost/Vice President, Academic Affairs: _____ **Signature & Date**

If this course will be required in a program leading to teacher certification, please obtain the following additional approvals:

Sponsoring Department, School of Education: Elementary Education Secondary Education

Chair, Sponsoring Dept.: _____ **Signature & Date**

Chair, Education Council: _____ **Signature & Date**

Dean, School of Education: _____ **Signature & Date**
(to Curriculum Committee) ⇨

Course Recording: Records & Registration (signature): _____ **Date entered in Course Master File:** _____

If for General Education: Sent to Albany via e-mail on _____ by _____, Provost's Office.

Approved? Yes - Date notice rec'd: _____ No - Indicate follow-up: _____

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Part I: Summary Information for College Records

1. *Title of course: Please limit to 30 units, including spaces. If it is absolutely necessary to use a longer title, please select a clear, understandable abbreviation. Remember that it is the abbreviation, and not the long title, that will appear in the Schedule of Classes and on students' transcripts.*

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2. *Full course number (3 letters/3 digits): The course number may be assigned by the department or by Records & Registration. It must not be in current use (i.e., not currently in the Course Master File). Previously assigned course numbers may be reused only if officially dropped two or more years ago.*

HON3XX

3. *Catalog description: Please limit to approximately 35 words, and do not include wording such as, "This course is..."*

An exploration of play across the human lifespan in all of its myriad forms, including play's possible functions, subjective experiences, communities, and the influence of culture and technology.

4. *Semester credit hours*

3

5. *Instructional information:*

- a. *Type of instruction (lecture, lab, tutorial, etc.)*

Lecture

- b. *Location (on campus, off campus)*

On campus

- c. *Contact hours & number of class sessions per week (Lecture classes require 50 minutes for each credit hour; labs require 100 minutes for each credit hour.)*

170 minutes (2 hours 50 minutes), 1 class session per week.

- d. *Facilities (materials, equipment, space, etc.)*

The Honors Center seminar room (HON 111) and occasional use of the Honors Center common area is appropriate and sufficient for this course.

- e. *Class size limit (i.e., maximum enrollment) and justification for this limit*

The class limit is 15 students. This is the standard limit for an Honors Program seminar.

6. *Indicate frequency of course offering (e.g., annually, biannually, fall/spring, summer)*

Anticipated frequency of course offering is roughly once every 3-4 semesters.

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7. *Course designation: Is the course to be designated Liberal Arts (LA)? Writing Intensive (WI)? If WI, Writing Board review and approval is required.*

The course will be designated Liberal Arts (LA)

8. *Will the course be cross-listed? If so, have you obtained the approval of the department concerned? Please list the department and course number for cross-listing.*

The course will not be cross-listed.

9. *Prerequisite(s): List course prerequisites, co-requisites, and/or concurrent courses.*

The course has no pre-requisites or co-requisites.

10. *Restrictions: Restrictions manage registration by including or excluding specific majors, minors, student levels (UG/GR) or class types (Junior/Senior). Would you like to include or exclude particular students?*

As a 300-level course, Freshmen may not take the course. As with other Honors seminar courses, Department Chair's (i.e., Honors Program Director's) Approval will be required.

11. *Will this course be required in any of your department's program(s)? If so, which ones? Is it required in any programs leading to teacher certification?*

The course is not required for any program, but will count for students in the Honors Program requirement as one of their Honors Seminar courses.

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Part II: In-Depth Narrative Justifying Recommendation by Department

1. *Please describe the content of the course, its goals, representative texts and additional readings, required assignments, required oral presentations, the type and frequency of examinations and other methods of assessing student performance.*

This Honors Program seminar course is designed to challenge students to critically examine play, a part of the human experience that has challenged scholars for centuries and is typically taken for granted. The overarching goal of the course is to promote greater consciousness and thoughtfulness about the role of play in life generally and in their own experience in particular. Students have several readings each week, drawn from book chapters and journal articles in disciplines across the social sciences and beyond. Class time is spent primarily in guided discussion as well as experiential activities followed by reflection and analysis. Due to the nature of the seminar course, there are no examinations; instead, students post discussion questions prior to each class based on the readings, complete a variety of small play-related exercises, work as a class on a campus play project, and complete a major writing assignment on a topic of their choosing. Students' class participation is also assessed. Please see the sample syllabus for more detail on assignments and assessment of student performance.

