2015

Proceedings of the 2nd Annual CUNY Games Festival

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Proceedings of the 2nd Annual CUNY Games Festival

January 16 - 17, 2015

The Graduate Center
City University of New York
365 Fifth Avenue
New York, NY 10016
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Proceedings of the 2nd Annual
CUNY Games Festival

The CUNY Games Network, City University of New York

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About

About CUNY

The City University of New York provides high-quality, accessible education for more than 269,000 degree-credit students and 247,000 adult, continuing and professional education students at 24 campuses across New York City. The University is an integrated system of senior and community colleges, graduate and professional schools, research centers, institutes and consortia. From certificate courses to Ph.D. programs, CUNY offers postsecondary learning to students of all backgrounds. It provides the city with graduates trained for high-demand positions in the sciences, technology, mathematics, teaching, nursing and other fields. As CUNY has grown, the University also has strengthened its mission as a premier research institution, building an array of modern facilities and expanding the ranks of its world-class faculty. Throughout its history, the University has been an integral part of the city and state through partnerships with public schools, economic development initiatives, immigration aid and financial advice services and other community outreach programs. Today, CUNY faculty and staff members continue to benefit New York City — as well as the entire nation — by serving as policy experts to business and government, advisers to nonprofit institutions, civic organizations and community groups. Students, too, are strongly encouraged to experience the cultural, educational and community-based opportunities of the five boroughs, through a network of internships and fellowships, to embracing the city as their campus.

About the CUNY Games Network

We connect educators from every campus and discipline at CUNY who are interested in games, simulations, and other forms of interactive teaching and inquiry-based learning. We seek to facilitate the pedagogical uses of both digital and non-digital games, improve student success, and encourage research and scholarship in the developing field of games-based learning.
Summary Itinerary

Friday, January 16th, The CUNY Graduate Center

8:30 AM  Registration and Coffee
9:30 AM  Welcome and Opening Remarks
10:00 AM  Session 1
10:30 AM  Session 2
1:00 PM  Lunch
2:30 PM  Session 3
4:00 PM  Session 4
5:20 PM  Closing Remarks and Invitation to Day 2

Saturday, January 17th, Whole Foods

On this more informal day, we will be playing popular board and card games, offering feedback to educational games that attendees have created, and networking. Feel free to bring games of your design. Besides educators, we will have professional game designers on hand to offer advice!

10 am – 5 pm  Game Day
Whole Foods in TriBeCa
270 Greenwich St
New York, NY 10007
# Full Schedule

**Friday, January 16th**  
The CUNY Graduate Center  
365 Fifth Avenue between 34th and 35th Sts, New York City

8:30 am – Registration, Coffee, and Icebreaker  
9:30 am – Welcome and Opening Remarks

<table>
<thead>
<tr>
<th>Session 1 – 10:00 to 11:20am</th>
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| **Health Games** (30 min Presentations) Room C197 | **Pharma College: Helping Nursing Students Succeed in Pharmacology using an interactive Video Game** Leila McKinney, DeVry Education Group — Engaged Learning Technologies  
**How Game-Based Training Simulations that Utilize Role-Plays with Emotionally Responsive Virtual Humans are Supporting Student Mental Health Initiatives** Glenn Albright and Kristen Shockley, Baruch College |
| **Language and Composition** (20 min Presentations) Room C198 | **Using Games in the Developmental Classroom With English Language Learners (ELLs) at One Community College** Jed Shahar, Queensborough Community College  
**Changing Roles/Changing Rules: Student Engagement with Game-Based Dystopias and "Low" Theory** Mikayla Zagoria-Moffet, CUNY Graduate Center  
**Laughter, Vetoes, and Solid Grapefruit: Insights into English Learner (EL) Game Design with Word Clusters** Kristin Gorski, Yang Jiang, YuTing Goh, Rebecca Kim, Alexander Preiss, Teachers College, Columbia University |
| **Design: Classroom Considerations** (20 min Presentations) Room C201 | **Can’ts to Cans: Building STEM Confidence through Design Empowerment** Catherine Lewis Cannon, Hostos Community College  
**Game Design: Process vs. Product** John Collins, LaGuardia Community College  
**From Analysis to Game Design in the English Classroom** Jennifer Grouling-Snider, Ball State University |
| **Games in the Physical Environment** (20 min Presentations) Room C202 | **Geo-locative games for social justice: What can higher ed learn from K-12?** Sara Vogel & Juan Rubio, Global Kids/CUNY  
**Mobile Scavenger Hunts** Christine Paige & Jennifer Boisvert, Empire State College |
| **Games and Behavioral Science** (20 min Presentation) Room C203 | **Designing Games to Reduce Stereotypes and Biases: A Psychological Approach** Geoff Kaufman, Dartmouth College  
**Game Design as Classroom Laboratory** Robert Duncan, York College |

