

Subject card

Subject name and code	New trends in game studies and design, PG_00211442						
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	Master'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
	[WOFKAMU2_U09] When interacting with film scholars and audiovisual creators, they use academic or professional terminology and are able to engage in public debate.	When interacting with game researchers, designers, and creators of digital content, they use academic and professional terminology in the field of game studies and are able to engage in public debate on games and digital culture.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[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 understanding of research methodologies in game studies and media studies and is able to apply them in the analysis and design of digital games, both individually and as part of a team.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[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.	Has an in-depth understanding of the theory of digital games, new media, and communication studies, and can define concepts and terms from these fields, including in a foreign language.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOFKAMU2_W07] He/she has an in-depth knowledge of methods of analysis and interpretation of cultural texts.	Has an in-depth understanding of methods for analyzing and interpreting digital games as cultural texts, including their forms, mechanics, narratives, and social and cultural contexts.	[SW1] oral statement/conversation/discussion [SW2] presentation/project/paper/report
	[WOFKAMU2_U01] He/she is able to formulate and analyze research problems related to film studies, independently selecting methods and tools to solve them.	He or she is able to formulate and analyze research problems in the fields of game studies and game design, independently selecting appropriate methods and tools to solve them and to interpret digital games as cultural texts.	[SU1] oral statement/conversation/discussion [SU2] 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
	Active participation in the discussion	51.0%	30.0%
	Preparing the final project	51.0%	70.0%

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 LBGTQ 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.ctv3dng9f Cook, D., Lau, J., Tan, M. L., Burgess, J., Moriwaki, T., & Kajioaka, 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	

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