2. *Explain the relation of this course to the department's overall goals, its other course offerings and its present programs.*

One of the core goals of the program is "to promote deep engagement with ideas through innovative pedagogy and creative, interdisciplinary curriculum." This course helps the program meet this goal in two ways. First, the course approaches the topic of play from a variety of theoretical perspectives, as demonstrated by the diverse backgrounds of some of the most important figures in the study of play, such as Johan Huizinga (history and anthropology), Roger Caillois (literary criticism, sociology, and philosophy), Bernard Suits (philosophy), Brian Sutton-Smith (psychology, education, and folklore), Gordon Burghardt (biology and psychology) and Katie Salen (game design and animation). Second, the course provides students with a variety of experiential opportunities such as role-playing, game design, and a partially "gamified" classroom (see the "Personal Play Quests" section of the syllabus). In this way, the course complements other Honors Seminars in content, disciplinary focus, and pedagogical approach.

Another goal of the honors program is "to integrate this scholarly community within the larger campus." One of the components of the course is to engage with the campus community through a "Campus Play Project" which could involve the implementation of a particular play event, an exploration and presentation of play as it happens on campus, or something else that connects their study of play directly to the SUNY New Paltz community.

3. *Describe how the course is to be staffed, giving the names and qualifications of regular faculty who will teach it.*

Doug Maynard (Professor, Psychology Department) will be the primary instructor for this course. He has taught this course two times as a Selected Topics (HON393), in the Fall 2017 and Spring 2019 semesters. He conducts research with undergraduate and graduate

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students on adult play, games, and playfulness, and has published and presented on this topic. He has taught courses on related topics within the Psychology Department, such as undergraduate and graduate courses on positive psychology, a capstone seminar entitled "The Psychology of Gaming," and a new 4-credit lab course called "Fundamentals of Game Design". Finally, he is the organizer of the campus Games in the Classroom faculty/staff group.

4. *Are there adequate resources to support this course? Describe the budgetary impact of the course, including personnel, library, computer/equipment, laboratory, materials and supplies, and other anticipated expenses.*

Resources for this course are adequate. A single section of the course will be offered every 3 to 4 semesters so staffing requirements are not a significant issue. The library collection is satisfactory for the content of the course.

5. *Describe the department's plans for evaluating the merits of this course.*

As with all Honors Seminars, students in the course complete a mid-semester evaluation and the results are shared with the Honors Program Director and the instructor. In addition, student evaluation of instruction (SEI) will take place each time the course is offered. As needed, the course will be adjusted with each offering based upon student feedback.

6. *Attach a model syllabus showing information to be given to students on the first day of class. The syllabus should include (but is not limited to) the following:*

- a. *Course title and number*
- b. *Course catalog description*
- c. *Course objectives/learning outcomes*
- d. *Course overview, including a list of topics to be covered*
- e. *Visual media to be used; texts and other readings, including the author(s), date of publication, title, publisher and ISBN*
- f. *Technological requirements for successful performance*
- g. *Grading mode (A-F or S/F) and methods, including a breakdown showing the percentage of the grade to be determined by each assignment, examination, etc.*
- h. *Academic Integrity Statement*
- i. *Attendance policy/participation*
- j. *Statement on individuals with disabilities*

Please see attached syllabus.

Humans at Play

Course Information

Course # (Cr.):	HON3XX-01 (3 credits)	Instructor:	Doug Maynard
Time:	TBD (1x per week, 2 hr. 50 min.)	Phone:	257-3426
Room:	CHH 111	Office:	CSB 52
E-mail:	maynardd@newpaltz.edu	Office Hours:	TBD
WWW:	http://faculty.newpaltz.edu/dougmaynard/		

Course Catalog Description

An exploration of play across the human lifespan in all of its myriad forms, including play's possible functions, subjective experiences, communities, and the influence of culture and technology.

Course Overview

Humans have played ever since there *were* humans, and play is certainly older than humanity. And with the recent emergence of game studies as an academic field, universities around the world offering degrees in game design, and schools and organizations looking to harness the motivational power of gaming, it's clear that play is now serious stuff for many. But what exactly is play, what forms can it take, and why do we play? How does it impact our psychological states and interpersonal relationships? How do contextual factors such as culture impact how we play? In this course, we will explore play from a variety of disciplines (e.g., psychology, philosophy, anthropology, sociology) and leverage readings, discussions, and personal experiences with play to deepen our understanding of this crucial aspect of what it means to be human.

