Critical Game Studies

Hartwick College
ENGL 352-34
(4 credits; WD, WGS, GEO 2, 4, 6)
Spring 2026

Dr. Bradley J. Fest   MW 10:10 a.m.–12:10 p.m., Yager 413
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Required Books[1]
Galloway, Alexander R. *Gaming: Essays on Algorithmic Culture*. U of Minnesota P, 2006.
MLA Handbook. 9th ed., Modern Language Association of America, 2021.

Required Video Games and Software
Final Fantasy XIV. Square Enix, 2010–. *Steam* app.

Accessing *Final Fantasy XIV*
Though students should feel free to install *Final Fantasy XIV* on their laptop and use it both inside and outside of class to play the game, a laptop is not required for this course. All the computers in Yager 413 have the game installed on them, meaning that students will only need a Steam account and to have purchased the game and a subscription in order to be able to launch *Final Fantasy XIV* in Yager 413. To do this, visit https://store.steampowered.com/ and, for more details, see the handout, "Installing *Final Fantasy XIV*." This classroom is also open as a lab whenever the library is so that students without a laptop can play outside of class (Monday–Thursday, 9:00 a.m.–midnight, Friday, 9:00 a.m.–5:00 p.m., Saturday, 12:00 p.m.–6:00 p.m., and Sunday, 12:00 p.m.–midnight). Also, please do not hesitate to contact me if you face any technical issues, and I will do my best to find a solution.

Controllers
Controllers are available for checkout at the library desk.

Other Required Materials
I will be passing out file folders during the second week of class in which students can organize printouts of the readings for the course. Students should also have a notebook with paper they can remove and a writing utensil each day.

Prerequisites
The successful completion of ENGL 110 College Writing and ENGL 190/220 Introduction to Textual Analysis are strongly recommended.

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[1] Students who have any difficulty obtaining any of the required texts for this course should contact me as early as possible in the semester.

Catalog Description
This course will introduce students to the field of critical game studies. Participants will play a variety of video games and learn how to critically engage these unique media objects. The course will also provide historical, cultural, social, political, and economic contexts for the study of video games. Course readings will familiarize students with theoretical and methodological debates in game studies and ask students to analyze games and gaming culture with regard to issues of race, class, gender, and sexuality. Prior completion of ENGL 190/220 Introduction to Textual Analysis is highly recommended.

Course Description
Over the past forty years, video games have become a dominant form of global cultural production. Individual titles now gross billions of dollars, smartphones have made casual gaming nearly ubiquitous, and the video game industry is now bigger than the global book, film, and music industries *combined*. Video games inform a variety of other arenas as well, including business, education, health, social media, and the military. And yet many still do not consider video games worthy of significant attention. The emergence of serious independent video games over the past twenty years, however, alongside a renaissance in the academic field of game studies have firmly established the video game as an important object of humanistic inquiry. This course will introduce students to the field of critical game studies. We will devote the semester to playing and carefully studying a single, massive game and look at other games in class as well. The course will also provide historical, cultural, social, political, and economic contexts for the study of video games and will explore a variety of theoretical and methodological approaches for critically playing and analyzing them. We will think about why we should study video games, read theoretical reflections on medium specificity and the nature of play, think about issues of race, class, gender, and sexuality in games and gaming culture, and explore the relationship between video games and the political and economic realities of the early twenty-first century. As video games become one of the more visible and important forms of cultural production, it has become essential to develop a gamic literacy and a critical vocabulary for understanding how and why they make meaning, how and why they are such a powerful force in the media landscape of contemporaneity.

Learning Outcomes
By semester's end, students in this course should be able to: 1) produce a persuasive interpretive argument grounded in the close analysis of a video game (GEO 2); 2) demonstrate familiarity with the history and terminology of game studies and its relationship to broader twentieth- and twenty-first-century conversations about technology (GEO 6); 3) situate games within a their cultural, political, social, and literary contexts (GEO 4); and 4) draw upon the work of others to support their analyses.