11:20 am – Break
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<th>Session 2 - 11:30 am to 12:50 pm</th>
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<td><strong>Play, Politics &amp; Economics</strong></td>
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<tr>
<td>(30 min Presentations) Room C198</td>
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<td>Investing In Your Student’s Future: an Interactive Look into the Pedagogy and Learning Outcomes Related to Investing and Competing in the Stock Market Game Christina Manzo, Stephen Hammel, Queensborough Community College</td>
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<td>Playing the Game of Politics: A Game-Based American Government Course Jason Seitz, Georgia Perimeter College</td>
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<td><strong>Gaming Curricula, Disciplines &amp; Programs</strong></td>
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<tr>
<td>(30 min Presentations) Room C201</td>
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<td>Encouraging Game Framed Study Systems: Game Design as a Study Aid Rocío Rayo, Hostos Community College</td>
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<td>How an Incubator United Industry and the Academy Toni Pizza, Dylan McKenzie, New York University</td>
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<td><strong>Gaming and History</strong> (30 min Presentations) Room C202</td>
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<td>Gaming the Humanities: Reacting to the Past &amp; Role-Playing in the College Classroom Bethany Holmstrom, LaGuardia Community College, Paula Lazrus, St. John’s University, Lisa Reinke, Brooklyn College</td>
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<tr>
<td><strong>Institutional Programming with Games</strong> (20 minute Presentations) Room C203</td>
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<td>Using Game-Like Instructional Modules to Enhance Student Learning in CS1/CS2 Jinghua Zhang, Mustafa Atay, Elvira Caldwell, Elva J. Jones, Winston-Salem State University</td>
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<tr>
<td>Creating Computer Game Developers Carol Redfield, Carol Luckhardt, St. Mary’s University</td>
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<td>Appropriating Art School Methodology for Teaching Game Design Brian S. Chung, G. J. Lee, The Sheep's Meow</td>
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1:00 pm - Lunch

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<th>Session 3 - 2:30 to 3:50 pm</th>
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<td><strong>Philosophy and Roleplaying</strong></td>
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<td>(30 min Presentations) Room C197</td>
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<tr>
<td>Humanist Virtualization: Second Life as the Platform for Online Learning Chet Jordan, Guttman Community College</td>
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<td>The Philosophy Conversation Game Aaron Finbloom, Concordia University</td>
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<td><strong>Ed. Game Design: Strategy &amp; Tactics</strong> (10 min Presentations) Room C198</td>
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<td>Reflections on the Gamification of a Seminar-Style Psychology Course Douglas Maynard, SUNY New Paltz</td>
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<td>A ‘Walkthrough’ Memory Lane: A Media Study/Semiotic Reading of Gameplay Experience and Working Memory in Video Game Walkthroughs Kimberly Garcia, CUNY Graduate Center</td>
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<td>Mathchievements, XP and Rewards in Online Homework Andrew Parker, New York City College of Technology</td>
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<td>Digital Badges and General Education Revision: Recognizing Learning Across an Integrative Curriculum Andrew Battista, New York University, Nicole F. Pagowsky, University of Arizona</td>
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<td>Do Academic Fat Points Motivate Students? Thomas Heinzen, Andres Salazar, Bethan Shipway, Thomas Agrusti, Tim Kim, William Paterson University</td>
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<td>Using Game Elements for Online Course Design Suzanne Kissel, Ellucian</td>
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<td>Repurposing Game Genres</td>
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<td>Narrative, Storytelling &amp; Games</td>
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<td>Community &amp; Social Justice</td>
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3:50 pm – Break