Student Learning Objectives

By engaging with the course material and projects, by the end of the semester you will be able to:

- Discuss and contrast key theoretical perspectives on the nature of play
- Illustrate the role that psychological, interpersonal, cultural, and technological factors have upon the expression and meaning of play
- Describe how play and games are being utilized for purposes beyond enjoyment – for example, in education, work, science, personal well-being, and social justice – and the potential benefits and challenges of doing so
- Express a reflective, informed, and contextualized representation of your own relationship with play, and how that might inform your life choices

Course Projects and Assignments

Here are the kinds of things you'll be doing, and the role they have in your final grade.

- **Discussion question posts (20%)**

For each assigned reading, you will post a discussion question on Blackboard by 12 PM on the day for which the reading was assigned. Questions can take a number of forms, from pondering how a concept introduced in the reading might apply to a new situation, to challenging an assumption the author seems to be making, to puzzling over something that just doesn't seem to add up, and much more. Write your question so that it could be posed to the entire class for discussion. Discussion questions will be assessed based on thoughtfulness and relevance, so make sure you provide context for your question by connecting it to specifics from the reading.

- **Personal play quests (25%)**

You will have the chance to engage in your own freely-chosen set of activities to explore play and engage with the class material in a variety of ways. Each of these activities will earn you experience points (XP), which will then be translated into a total grade for this portion of the course (e.g., 250 XP = 100% or A+, 200 XP = 80% or B-). See the next page for a list of quests you can undertake and how much XP they're worth.

- **Research paper (25%)**

Each student will write a full, well-researched, APA-style paper on a topic/thesis of your choosing relating to play. Final papers will include at least 12 pages of text and at least 15 scholarly references. You will begin by submitting a 1- to 2-page proposal in February, followed by a full draft of the paper in April, both of which I will review and provide feedback to you. The final paper will be due during finals week. You will also create a one-page summary which provides an overview of your paper and arguments and points the

reader to further reading. You will present this during our final exam period to the rest of the class.

- **Campus play project (20%)**

Working together as an entire class, you will develop and implement a campus-focused play project. This can take a number of forms. For example, the class can design, organize, and run a live play event for the campus community that puts your understanding of play into practice. Alternatively, the class can investigate play that occurs on campus naturally (e.g., through student clubs) and present its findings to the college community. There will occasionally be time in class to work collaboratively on this project. It is expected that individual students or small groups will take on particular roles as the project progresses. After the project is completed, each student will write a reflection which connects the experience to the play literature.

- **Attendance and Class Participation (10%)**

The final portion of your grade will be based upon timely attendance (5%) and active participation (5%) in class. Active participation means regular contribution to class discussions and full engagement with other class activities. A class period in which you are tardy, leave early, or engage in smartphone use will be considered half an absence. Also, please note that to earn a passing grade in this course, you may have no more than 5 unexcused absences.

Personal Play Quests

This is a list of possible quests, along with brief descriptions and the amount of XP earned for completing the quest. More may be added to this list as the semester progresses, and you may even propose a quest yourself. Full descriptions of these quests with details for completion will be provided as needed. Please note the following about these quests:

- Some quests can be done at any time throughout the semester, while others will have deadlines for committing to and completing the quest.
- For quests marked with a ^C, consult with me about your plans to undertake the quest first.
- Quests marked with an ^R can be repeated for additional XP.
- You may pursue one of the two 150 XP design quests, but not both. These quests, which are marked with a ^P, may be completed with a partner if you wish.
- The finished product must be of sufficiently high quality to earn XP; if not, you will be given one opportunity to revise your work to earn the XP.

Design an Interactive Fiction Game^{P,C} (150 XP) – Write a short choose-your-own-adventure style interactive story using free Twine software (I will hold a Twine tutorial for students undertaking this quest).