Course Requirements and Assignments
Texts—Students will be required to have read and be prepared to discuss the assigned texts for each class meeting. This also entails that students bring the texts to class, whether the book or handouts (which I will provide to students; they are also available on D2L under "Content" then "Readings"). Do not let the content of this course or common preconceptions about video games fool you (i.e., that we're just going to be playing games . . .): this course asks students to read *quite* a bit and *very* carefully. Our meetings and discussions will depend upon the rigorous,

intelligent, and frequent involvement of every participant of the class, and this involvement is not possible if students do not come to class prepared. All students must obtain the edition of the texts specified above. Unless a student makes an individual arrangement with me or has received academic accommodations, electronic versions of the texts are not permitted. Students should expect to read between 50 and 100 pages per week.

Video Games—Students are expected to play *Final Fantasy XIV* a substantial amount outside of class, roughly 4–6 hours per week. The quality and amount of time that individual students play *Final Fantasy XIV* will be factored into a students' participation grade. The quality and amount of time that the entire class plays *Final Fantasy XIV* will be factored into a collective Class Participation Grade. More information is available on the "*Final Fantasy XIV* Assignment," to be handed out Monday, February 9, 2026.

Quizzes—Students will often be given unannounced short quizzes on the assigned material. Students who have done the reading will, for the most part, find these quizzes quite manageable. Students who fail a quiz will lose two percentage points off their total final grade. (If you do the math, multiple failed quizzes could dramatically lower your grade.) Quizzes cannot be made up, though I will drop the lowest score. Unless otherwise informed, all quizzes are open book.

Annotation Checks—When doing the assigned readings for this course, students are expected to underline important passages, take marginal notes, and otherwise annotate and markup the text. Part of learning to become a good critical reader (and writer) is learning how to annotate a text effectively. As such, I will often collect readings at the beginning or end of class in order to see if students have been doing this work (annotating a text is, basically, proof that you have *read* the text). These checks will be graded the same way as quizzes are: If you have taken annotations, great! You're fulfilling the minimum expectations of this class. If you have not annotated your text, you will lose two percentage points off your total final grade. Like quizzes, annotation checks cannot be made up, though I will ignore one failed check.

In-Class Writing Assignments and Essay Exams: During the course of the semester, students will be asked to write a Midterm Essay Exam and a Final Essay Exam, along with five short In-Class Writing Assignments. These assignments are designed to build upon one another in preparation for your Final Essay Exam, and their percentage of your grade will reflect this process. All the graded assignments for this course will also be written in class with pen and paper, and students will not be allowed to have any digital devices out while writing (unless arrangements have been made with me or a student has received academic accommodations). Unless otherwise informed, all writing assignments are open book and open note. I will primarily assess a student's writing on the *strength of their argument*, *the quality of their idea*, and *the rigor of their analysis*. In-Class Writing assignments cannot be made up, though I will drop the lowest grade.[2]

Participation—As we will critically read texts, play games, and discuss each other's work in this class, student participation is crucial to our work. Though I will occasionally lecture, the class is a collective inquiry into the subject matter and class time will primarily consist of discussions that privilege students' thinking, reading, writing, and game playing. As such, the course requires

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[2] Students who know they will miss a second or third In-Class Writing Assignment and will *not have missed more than three classes* should contact me at least forty-eight hours in advance for an alternative assignment.

the input of all its participants and your attendance is a necessity. Students' efforts playing *Final Fantasy XIV* will also factor into their overall participation grade. *More than three absences will negatively affect your grade, in which case you may want to consider withdrawing from the course and taking it again under better circumstances. Students who are marked absent for more than six total classes will automatically fail the course. And students who only minimally play* Final Fantasy XIV *outside of class will lose at least half of their overall participation grade.*

That said, I understand that it is possible that a student may miss significant class time due to illness or other unforeseen circumstances. In such cases, it is each individual student's responsibility to communicate with me regarding any issues they might have attending class sessions or doing the work of the course. If students communicate with me about legitimate issues that may cause them to miss class time, I will do my best to work with them to make sure they have the opportunity to succeed.

