

Subject card

Subject name and code	Introduction to game studies, PG_00148563						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2025		Academic year of realisation of subject			2026/2027	
Education level	Master's studies		Subject group			Obligatory subject group in the field of study Humanistic-social subject group Subject group related to practical vocational preparation	
Mode of study	full-time studies		Mode of delivery			at the university	
Year of study	2		Language of instruction			Polish	
Semester of study	3		ECTS credits			3.0	
Learning profile	practical		Assessment form			credit	
Conducting unit	Division of Film and Media -> Institute of Culture Studies -> Faculty of Languages -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Marta Tymińska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		43.0	75
Subject objectives	The aim is to equip students with the right tools (and cognitive apparatus) to research and/or design games.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAMU2_W06] He/she characterizes the relationship between the theory of film and new media and the possibility of their use in professional practice related to the production of short audiovisual forms.	It characterises the relationship between film theory and game studies and the possibility of their use in professional practice related to video game design.	[SW1] oral statement/ conversation/discussion [SW2] presentation/project/paper/ report [SW5] implementation of a problem task
	[WOFKAMU2_U04] In the implementation of practical tasks, the student is able to use modern information technologies and professional audiovisual equipment.	He/she is able to use modern information technologies and professional audiovisual equipment in the implementation of practical tasks related to the design of video games.	[SU2] presentation/project/paper/ report [SU5] implementation of a problem task
	[WOFKAMU2_W09] He/she has an in-depth knowledge of contemporary culture and media convergence.	Has an in-depth knowledge of contemporary video games and media convergence.	[SW2] presentation/project/paper/ report [SW5] implementation of a problem task
	[WOFKAMU2_W01] He/she has an in-depth knowledge of film and new media theory and defines terms and concepts from both disciplines, also in a foreign language.	He or she has an in-depth knowledge of the games studies and defines the concepts and terms of the discipline, also in a foreign language.	[SW2] presentation/project/paper/ report [SW5] implementation of a problem task
	[WOFKAMU2_U09] In contacts with film experts and audiovisual creators, he/she uses scientific or professional vocabulary.	He uses a scientific or professional vocabulary when dealing with game studies specialists and game developers.	[SU1] oral statement/conversation/ discussion [SU2] presentation/project/paper/ report [SU5] implementation of a problem task
	[WOFKAMU2_U08] He/she can independently prepare a project, scientific, artistic or organizational, commissioned by the supervisor.	Can independently prepare a science project in the field of game studies or a video game project.	[SU2] presentation/project/paper/ report
	[WOFKAMU2_U06] He/she can write scientific and essayistic written works in Polish or a foreign language using professional terminology and knowledge of a specific field of study.	Be able to write scientific and essayistic written work in Polish using professional terminology and knowledge in the field of game studies.	[SU5] implementation of a problem task
	[WOFKAMU2_K05] Is aware of the importance of intellectual integrity and respect for production copyright.	Is aware of the importance of intellectual honesty and respect for production copyright in the field of video game design.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK5] implementation of a problem task
	[WOFKAMU2_K02] Understands the responsibility that comes with leading a production group.	Understands the responsibility that comes with leading a group preparing a video game project.	[SK1] oral statement/conversation/ discussion [SK2] presentation/project/paper/ report [SK5] implementation of a problem task
	[WOFKAMU2_W02] He/she has an in-depth knowledge of the methodology of film and media studies research and know how to use it in individual or team work.	Has an in-depth knowledge of the methodology of game studies and knows how to use it in individual or team work.	[SW2] presentation/project/paper/ report [SW5] implementation of a problem task

Subject contents	1. The roots of game studies. The history and historiography of games and game studies. 2. Narratology, ludology and beyond. Game studies terminology: Immersion, Ergodicity, Emersion, Embodiment, Procedural Rhetoric, Causality. Avatars and characters in games. 3 Game research methods. Players and their behaviour. Violence versus games. 4. On the periphery of game studies. 5. Design theory. Introduction to game design. 6. the game production process from conception to realisation and release. 7. Tools, procedures and documentation. 8. Accessibility in digital game design. Psychology and ethics of design patterns. 9. Practical repositories, resources and elements of digital game design. Contexts of game production. 10. The game designer's workshop.		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	attendance and active participation in classes	80.0%	20.0%
	credit paper or credit project	51.0%	60.0%
	systematic preparation of topics indicated by the instructor (oral and written)	51.0%	20.0%