- Design a Breakout Box Experience^{P, C}** (150 XP) – Design a breakout/escape room-type experience. The Honors Center has Breakout.edu kits for this purpose, and I have extras as well.
- Play Exploration & Journal^C** (100 XP) – Choose a genre of play experience that you are unfamiliar with, and engage with that type of play over multiple play sessions. You will maintain and share a journal of your experiences before, during, and after these sessions.
- Full Blog Post^{C, R}** (50 XP) – Craft a single, well-researched blog post on a specific topic related to play, properly cited and linked, with at least one professional image.
- Create a Course Avatar** (50 XP) – Create an avatar (name, image, backstory, personality, and motivations) to represent you during the semester; this may come into play during in-class activities.
- Serious Game Reflection** (50 XP) – Play a “serious game” (one with a scientific or social justice goal) and then write a 2- to 3-page reflection on the experience. One option for this quest is to participate in the World Climate Simulation being held in the MPR on April 24th, 6:30-9:30pm.
- Show and Tell^{R, C}** (25 XP) – Give an informal 5-minute presentation in class about how a recent news item or play experience informs concepts we have been discussing in class.
- Play Reflection Blog Post^R** (15 XP) – Complete a reflection based upon a recent play experience in class. I will let the class know when this is available.
- Playtest a Game^R** (15 XP) – Playtest an interactive fiction game or breakout box experience in development by other classmates and provide honest, constructive feedback to them.
- Blog Responses^R** (5 XP) – Write a clear, thoughtful response to another student’s blog post for one of the following quests: Play Exploration & Journal, Full Blog Post, or Play Reflection Blog Post.

Before and During Class

Preparing for Class. For each class period, there will typically be a single reading (remember to post a discussion question based on the reading prior to the start of class!) and possibly another activity (e.g., listen to a podcast, watch a video, engage in some specified kind of play experience). All readings, as well as descriptions and/or links to other activities, will be posted on our course Blackboard page in the Toy Box section, generally at least a week in advance of the class period for which they are assigned.

What’s Up with the Odd Class Times? Our class periods are structured so that our Monday classes are 50 minutes long and our Thursday classes are 100 minutes long. This allows us sufficient time on Thursdays for activities that take longer than the standard 75 minute class period, especially engaging in particular in-class play experiences and watching documentaries.

During Class. Laptops are not permitted in class except in cases of accommodation as determined by the Disability Resource Center. While in class, common courtesy is expected, both for your fellow classmates and myself. In other words, don't do disruptive things (e.g.,

chatting, texting) during class time. All electronic devices must be turned off and put away while in class except when we specifically engage in an activity that makes use of such devices.

Campus-Wide Policy Statements

Academic Integrity Policy Statement

Students are expected to maintain the highest standards of honesty in their college work. Cheating, forgery, and plagiarism are serious violations of academic integrity. Students found guilty of any violation of academic integrity are subject to disciplinary action, up to and including expulsion. New Paltz's [policy on academic integrity](#) (rev. October 2017) is found in the Undergraduate Catalog. Sojourner Truth Library's website contains several excellent resources to help with avoiding plagiarism; see especially lib.newpaltz.edu/assistance/plag.html.

Reasonable Accommodation of Individuals with Disabilities Statement

Students needing classroom and/or testing accommodations related to a disability should contact the [Disability Resource Center](#) (Student Union, Room 210, 845-257-3020) as close as possible to the beginning of the semester. The DRC will then provide students' instructors with an Accommodation Memo verifying the need for accommodations. Specific questions about services and accommodations may be directed to Deanna Knapp, Assistant Director (knappd@newpaltz.edu) or Jean Vizvary, Director (vizvaryj@newpaltz.edu).

Veteran & Military Services Statement

New Paltz's Office of Veteran & Military Services (OVMS) is committed to serving the needs of veterans, service members and their dependents during their transition from military life to student life. Student veterans, service members or their dependents who need assistance while attending SUNY New Paltz may refer to [OVMS's website](#); call 845-257-3120, -3124 or -3074; e-mail np-vms@newpaltz.edu; or stop by the Student Union, Room 100 South.

Computer and Network Policies Statement

Users of New Paltz's computer resources and network facilities are required to comply with the institutional policies outlined in the [Acceptable Uses and Privacy Policy](#) and other technology policies, available at www.newpaltz.edu/itpolicy.

Title IX and Related Policy Statement

Gender discrimination, sexual harassment, sexual assault, sexual violence, stalking, and power-imbalanced sexual/romantic relationships between faculty and students are strictly prohibited within the SUNY New Paltz community. We encourage students to report, confidentially discuss, or raise questions and concerns regarding potential violations. Reports can be made to the Title IX Office, the department chair and/or the dean of your school. For information on Title IX reporting and support, visit www.newpaltz.edu/titleix/. The College's Consensual Relationship Policy can be found at www.newpaltz.edu/hr/policies.html.