Grading
Participation: 20%
Class Participation Grade: 5%
In-Class Writing Assignments: 20% (5% each; lowest grade dropped)
Midterm Essay Exam: 15%
Final Essay Exam: 40%

Classroom Etiquette
To create a solid logistical foundation that will ensure a positive learning environment for each participant, students should adhere to the following guidelines for classroom etiquette. Failure to do so may result in being marked absent or in penalties applied to a student's participation grade.

Texts—Students who do not have their text in class will be marked absent (whether I draw attention to it or not). This includes having the handouts I pass out.

Lateness—I give crucial information and reminders about the course at the beginning of class, so being late is not only disruptive but means that students may miss information that is important to their success. Students who are frequently more than five minutes late will be marked absent.

Notes—Students should take notes during class meetings and should have the materials to do so. During my more than twenty years of teaching in higher education, I have found that, unsurprisingly, students who take notes in class perform better than students who do not. Remember too that you can use your notes on exams, and, as 20% of your grade is based on participation, taking notes is clear evidence of engagement in the discussion and thus evidence of participation as well.

Laptops, Phones, Tablets—Unless we are actively playing a game *together*, anyone observed using a digital device during class, including the computers in the classroom (and whether I draw attention to it or not), will be marked absent for the day. (I will be sure to let you know when computer use is "okay," indeed *required*.) Phones will not be tolerated in this class at all, and the use of laptops, tablets, or desktops is not permitted unless individual arrangements are made with the instructor or if a student has received academic accommodations.

Leaving Class—Ideally, students will not have to leave class, and we will have a break every day. But students should feel free to get up without my permission as long as they do so unobtrusively. If individual students make a habit of leaving, however, I will have a conversation about disrupting class. If a student continues leaving frequently after this conversation, they will be marked absent each time they leave, regardless of circumstance. If a student has any issue that would cause them to need to get up frequently, please talk with me in the first weeks of class or at any time during the semester.

Headphones—Please make sure to remove your headphones or earbuds in class. Failure to do so will result in being marked absent.

Participation—Students should be prepared to participate throughout the class. I will frequently call on students even if they have not raised their hand. Please speak with me during the first week of class if this is an issue for you.

Technical Difficulties—As we will be using technology extensively, I expect that students will occasionally face technical difficulties that may make them unable to participate in class activities. Because this is a large class, I may be unable to pause class or help a student with technical issues. I will also probably have technical difficulties of my own at some points, and so I encourage students' patience and understanding.

Plagiarism and Academic Integrity
Plagiarism will not be tolerated in this course in any way. It will result in a zero for the assignment and a formal charge will be filed with the Office of Academic Affairs. More than one count of plagiarism in this course will be grounds for failure. Plagiarism could also result in more serious action, including a student being suspended or expelled from the College. *Plagiarism includes: Lack of proper citations when quoting from someone else's work; representing someone else's work as your own; and knowingly allowing one's work to be submitted by someone else. Plagiarism also includes: Copying online (or offline) sources without quotation or attribution; using online paraphrase tools (such as QuillBot) to change other people's words or your own and then submitting those tools' output as your own; using generative artificial intelligence or large language models (such as ChatGPT) and submitting without attribution any portion of its output as your own, including any ideas or topics it may have generated; and turning in handwritten work that is not your own, original work.*

In this class, *students are prohibited from using generative AI in any way* unless an assignment says otherwise, and any unattributed use of generative AI constitutes plagiarism and will be considered a violation of Hartwick's Academic Integrity Policy. Further, as different writing software such as Grammarly is increasingly incorporating AI—indeed, Grammarly advertises itself as an "AI writing partner"—any writing software other than Microsoft Word, Google Docs, dictionaries, thesauruses, or similar resources are prohibited; prohibited software includes Grammarly, paraphrase tools (such as QuillBot), reference generators, and plagiarism checkers, and the use of any such software will be considered plagiarism in this class. Violations of Hartwick's Academic Integrity policy are not limited to plagiarism, so students should familiarize themselves with it at
https://www.hartwick.edu/academics/student- services/academic-affairs/academic-policies/.

