

Subject card

Subject name and code	New Directions in Game Research and Design, PG_00204209						
Field of study	Film and Audio-Visual Culture Studies						
Date of commencement of studies	October 2026		Academic year of realisation of subject		2026/2027		
Education level	Bachelor's studies		Subject group		Obligatory subject group in the field of study Optional subject group		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	1		Language of instruction		Polish		
Semester of study	1		ECTS credits		2.0		
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		18.0	50
Subject objectives	Students will explore current issues in game studies and game design and develop the critical thinking skills necessary to effectively interpret phenomena and contexts.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[WOFKAL3_U05] Developing his/her professional skills, he/she uses modern information technologies, multimedia and the Internet.	While developing their professional skills, they make use of modern information technologies, multimedia, and the Internet, with a particular focus on the tools and platforms used in the analysis, design, and research of digital games.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOFKAL3_W05] He/she knows professional terminology in the area of art sciences and cultural sciences, with particular emphasis on film studies and audiovisual culture.	Is familiar with professional terminology in the fields of art and cultural studies, with a particular focus on game studies, game design, and digital and audiovisual culture.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOFKAL3_U01] He/she can search, analyze, evaluate, select and use information using modern technologies and in accordance with the guidance of the supervisor/lecturer.	The student is able to search for, analyze, evaluate, select, and use information related to game studies and game design using modern information technologies and digital tools, in accordance with the guidance of a mentor or instructor.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOFKAL3_U06] He/she can search, analyze, critically evaluate and select information using spoken and written sources.	Can search for, analyze, critically evaluate, and select information related to digital games and game studies using spoken and written sources, including academic texts, project documentation, and audiovisual materials.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[WOFKAL3_W01] He/she has a structured general knowledge of art and cultural sciences, oriented towards practical applications in cultural and artistic activities.	The student has a well-organized body of general knowledge in the fields of art and cultural studies, focused on practical applications in game studies, game design, and activities related to digital culture and the gaming industry.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOFKAL3_K02] He is open to new ideas and ready to reformulate his position.	He/she is open to new ideas in the fields of game studies and game design, and is willing to rethink his position in light of new theoretical concepts, research findings, and evolving practices in digital culture.	[SK1] oral statement/conversation/discussion
	[WOFKAL3_W13] He/she has knowledge about the recipients of film culture.	He/she has in-depth knowledge of game audiences and digital culture, particularly regarding their diverse consumption practices, ways of engaging with games, and the social, cultural, and technological factors that influence the reception and interpretation of games.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOFKAL3_W03] He/she has a well-organized knowledge of the history and principles of functioning of new media and the history of cinema.	He/she has a well-organized understanding of the history and principles of new media and digital games, with a particular focus on the development of game studies, the fundamentals of game design, and the social, cultural, and technological contexts of games.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
Subject contents	APPLIED GAME STUDIES 1. An Introduction to Game Studies. 2. What Does It Mean to "Finish" a Game? 3. Mythological Game Studies—Games, Myths, and Heritage 4. Cozy Games, Games of Kindness, and What's Next? A New Perspective 5. The Nostalgic Factor in Digital Games THE COMMUNITY OF PLAYERS AND CREATORS 1. #GamerGate and Discourses 10 Years After the Events 2. Players, streamers, modders 3. Games and Mental Health ENGAGED TOPICS 1. Eco-criticism in Games and Sustainable Game Studies 2. Queer games, queerifying games, queer spaces in games 3. Engaged games and serious games in the third decade of the 21st century THE DEVELOPMENT OF DIGITAL GAMES 1. The Global Gaming Market and Generative AI 2. The Ethics of Digital Game Development 3. Beyond *The Witcher*: Polish Games and Game Studies TOPICS TO CHOOSE FROM: A selection of topics		
Prerequisites and co-requisites			

Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Preparing the final project	51.0%	70.0%
	Active participation in the discussion	51.0%	30.0%
Recommended reading	Basic literature	Chang, A. Y. (2019). <i>Playing nature: Ecology in video games</i>. University of Minnesota Press. Fullerton, T., & Farber, M. (2025). <i>The Well-Read Game: On Playing Thoughtfully</i>. The MIT Press. https://doi.org/10.7551/mitpress/15424.001.0001 Keogh, B. (2023). <i>The Videogame Industry Does Not Exist: Why We Should Think Beyond Commercial Game Production</i>. The MIT Press. https://doi.org/10.7551/mitpress/14513.001.0001 Kosman, M. (2015). <i>Nie tylko wiedźmin: Historia polskich gier komputerowych</i> (Wydanie I). Wydawnictwo „Open Beta”. Kozyra, M. (2019). Ukryty potencjał queerowych przestrzeni w grach wideo. W D. Ciesielska, M. Kozyra, & A. Łozińska (Red.), <i>Retelling: Strategie przestrzenne</i> (s. 172–193). Prajzner, K. (Red.). (2019). <i>Wprowadzenie do groznawstwa</i>. Wydawnictwo Uniwersytetu Łódzkiego. Ruberg, B. (2020). <i>The Queer Games Avant-Garde: How LGBTQ Game Makers Are Reimagining the Medium of Video Games</i>. Durham: Duke University Press. https://muse.jhu.edu/book/73706.	
	Supplementary literature	Zimmerman, E. (2022). <i>The rules we break: Lessons in play, thinking, and design</i>. Princeton Architectural Press. Malkowski, J., & Russworm, T. M. (Red.). (2017). <i>Gaming representation: Race, gender, and sexuality in video games</i>. Indiana University Press. Ruberg, B. (2020). <i>The queer games avant-garde: How LGBTQ game makers are reimagining the medium of video games</i>. Duke University Press. Ruberg, B., & Philips, A. (2018). Not Gay as in Happy: Queer Resistance and Video Games (Introduction). <i>Game Studies. Special Issue – Queerness and Video Games</i>, 18(3). Condis, M. (2018). <i>Gaming Masculinity: Trolls, Fake Geeks, and the Gendered Battle for Online Culture</i>. University of Iowa Press. https://www.jstor.org/stable/j.ctv3dnq9f Cook, D., Lau, J., Tan, M. L., Burgess, J., Moriwaki, T., & Kajioka, E. D. (2022). <i>Kind Games: Designing for Prosocial Multiplayer</i>. Lostgarden. https://lostgarden.com/2023/07/08/kind-games-designing-for-prosocial-multiplayer/ Cook, D., Short, T. X., Ordon, A., Hurd, D., Howe, C., Forbes, J., Squirrel, E., Diaz, J., & Meiners, R. (2018, styczeń 24). Cozy Games. <i>Lostgarden</i>. https://lostgarden.com/2018/01/24/cozy-games/	
	eResources addresses		

Example issues/ example questions/ tasks being completed	• What are the different types of game completion (completion, 100%, speedrun, walkthrough vs. independent exploration), and how do they vary depending on the game genre? • How do games such as Hades or God of War reinterpret mythology, and what role does myth play as design material in digital games? • How are mechanisms of nostalgia used in remakes and remasters (e.g., Resident Evil, Final Fantasy VII Remake)? How does authentic nostalgia differ from commercially engineered nostalgia? • How does a "queer" game differ from a traditional game that has been made queer by the gaming community (e.g., through modding or fan interpretations)? What examples illustrate both approaches? • How do games (e.g., Eco, Terra Nil) depict the climate crisis? What is the environmental footprint of the gaming industry itself (hardware production, servers, streaming)?
Work placement	Not applicable

Document generated electronically. Does not require a seal or signature.