Student Evaluation of Instruction (SEIs)

Students are responsible for completing SEIs at the end of the semester in order to provide the instructor and college with feedback about your course experiences. I value your feedback and use it

to improve my teaching and planning. The Fall 2018 end-of-semester SEIs will be administered electronically between November 26th and December 10th.

Schedule of Class Meetings and Topics

This schedule of class meetings and topics is subject to revision as the semester progresses – I will alert you to any changes. For assigned readings, refer to the **Humans at Play Reading List**. Readings will be made available on Blackboard at least 1 week in advance of the class meeting. You are expected to do the assigned readings and any other stated tasks before coming to class for that week.

Week (Date)	Topic
1 (Aug. 26 th)	Opening moves
2 (Sept. 2 nd)	The nature and varieties of play
3 (Sept. 9 th)	Functions of play
4 (Sept. 16 th)	Animals at play
5 (Sept. 23 rd)	Children at play I: Its importance and history
6 (Sept. 30 th)	Children at play II: Cultural differences and current issues
7 (Oct. 7 th)	Play, roleplay, and player identity
8 (Oct. 14 th)	Play and gender: Representation and experience
9 (Oct. 21 st)	In, out, and around the “magic circle”
10 (Oct. 28 th)	Explicit and implicit rules of play
11 (Nov. 4 th)	Cheaters and spoilsports
12 (Nov. 11 th)	Play communities in physical and virtual space
13 (Nov. 18 th)	Fandom
-- (Nov. 25 th)	No class – Thanksgiving Break
14 (Dec. 2 nd)	Applications of play and the rise of gamification
Finals (TBD)	Final exam period (12:30-2:30 PM)

Course Withdrawal deadline: **10/30/20**; Satisfactory/Unsatisfactory Option deadline: **11/6/20**.

Humans at Play Reading List

Here is the current class-by-class list of readings. Read each entry for a week except where noted. Please consider this reading list tentative, insofar as we want to be able to follow any interesting surprises, directions or rabbit-holes.

Week 2 (Sept. 2nd) – DEFINITIONS AND VARIETIES OF PLAY

- Huizinga, J. (1938/2016). *Homo ludens: A study of the play-element in culture*. Kettering, Ohio: Angelico Press. Ch. 1 (“Nature and Significance of Play as a Cultural Phenomenon”). ISBN: 978-1614277064
- Caillois, R. (1958/2001). *Man, play and games*. Urbana, Illinois: University of Illinois Press. Ch. 2 (“The Classification of Games”). ISBN: 978-0252070334

Week 3 (Sept. 9th) – FUNCTIONS OF PLAY

- Johnson, J. E., Eberle, S. G., Henricks, T. S., & Kuschner, D. (Eds.) (2015). *The handbook of the study of play*. Lanham, MD: Rowman & Littlefield. Ch. 9 “Classic Theories of Play” (Thomas S. Henricks). ISBN: 978-1475807943
- Sutton-Smith, B. (1997). *The ambiguity of play*. Cambridge, Massachusetts: Harvard University Press. Ch. 1 (“Play and Ambiguity”). ISBN: 978-0674005815

Week 4 (Sept. 16th) – ANIMALS AT PLAY

First read the following:

- Johnson, J. E., Eberle, S. G., Henricks, T. S., & Kuschner, D. (Eds.) (2015). *The handbook of the study of play*. Lanham, MD: Rowman & Littlefield. Ch. 1 “Integrative Approaches to the Biological Study of Play” (Gordon M. Burghardt). ISBN: 978-1475807943

Then read **one** chapters/articles on animal play: (you will get to choose your reading the prior week; see references below):

- “The evolutionary origins of play revisited: Lessons from turtles” – Ch. 1 in Animal Play
- “Play in common ravens (*Corvus corax*)” – Ch. 2 in Animal Play
- “Kangaroos at play: Play behavior in the Macropodoidea” – Ch. 4 in Animal Play
- “Sparring as play in young pronghorn males” – Ch. 7 in Animal Play
- “Squirrel monkey playfighting: Making the case for a cognitive training function in play” – Ch. 8 in Animal Play
- “Does the platypus play?” – Ch. 10 in The Genesis of Animal Play