Academic Adjustments and/or Modifications
Students must present me with an updated Academic Plan Letter for the spring 2026 semester in order to be eligible for academic adjustments. Hartwick College is committed to the creation of an inclusive and safe learning environment for all students and welcomes students with disabilities into all the College's educational programs. The AccessAbility Services Office is responsible for the determination of appropriate modifications for students who encounter barriers due to a disability. If a student with a disability wishes to request academic accommodations, they should contact Lara Sanford, Director of AccessAbility Services and Academic Inclusivity, at sanfordl@hartwick.edu or AccessAbilityServices@Hartwick.edu. To serve you best, requests should be made as early as possible. Please let me know if you have questions or need assistance. I am committed to creating a course that is inclusive in its design. If you encounter barriers, please let me know immediately so that we can determine if there is a design adjustment that can be made or if an accommodation might be needed to overcome the limitations of the design. I am happy to consider creative solutions if they do not compromise the intent of the assessment or learning activity.

The Writing Center and Tutoring Services
The Charlotte Orr Hotaling Writing Center (Clark 230) offers free one-on-one writing support for any stage of writing, including brainstorming, outlining, drafting, and revising. The Writing Center offers personalized feedback on short assignments, essays, senior theses, resumes, graduate school applications, scholarship applications, and other documents. Students can request in-person or online video support by scheduling thirty-minute or one-hour appointments. Asynchronous email support is also available by emailing your assignment prompt, assignment, and email any questions to WritingCenter@hartwick.edu. The Writing Center is open Monday through Friday, 9:00 a.m.–5:00 p.m. Drop-in visits are welcome. More information about the Writing Center can be found here: https://www.hartwick.edu/academics/student-services/writing-center/. Tutoring services are available here: https://www.hartwick.edu/academics/student-services/center-for-student-success/css-services/tutoring-services/.

E-mail Communication Policy
Each student is issued a college email address (username@hartwick.edu) upon admittance. This email address may be used by the college for official communication with students. I will also communicate with students via their hartwick.edu address. Students are expected to regularly read email sent to this account. Failure to read and react to communications from either the College or from me in a timely manner does not absolve the student from knowing and complying with the content of the communications. If email is lost as a result of forwarding, it does not absolve the student from responding to communications sent to their Hartwick email address.

Health and Success
Success in this course depends on your personal health and wellbeing. Recognize that stress is an expected part of the college experience, and it often can be compounded by unexpected setbacks or life changes outside the classroom. Your other instructors and I encourage you to reframe challenges as an unavoidable pathway to success. Reflect on your role in taking care of yourself throughout the term, before the demands of exams and projects reach their peak. Please also feel free to reach out to me about any difficulty you may be having that may impact your performance in this course as soon as it occurs and before it becomes unmanageable. In addition to your academic advisor, I strongly encourage you to contact the many other support services on campus that stand ready to assist you. Hartwick offers free counseling for students who are experiencing personal or emotional difficulties. The Counseling Center is available to help with these issues and may be reached by calling (607) 431-4420 or emailing counselingcenter@hartwick.edu. Counseling services are *free of charge* and confidential. Heart, a peer counseling service, is also available if you are more comfortable talking with a fellow student who has been trained to offer information and support in a safe, nonjudgmental atmosphere. To reach a Heart Peer Counselor, email heart@hartwick.edu.

Sexual Misconduct and Title IX Reporting
Hartwick College faculty are committed to creating a safe learning environment for all members of our community, free from gender and sex-based discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking, in accordance with Title IX of the Education Amendments of 1972. The Title IX Coordinator will reach out to provide resources, support, and options after receiving a report of violations of this policy, but recipients are not required to respond to such outreach. Please note that faculty members are considered nonconfidential employees. Under the College's Title IX Discrimination and Harassment Policy, nonconfidential employees must report disclosures of sex or gender-based discrimination or violence to the Title IX Coordinator (Geoffrey Gabriel, gabrielg@hartwick.edu). If you or a student you know has experienced any sex or gender-based discrimination or violence and wish to speak with someone confidentially, please contact the following resources: Perrella Wellness Center, Health (607) 431-4120, the Counseling Center (also located in Perrella) (607) 431-4120, or Opportunities for Otsego's Violence Intervention Program (607) 432-4855.

