

**Subject card**

<b>Subject name and code</b>	Ethical and Social Issues in Historical Games, PG_00190248						
<b>Field of study</b>	Historical game design						
<b>Date of commencement of studies</b>	October 2026	<b>Academic year of realisation of subject</b>			2027/2028		
<b>Education level</b>	Bachelor's studies	<b>Subject group</b>			Obligatory subject group in the field of study Humanistic-social subject group Subject group related to scientific research in the field of study		
<b>Mode of study</b>	full-time studies	<b>Mode of delivery</b>			at the university		
<b>Year of study</b>	2	<b>Language of instruction</b>			English		
<b>Semester of study</b>	4	<b>ECTS credits</b>			2.0		
<b>Learning profile</b>	academic	<b>Assessment form</b>			credit		
<b>Conducting unit</b>	Centrum Gier Historycznych i Kulturowych (Center for Histori -> Faculty of History -> Rector						
<b>Name and surname of lecturer (lecturers)</b>	<b>Subject supervisor</b>		dr Marta Tymieńska				
	<b>Teachers</b>						
<b>Lesson types</b>	<b>Lesson type</b>	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	<b>Number of study hours</b>	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
<b>Learning activity and number of study hours</b>	<b>Learning activity</b>	Participation in didactic classes included in study plan	Participation in consultation hours	Self-study	SUM		
	<b>Number of study hours</b>	30	0.0	20.0	50		
<b>Subject objectives</b>	The aim is to familiarize students with the ethical dilemmas surrounding historical video games and to raise awareness of their social impact.						
<b>Learning outcomes</b>	<b>Course outcome</b>		<b>Subject outcome</b>		<b>Method of verification</b>		
	[PGHL3_U04] Participates in discussions on history, cultural heritage, and the creative industries, presenting and evaluating different opinions and viewpoints		Can effectively engage in spoken and written discussions on ethical dilemmas related to the design of historical games, demonstrating critical awareness of their societal and cultural implications.		[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report		
	[PGHL3_W09] Characterizes selected dilemmas of the contemporary world in the context of relationships between the past and the present, including the popularization of historical knowledge through games and other media		Understands key ethical challenges of contemporary society and can relate historical contexts to present-day issues in the ethical design of historical games.		[SW1] oral statement/conversation/discussion [SW3] text preparation/written work		
<b>Subject contents</b>	<ol style="list-style-type: none"> <li>1. Introduction to Ethics in Games</li> <li>2. Psychology of Games and Play</li> <li>3. Social Impact of Games</li> <li>4. Ethical Design of Historical Games</li> <li>5. Ethical Dilemmas of Game Designers</li> <li>6. Dark Design Patterns, Deep Play and Dark Play</li> <li>7. Accessible, Inclusive, and Sustainable Game Design</li> <li>8. Work on the Final Project</li> <li>9. Alternative Design Paths</li> </ol>						

Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Evaluation of student engagement during classes	30.0%	20.0%
	assessment of the final project	50.0%	40.0%
	assessment of group work	50.0%	40.0%
Recommended reading	Basic literature	<p>Apperley, T. H., &amp; Clemens, J. (2016). <i>The Biopolitics of Gaming. Avatar-Player Self-Reflexivity in Assassins Creed II</i>. W M. Kapell (Red.), <i>The play versus story divide in game studies: Critical essays</i> (s. 110124). McFarland &amp; Company, Inc., Publishers.</p> <p>Bogost, I. (2007). <i>Persuasive games: The expressive power of videogames</i>. MIT Press.</p> <p>Chapman, A. (2016). <i>Digital games as history: How videogames represent the past and offer access to historical practice</i>. Routledge, Taylor &amp; Francis Group.</p> <p>Cover, R. (2016). <i>Digital identities: Creating and communicating the online self</i>. Academic Press/Elsevier.</p> <p>Isbister, K. (2017). <i>How games move us: Emotion by design</i> (First MIT Press paperback edition). The MIT Press.</p> <p>Kapell, M. (Red.). (2016). <i>The play versus story divide in game studies: Critical essays</i>. McFarland &amp; Company, Inc., Publishers.</p> <p>Kowert, R., &amp; Quandt, T. (Red.). (2016). <i>The video game debate: Unravelling the physical, social, and psychological effects of digital games</i>. Routledge.</p> <p>Kowert, R., &amp; Quandt, T. (Red.). (2021). <i>The video game debate 2: Revisiting the physical, social, and psychological effects of video games</i>. Routledge, Taylor &amp; Francis Group.</p> <p>Madigan, J. (2019). <i>Getting gamers: The psychology of video games and their impact on the people who play them</i>. <a href="http://www.vlebooks.com/vleweb/product/openreader?id=none&amp;isbn=9781442240001">http://www.vlebooks.com/vleweb/product/openreader?id=none&amp;isbn=9781442240001</a></p> <p>Mäyrä, F. (2008). <i>An Introduction to Game Studies. Games in Culture</i>. SAGE Publications, Inc.</p> <p>McGonigal, J. (with OverDrive, I.). (2011). <i>Reality Is Broken</i>. Penguin Group US. <a href="http://api.overdrive.com/v1/collections/v1L2BaQAAAJcBAAA1M/products/44205f90-d66a-4b2b-8483-8a0cdb6a8822">http://api.overdrive.com/v1/collections/v1L2BaQAAAJcBAAA1M/products/44205f90-d66a-4b2b-8483-8a0cdb6a8822</a></p> <p>Mochocki, M. (2021). <i>Role-play as a heritage practice: Historical larp, tabletop RPG and reenactment</i>. Routledge.</p> <p>Nakamura, L. (2000). <i>Race in cyberspace</i> (B. E. Kolko &amp; G. B. Rodman, Red.). Routledge.</p> <p>Schechner, R. (2006). <i>Performatyka: Wstęp</i> (T. Kubikowski &amp; M. Rochowski, Tłum.). Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych.</p> <p>Schrier, K., &amp; Gibson, D. (Red.). (2010). <i>Ethics and game design: Teaching values through play</i>. Information Science Reference.</p> <p>Sicart, M. (2009). <i>The ethics of computer games</i>. MIT Press.</p> <p>Sicart, M. (2014). <i>Play matters</i>. MIT Press.</p> <p>Švelch, J. (2010). <i>The Good, The Bad, and The Player: The Challenges to Moral Engagement in Single-Player Avatar-Based Video Games</i>. W K. Schrier &amp; D. Gibson (Red.), <i>Ethics and Game Design: Teaching Values through Play</i>. Information Science Reference.</p> <p>Švelch, J., &amp; Krobová, T. (2016). <i>Historicizing video game series through fan art discourses. Transformative Works and Cultures, 22</i>. <a href="https://doi.org/10.3983/twc.2016.0786">https://doi.org/10.3983/twc.2016.0786</a></p> <p>Waszkiewicz, A., &amp; Tymińska, M. (2024). <i>Cozy Games and Resistance Through Care. Replay. The Polish Journal of Game Studies, 11(1), 716</i>. <a href="https://doi.org/10.18778/2391-8551.11.01">https://doi.org/10.18778/2391-8551.11.01</a></p> <p>Woods, S. (2007). <i>Playing with an Other: Ethics in the Magic Circle</i>. W M. Eskelinen, G. Frasca, &amp; R. Koskimaa (Red.), <i>CyberText Yearbook 2007: Ludology</i> (s. 126). University of Jyväskylä.</p>	
	Supplementary literature	<p>Aboujaoude, E. (2012). <i>Virtually You: The Dangerous Powers of the E-Personality</i> (1st ed). W. W. Norton &amp; Company, Incorporated.</p>	
	eResources addresses		
Example issues/ example questions/ tasks being completed	<p>Where does gaming addiction come from?</p> <p>Cultural tensions reflected in historical games.</p> <p>Social impact of games.</p> <p>The human-avatar relationship.</p> <p>Experiencing history and heritage in games as a culture-forming element.</p>		

Work placement	Not applicable
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