- “Play at the margins: Invertebrates” – Ch. 14 in *The Genesis of Animal Play*
- “Play in wild and captive cetaceans” – Paulos et al. (2010)
- “Highly repetitive object play in a cichlid fish” – Burghardt et al. (2015)
- “Social play in captive wolves (*Canis lupus*): Not only an immature affair” – Cordoni (2009)
- “Play signals, play moves: A gorilla critique of play theory” – Beresin & Farley-Rambo (2018)

References:

- Bekoff, M. & Byers, J. A. (1998). *Animal play: Evolutionary, comparative, and ecological perspectives*. Cambridge, UK: Cambridge University Press. ISBN: 978-0521586566
- Beresin, A. R. & Farley-Rambo, K. (2018). Play signals, play moves: A gorilla critique of play theory. *International Journal of Play*, 7(3), 322-337.
- Burghardt, G. M. (2005). *The genesis of animal play: Testing the limits*. Cambridge, MA: MIT Press. ISBN: 978-0262524698
- Burghardt, G. M., Dinets, V., & Murphy, J. B. (2015). Highly repetitive object play in a cichlid fish (*Tropheus duboisi*). *Ethology*, 121(1), 38-44.
- Cordoni, G. (2009). Social play in captive wolves (*Canis lupus*): Not only an immature affair. *Behavior*, 146, 1363-1385.
- Paulos, R. D., Trone, M., & Kuczaj, S. A., II. (2010). Play in wild and captive cetaceans. *International Journal of Comparative Psychology*, 23(4), 701-722.

Week 5 (Sept. 23rd) – CHILDREN AT PLAY I: Its Importance and History

Read **both** of the following chapters/articles:

- Gray, P. (2013). *Free to learn*. Philadelphia, PA: Basic Books. Ch. 8 “The Role of Play in Social and Emotional Development”. ISBN: 978-0465084999
- Johnson, J. E., Eberle, S. G., Henricks, T. S., & Kushner, D. (Eds.) (2015). *The handbook of the study of play*. Lanham, MD: Rowman & Littlefield. Ch. 2 “Play in America: A Historical Overview” (Jon-Paul C. Dyson). ISBN: 978-1475807943

Then, read **one** of the following:

- Johnson, J. E., Eberle, S. G., Henricks, T. S., & Kushner, D. (Eds.) (2015). *The handbook of the study of play*. Lanham, MD: Rowman & Littlefield. Ch. 18 “Recess and Learning: Research on the Effects of Recess on Children and Teachers” (Olga S. Jarrett). ISBN: 978-1475807943
- Pellegrini, A. D. (2008). The recess debate: A disjuncture between educational policy and scientific research. *American Journal of Play*, 1(2), 181-191.

Week 6 (Sept. 30th) – CHILDREN AT PLAY II: CULTURAL DIFFERENCES AND CURRENT ISSUES

Read **one** of the following chapters/articles:

- Lewis, P. J. (2017). The erosion of play. *International Journal of Play*, 6(1), 10-23.
- Russ, S. W. (2014). *Pretend play in childhood: Foundation of adult creativity*. Washington, DC: American Psychological Association. Ch. 8 "Play, Culture, and the Modern World". ISBN: 978-1-4338-1561-4

Then, read the following:

- Johnson, J. E., Eberle, S. G., Henricks, T. S., & Kushner, D. (Eds.) (2015). *The handbook of the study of play*. Lanham, MD: Rowman & Littlefield. Ch. 5 "Parent-Child Play Across Cultures: Theoretical Considerations and Suggestions for Advancing Play Research" (Jaipaul L. Roopnarine & Kimberly L. Davidson). ISBN: 978-1475807943

Finally, read **one** of the following chapters/articles on play in particular cultures (you will get to choose your reading the prior week; all chapters are from Roopnarine et al. (1994) unless otherwise noted):