Statement on Classroom Recording
To ensure the free and open discussion of ideas, students may not record classroom lectures, discussion, or activities without the advance written permission of the instructor, and any such recording properly approved in advance can be used solely for the student's own private use.

Calendar[3]

WEEK 1: INTRODUCTIONS
2.2   Syllabus
        Introductions
        Icebreakers

2.4   Johan Huizinga, "Nature and Significance of Play as a Cultural Phenomenon"[1]

WEEK 2: PLAY, GAMES, AND MEDIA SPECIFICITY
2.9   Roger Caillois, "The Definition of Play" and "The Classification of Games"[2]
        Final Fantasy XIV in-class play (make sure to be ready to play the game by the beginning
               of today's class)

2.11   Marshall McLuhan, "The Medium Is the Message"[3]
        Final Fantasy XIV in-class play

WEEK 3: EVOLUTION OF VIDEO GAME CRITICISM: WHY STUDY VIDEO GAMES?
2.16   Roger Ebert, "Why Did the Chicken Cross Genders?"[4] and "Video Games Can Never Be
               Art"[5]
        Final Fantasy XIV in-class play

2.18   Mark J. P. Wolf and Bernard Perron, "Introduction" to *The Video Game Theory Reader*[6]
        In-Class Writing Assignment 1
        Bring to class: *MLA Handbook*, 9th ed.

WEEK 4: CRITICAL APPROACHES TO VIDEO GAMES I: NARRATOLOGY
2.23   Read excerpt from 8th ed. of the *MLA Handbook*[7]
        Bradley J. Fest, "Formatting a Paper in MLA Style"[8]
        Workshop In-Class Writing Assignment 1
        Bring to class: *MLA Handbook*, 9th ed.
        Final Fantasy XIV in-class play

2.25   Janet Murray, "From Game-Story to Cyberdrama"[9]
        In-Class Writing Assignment 2
        Bring to class: *MLA Handbook*, 9th ed.

WEEK 5: CRITICAL APPROACHES TO VIDEO GAMES II: LUDOLOGY
3.2   Workshop In-Class Writing Assignment 2
        Bring to class: *MLA Handbook*, 9th ed.
        Final Fantasy XIV in-class play

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[3] Please note that additional readings or handouts may be assigned when appropriate and that the schedule is subject to change. For ease with citation, bibliographic endnotes to the readings I handed out to you and that are available on D2L have been provided below in MLA style. Readings without an endnote are in a required book for this course.

3.4   Markku Eskelinen, "The Gaming Situation"[10]
        In-Class Writing Assignment 3
        Bring to class: *MLA Handbook*, 9th ed.

WEEK 6: MIDTERM ESSAY EXAM
3.9   Workshop In-Class Writing Assignment 3
        Bring to class: *MLA Handbook*, 9th ed.
        Final Fantasy XIV in-class play

3.11   **Midterm Essay Exam**

SPRING BREAK
3.16   No classes, Spring Break
3.18   No classes, Spring Break

WEEK 7: CRITICL APPROACHES TO VIDEO GAMES III: ACTION AND
        PROCEDURALISM
3.23   Alexander R. Galloway, *Gaming* (pp. 1–38)
        Final Fantasy XIV in-class play

3.25   Ian Bogost, "Procedural Rhetoric"[11]
        Bring to class: *MLA Handbook*, 9th ed.
        Workshop Midterm Essay Exam

WEEK 8: MASSIVELY MULTIPLAYER GAMES I: PLAYING LABOR, PLAYING
        IDENTITY
3.30   Scott Rettberg, "Corporate Ideology in *World of Warcraft*"[12]
        Final Fantasy XIV in-class play
4.1   Hilde G. Corneliussen, "*World of Warcraft* as a Playground for Feminism"[13]
        Jessica Langer, "The Familiar and the Foreign"[14]

WEEK 9: MASSIVELY MULTIPLAYER GAMES II: PLAYING LABOR, PLAYING
        ALLEGORY
4.6   William Huber, "The Pseudo-Allegory of *Final Fantasy XIV*"[15]
        Alexander R. Galloway, "*Warcraft* and Utopia"[16]
        Final Fantasy XIV in-class play

4.8   David Golumbia, "Games without Play"[17]
        In-Class Writing Assignment 4
        Bring to class: *MLA Handbook*, 9th ed.