Recommended reading	Basic literature	Aarseth, E. (2009). Walczyłem przeciw prawu: wywrotowa gra i gracz implikowany. <i>Kultura i Historia</i>, nr 13, Dostępny w: http://www.kulturaihistoria.umcs.lublin.pl/archives/884. Aarseth, E. (2010). Badanie zabawy: metodologia analizy gier. W <i>Światy z pikseli. Antologia studiów nad grami komputerowymi</i>. M. Filiciak (Red.). Warszawa: Academica Wydawnictwo SWPS, s. 13-36. Aarseth, E. (2014). Cybertekst. Spojrzenie na literaturę ergodyczną. (M. Tabaczyński i in., tłum.). Kraków-Bydgoszcz: Korporacja Ha!art-Miejskie Centrum Kultury w Bydgoszczy, s. 11-32, 106-136. APA (2015). TECHNICAL REPORT on the REVIEW OF THE VIOLENT VIDEO GAME LITERATURE. [Raport online]. Dostępny w https://www.apa.org/pi/families/review-video-games.pdf. Bakun, M. (2017). Elementy emersyjne w grach opartych na wyborach na przykładzie analizy <i>Life is Strange</i>. <i>Kultura i Historia</i>, nr 31. Dostępny w http://www.kulturaihistoria.umcs.lublin.pl/archives/6194. Bednorz, M. (2015). Kryzys tożsamości gracza - znaczenie terminu "gamer" wobec popularyzacji gier komputerowych. <i>Homo Ludens</i>. 2(8), 10-21. Boellstorff, T. (2006). A Ludicrous Discipline? Ethnography and Game Studies. <i>Games and Culture</i>, 1(1), 2935. https://doi.org/10.1177/1555412005281620. Boellstorff, T. (2011). VIRTUALITY Placing the Virtual Body: Avatar, Chora, Cypherg. W Frances E. Mascia-Lees (Red.), <i>A Companion to the Anthropology of the Body and Embodiment</i> (ss. 504520). Hoboken, NJ: Wiley-Blackwell. Boellstorff, T., Nardi, B. A., Pearce, C., & Taylor, T. L. (2012). <i>Ethnography and virtual worlds: a handbook of method</i>. Princeton: Princeton University Press.
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	Supplementary literature	Adams, E. (2014). Fundamentals of game design (Third edition). Berkeley, CA: New Riders. Bjork, S., & Holopainen, J. (2005). Patterns in game design (1st ed). Hingham, Mass: Charles River Media. Brathwaite, B., & Schreiber, I. (2009). Challenges for game designers. Course Technology/Cengage Learning. Brathwaite, B., & Schreiber, I. (2009). Challenges for game designers. Boston, MA: Course Technology/Cengage Learning. Chen, J. (2007). Flow in Games (and Everything Else). COMMUNICATIONS OF THE ACM, 50(4), 3134. ESA, ESRB, & The NPD Group. (2013). Essential Facts about the Computer and Video Game Industry (ESAs Essential Facts About the Computer and Video Game Industry report). Entertainment Software Association. https://www.isfe.eu/sites/isfe.eu/files/attachments/esa_ef_2013.pdf. ESA, ESRB, & The NPD Group. (2017). Essential Facts about the Computer and Video Game Industry (ESAs Essential Facts About the Computer and Video Game Industry report). Entertainment Software Association. http://www.theesa.com/wp-content/uploads/2017/04/EF2017_FinalDigital.pdf. ESA, ESRB, & The NPD Group. (2018). Essential Facts about the Computer and Video Game Industry (ESAs Essential Facts About the Computer and Video Game Industry report). Entertainment Software Association. http://www.theesa.com/about-esa/essential-facts-computer-video-game-industry/.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Designing a video game on a topic given by the trainer (in a group)	
Work placement	Not applicable	

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