- "Play in the East Indian Context" – Ch. 2
- "Children's Play in Taiwan" – Ch. 3
- "Children's Play in Japan" – Ch. 4
- "Peer Interactions in Polynesia" – Ch. 5
- "Mainland Puerto Rican Children" – Ch. 6
- "Child's Play – *una cosa naturale*: An Italian Perspective" – Ch. 7
- "African Children's Play and the Emergence of the Sexual Division of Labor" – Ch. 8
- "Meaning in Mud: Yup'ik Eskimo Girls at Play" – Ch. 9
- "A Study of the Essence of Play Experience to Children Living in Zanzibar, Tanzania" (Berinstein & Magalhaes, 2009)
- "Children's Play and Toys in Changing Moroccan Communities" – from McMahon et al. (2005)

References:

- Berinstein, S. & Magalhaes, L. (2009). A study of the essence of play experience to children living in Zanzibar, Tanzania. *Occupational Therapy International*, 16(2), 89-106.
- McMahon, F. F., Lytle, D. E., & Sutton-Smith, B. (Eds.) (2005). *Play: An interdisciplinary synthesis*. Lanham, MD: University Press of America. ISBN: 978-0761830429
- Roopnarine, J. L., Johnson, J. E., & Hooper, F. H. (Eds.) (1994). *Children's play in diverse cultures*. Albany, NY: State University of New York Press. ISBN: 978-0791417539

Week 7 (Oct. 7th) – Play, Roleplay, and Player Identity

- Bowman, S. L. (2010). *The functions of role-playing games: How participants create community, solve problems, and explore identity*. Ch. 7, "Character Evolution and Types of Identity Alteration". ISBN: 978-0786447107
- Stark, L. (2012). *Leaving Mundania: Inside the transformative world of live action role-playing games*. Chicago, IL: Chicago Review Press. Ch. 12, "A Week in Denmark". ISBN: 9781569766057
- Rahman, O., Wing-sun, L., & Cheung, B. H. (2012). "Cosplay": Imaginative self and performing identity. *Fashion Theory*, 16, 317-342.

Week 8 (Oct. 14th) – Play and Gender

Read **one** of the following two chapters/articles:

- Chess, S. (2017). *Ready player two*. Minneapolis, MN: University of Minnesota Press. Ch. 1, "Playing with Identity". ISBN: 978-1517900694
- Ruberg, B., & Shaw, A. (Eds.) (2017). *Queer game studies*. Minneapolis, MN: University of Minnesota Press. Ch. 9, "Finding the Queerness in Games" (Colleen Macklin). ISBN: 9781452954639

Read **one** of the following two chapters/articles:

- Cote, A. C. (2017). 'I Can Defend Myself': Women's Strategies for Coping with Harassment While Gaming Online. *Games and Culture*, 12(2), 136-155.
- Ruberg, B., & Shaw, A. (Eds.) (2017). *Queer game studies*. Minneapolis, MN: University of Minnesota Press. Ch. 17, "Play Like a Girl? Gender Expression, Sexual Identity, and Complex Expectations in a Female-Oriented Gaming Community" (Gabriela T. Richard). ISBN: 9781452954639

Week 9 (Oct. 21st) – In, Out, and Around the Magic Circle

- Salen, K. & Zimmerman, E. (2002). *Rules of play: Game design fundamentals*. Cambridge, MA: The MIT Press. Ch. 9, "The Magic Circle". ISBN: 978-0262240451
- Consalvo, M. (2009). There is no magic circle. *Games and Culture*, 4, 408-417.
- Siegel, S. (2018). *Disruptive play: The trickster in politics and culture*. Seattle, WA: Wakdjunkaga Press. Ch. 1, "Tricksters and Fools". ISBN: 9781732294844

Week 10 (Oct. 28th) – EXPLICIT AND IMPLICIT RULES OF PLAY

- Salen, K. & Zimmerman, E. (2004). *Rules of play: Game design fundamentals*. Cambridge, MA: The MIT Press. Ch. 12, "Rules on Three Levels". ISBN: 978-0262240451
- Hughes, L. (2006). "Beyond the Rules of the Game: Why are Rooie Rules Nice?" In K. Salen & E. Zimmerman (Eds.), *The game design reader: A rules of play anthology*. Cambridge, MA: The MIT Press. ISBN: 978-0262195362

Week 11 (Nov. 4th) – CHEATERS AND SPOILSPORTS

- Suits, B. (1978). *The Grasshopper: Games, Life and Utopia*. Toronto, Ontario: University of Toronto Press. Ch. 3 ("Construction of a Definition") and Ch 4 ("Triflers, Cheats, and Spoilsports"). ISBN: 978-1551117720

Week 12 (Nov. 11th) – PLAY COMMUNITIES IN PHYSICAL AND VIRTUAL SPACE

- Pellicone, A. & Ahn, J. (2018). Building worlds: A connective ethnography of play in Minecraft. *Games and Culture*, 13, 440-458.
- Kinkade, P. T. & Katovich, M. A. (2009). Beyond place: Being a regular in an ethereal culture. *Journal of Contemporary Ethnography*, 38, 3-24.