WEEK 10: #GAMERGATE I
4.13   Class canceled

4.15   Nick Wingfield, "Feminist Critics of Video Games Facing Threats in 'GamerGate'
        Campaign"[18]

Jennifer Justice, "Stop Me If You've Heard This One . . ."[19]
Anita Sarkeesian, "Damsel in Distress (Part 1)"[20] (watch in class)
Amanda Knox, "Anita Sarkeesian on Gamergate and Sexism"[21] (watch in class;
      CW: screenshots of violent, abusive, and misogynist language)
Workshop In-Class Writing Assignment 4
Bring to class: *MLA Handbook*, 9th ed.

WEEK 11: #GAMERGATE II AND SERIOUS GAMES I: GENDER AND SEXUALITY
4.20   Leigh Alexander, "'Gamers' Don't Have to Be Your Audience. 'Gamers' Are Over"[22]
       Ian Williams, "Death to the Gamer"[23]
       Peter Frase, "Gamer's Revanche"[24]
       Final Fantasy XIV in-class play

4.22   Edmund Chang, "Queergaming"[25]
       Adrienne Shaw, "From *Custer's Revenge* and *Mario* to *Fable* and *Fallout*"[26]

WEEK 12: SERIOUS GAMES II: FIRST-PERSON SHOOTERS
4.28   Library Day (meet in classroom)
       Final Fantasy XIV in-class play

4.30   Alexander R. Galloway, *Gaming* (pp. 39–69)

WEEK 13: SERIOUS GAMES III: CONTROL AND COUNTERGAMING
5.4   **In-Class Writing Assignment 5**
       Bring to class: *MLA Handbook*, 9th ed.
       Final Fantasy XIV in-class play

5.6   Alexander R. Galloway, *Gaming* (pp. 70–126)
       Workshop In-Class Writing Assignment 5
       Bring to class: *MLA Handbook*, 9th ed.

FINALS WEEK
5.11 **Final Essay Exam**
       12:00–3:00 p.m.

Endnotes
[1] Huizinga, Johan. "Nature and Significance of Play as a Cultural Phenomenon." 1938. *Homo Ludens: A Study of the Play Element in Culture*, translated by Johan Huizinga and R. F. C. Hull, Routledge and Kegan Paul, 1949, pp. 1–27.
[2] Caillois, Roger. "The Definition of Games" and "The Classification of Games." 1961. *Man, Play, and Games*, translated by Meyer Barash, U of Illinois P, 2001, pp. 3–10 and 11–36.
[3] McLuhan, Marshall. "The Medium Is the Message." 1964. *Understanding Media: The Extensions of Man*, edited by Terrence Gordon, critical ed., Gingko, 2003, pp. 17–36.

[4] Ebert, Roger. "Why Did the Chicken Cross Genders?" *Movie Answer Man*, 27 Nov. 2005, http://www.rogerebert.com/answer-man/why-did-the-chicken-cross-the-genders.

[5] Ebert, Roger. "Video Games Can Never Be Art." *Roger Ebert's Journal*, 6 Apr. 2010, http://www.rogerebert.com/rogers-journal/video-games-can-never-be-art.

[6] Wolf, Mark J. P., and Bernard Perron. "Introduction." *The Video Game Theory Reader*, edited by Mark J. P. Wolf and Bernard Perron, Routledge, 2003, pp. 1–24.

[7] *MLA Handbook*. 8th ed., Modern Language Association of America, 2016, pp. vii–20.

[8] Fest, Bradley J. "Formatting a Paper in MLA Style: Quoting Adrienne Rich and Audre Lorde's Prose and Poetry." 22 Sept. 2021.

[9] Murray, Janet. "From Game-Story to Cyberdrama." *First Person: New Media as Story, Performance, and Game*, edited by Noah Wardrip-Fruin and Pat Harrigan, MIT Press, 2004, pp. 1–11.