Week 13 (Nov. 18th) – FANDOM

- Barnes, J. L. (2015). Fanfiction as imaginary play: What fan-written stories can tell us about the cognitive science of fiction. *Poetics*, 48, 69–82.
<https://doi.org/10.1016/j.poetic.2014.12.004>
- Krasczewski "Pittsburgh in Fort Worth: Football Bars, Sports Television, Sports Fandom, and the Management of Home" (2008) from the *Journal of Sport & Social Issues*.
- Magladry, M. (2018). Eat your favourite TV show: politics and play in fan cooking. *Continuum: Journal of Media & Cultural Studies*, 32(2), 111–120.
<https://doi.org/10.1080/10304312.2017.1313387>

Week 14 (Dec. 2nd) – Applications of Play and the Rise of Gamification

Read one of the following chapters/articles:

Squire, K. (2011). Games in classrooms: Replaying history. In *Video games and learning: Teaching and participatory culture in the digital age* (pp. 109-139). New York: Teachers College Press. ISBN: 978-0807751985

Johnson, J. E., Eberle, S. G., Henricks, T. S., & Kushner, D. (Eds.) (2015). *The handbook of the study of play*. Lanham, MD: Rowman & Littlefield. Ch. 22 “Play Interventions and Therapy” (Cindy Dell Clark). ISBN: 978-1475807943

McGonigal, J. (2011). *Reality is broken: Why games make us better and how they can change the world*. New York, NY: Penguin. Ch. 14, “Saving the Real World Together”. ISBN: 978-0143120612

Then, read this article:

Conway, S. (2014). Zombification?: Gamification, motivation, and the user. *Journal of Gaming & Virtual Worlds*, 6, 129-141.

Course Proposal Checklist for Honors Seminars
(Approved by College Curriculum Committee, 3/31/98
Revised by the Honors Council, 4/6/98)

Please attach a course proposal form and a sample course syllabus

At least one criterion in each category should be checked and explained. Explanations can be provided on the lines provided or by referring to pages of the course syllabus.

Content

1. Content is related to broad-based issues, problems, or themes. Please specify.
In the syllabus, please see Course Overview (p. 1), Student Learning Outcomes (p. 2) and Reading List (pp. 7-12). Also see answer to question 1 of the course proposal narrative (p. 3).
2. Integrates multiple disciplines into an area of study.
In the syllabus, please see Course Overview (p. 1), Student Learning Outcomes (p. 2) and Reading List (pp. 7-12). Also see answer to question 1 of the course proposal narrative (p. 3).
- 3.
4. Presents comprehensive, reinforcing, related experiences within a discipline or area of study.
5. Adds complexity, depth, and breadth to representative topics that illustrate the basic principles, functional concepts, and methodologies of the field.

Process

1. Engages the students in critical debate and discourse that require them to examine multiple perspectives.
2. Assignments require analysis and judgment and emphasize complex, abstract, higher level thinking skills.
The research paper (p. 2 of the syllabus) focuses on these aspects of critical thinking.
3. Some assignments are open-ended and/or emphasize important, in-depth study of a self-selected topic.
In the syllabus, please see in particular the personal play quests (pp. 3-4) and the campus play project (p. 3) for open-ended assignments, and the research paper for in-depth study.
4. Provision is made for students to reflect on their own performance and learning.
Many of the personal play quests involve reflection of personal experiences and play-based media.

Assessment

1. The course encourages the application of advanced methodologies of the discipline in the project development. These methods are specified in the syllabus.
2. The assessment activities evaluate student outcomes by using appropriate and specific criteria.

I utilize specifically designed rubrics for the research paper and other assignments such as the campus play project.

3. _____ Criteria for assessment represent high standards according to the best knowledge of the field.
4. _____ There is evidence of opportunities for students to evaluate their own performance in the course.

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