[10] Eskelinen, Markku. "The Gaming Situation." *Game Studies*, vol. 1, no. 1, July 2001, https://www.gamestudies.org/0101/eskelinen/.

[11] Bogost, Ian. "Procedural Rhetoric." *Persuasive Games: The Expressive Power of Videogames*, MIT Press, 2007, pp. 1–64.

[12] Rettberg, Scott. "Corporate Ideology in *World of Warcraft*." *Digital Culture, Play, and Identity: A "World of Warcraft" Reader*, edited by Hilde G. Corneliussen and Jill Walker Rettberg, MIT Press, 2008, pp. 19–38.

[13] Corneliussen, Hilde G. "World of Warcraft as a Playground for Feminism." "Corporate Ideology in *World of Warcraft*." *Digital Culture, Play, and Identity: A "World of Warcraft" Reader*, edited by Hilde G. Corneliussen and Jill Walker Rettberg, MIT Press, 2008, pp. 63–86.

[14] Jessica, Langer. "The Familiar and the Foreign: Playing (Post)Colonialism in *World of Warcraft*." *Digital Culture, Play, and Identity: A "World of Warcraft" Reader*, edited by Hilde G. Corneliussen and Jill Walker Rettberg, MIT Press, 2008, pp. 87–108.

[15] Huber, William. "The Pseudo-Allegory of *Final Fantasy XIV*." *Japanese Role-Playing Games: Genre, Representation, and Liminality in the JRPG*, edited by Rachael Hutchinson and Jérémie Pelletier-Gagnon, Lexington Books, 2022, pp. 255–76.

[16] Galloway, Alexander R. "*Warcraft* and Utopia," *Ctheory.net*, 16 Feb. 2006, http://www.ctheory.net/articles.aspx?id=507.

[17] Golumbia, David. "Games without Play." *New Literary History*, vol. 40, no. 1, Winter 2009, pp. 179–204.

[18] Wingfield, Nick. "Feminist Critics of Video Games Facing Threats in 'GamerGate' Campaign." *New York Times*, 15 Oct. 2014, http://www.nytimes.com/2014/10/16/technology/gamergate-women-video-game-threats-anita-sarkeesian.html.

[19] Justice, Jennifer. "Stop Me If You've Heard This One." *NYMG*, 30 Aug. 2014, http://www.samanthablackmon.net/notyourmamasgamer/?p=5619.

[20] Sarkeesian, Anita. "Damsel in Distress (Part 1): Tropes vs Women." *Feminist Frequency*, 7 Mar. 2013, https://feministfrequency.com/video/damsel-in-distress-part-1/.

[21] Knox, Amanda. "Anita Sarkeesian on Gamergate and Sexism | The Scarlet Letter Reports." *YouTube*, uploaded by Vice Life, 12 Dec. 2018, https://www.youtube.com/watch?v=ggyVXHU0_ms&ab_channel=VICELife.

[22] Alexander, Leigh. "'Gamers Don't Have to Be Your Audience. 'Gamers' Are Over." *Gamasutra*, 28 Aug. 2014. *Archive.Today: Webpage Capture*, accessed 14 Dec. 2021, https://archive.ph/l1kTW.

[23] Williams, Ian. "Death to the Gamer." *Jacobin*, 9 Sept. 2014, https://www.jacobinmag.com/2014/09/death-to-the-gamer/.

[24] Frase, Peter. "Gamer's Revanche." *Peter Frase*, 3 Sept. 2014, http://www.peterfrase.com/2014/09/gamers-revanche/.

[25] Chang, Edmund Y. "Queergaming." *Queer Game Studies*, ed. Bonne Ruberg and Adrienne Shaw, U of Minnesota P, 2017, pp. 15–23.

[26] Shaw, Adrienne. "From *Custer's Revenge and Mario* to *Fable* and *Fallout*: Race, Gender, and Sexuality in Digital Games." *Gaming at the Edge: Sexuality and Gender at the Margins of Gamer Culture*, U of Minnesota P, 2014, 13–54.