### Session 4 - 4:00 to 5:20 pm

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<tr>
<th>Topic</th>
<th>Presentations</th>
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<tr>
<td>Extemporaneity</td>
<td>The Gamification of a Jazz Rehearsal Tom Zlabinger, York College</td>
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<td>The Test That Is Not A Test Louis Bury, Hostos Community College</td>
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<td>Personal &amp; Social Transformation</td>
<td>Graduating from the Electoral College: Gamifying American Presidential Elections Michael Lee, Zachary Shirkey, Hunter College</td>
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<td>Another World is Possible: Serious Games, Systems Thinking, and Social Change Amelia Marzec, Hunter College</td>
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<td>Play, Design, Experience: Civic Education in a Game-making Community Gideon Dishon, University of Pennsylvania</td>
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<td>LogicQuest: Fighting Racial and Gender Bias while Supporting a Logic 101 Course Ira Fay, Hampshire College, Al Mosley, Smith College</td>
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<td>Classic, What? Christine Elmo, Hunter College</td>
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<td>Emerging Game Design Approaches for Cultivating Mindfulness Ralph Vacca, New York University</td>
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<td>Cognition, Design &amp; Play</td>
<td>Preserving the Non-Instrumentality of Play: Seeing the Exchange of Ideas as Itself Play Heather Ohaneson, Columbia University</td>
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<td>Gaming, Gamification, and the Politics of Higher Education Adnan Selimovic,</td>
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York University

**The Neurophysiology of Learning and Memory** Robert Duncan, York College

**Library Games** (20 min Presentations) Room C202

**Using Information Literacy Games to Promote Metacognitive Learning** Galina Letnikova, LaGuardia Community College

**But What About the Librarian?: Game Design Students Get a New Player 2** Olivia Miller, Greensboro College

**Social Media as Game Strategy: Twitter in the #InfoLit Instruction Session** Kelly Blanchat, Queens College, Lydia Willoughby, SUNY Plattsburgh

**Gaming in the Disciplines** (20 min Presentations) Room C203

**Non-Linear Composition for Computer Game Scores—Pedagogy and Mentoring** James McElwaine, Queens College

**Akount — Learn Accounting without Rules** Sajay Samuel, Pennsylvania State University, Ravikiran Rajagopal, Mesotes LLC

**Collaborative Learning: Writing and Programming Video Game Narratives** Reneta, D. Lansiquot, Candido Cabo, New York City College of Technology, Tamrah Cunningham, New York University

5:20 pm – Closing Remarks and Invitation to Day 2

**Posters and Game Demos** (Throughout the day) Rooms C204 & 205

**On Disputation, or Teaching the Art of Reason** Adam Hasvers, Independent

**Bond Raiders – Learning Functional Group Formation in Organic Chemistry through Play** Rees Shad, Catherine Cannon, Rocio Rayo, Hostos Community College

**Buffalo** Geoff Kaufman, Dartmouth College

**Metadata Games** Geoff Kaufman, Dartmouth College

**Rising Suns — Shanghai 1937** Maria Saint Martin, Bruce Lan, Allen Yu, Natures Ganganbaigal, New York University

**Inequality: The Game** Alia Tyner-Mullings, Guttman Community College, Angelique C. Harris, Marquette University, Nikisha Williams, LIU University

**Demos: Educational Games for Information Literacy Class** Galina Letnikova, LaGuardia Community College

**Designing a Research Game to Assess Emotion Recognition** Deborah Sturm, Ed Peppe, Bertram Ploog, College of Staten Island

**Practice Spanish: Study Abroad** David McCool, Bert Snow, Katie Stevens, Janet Banhidi, Muzzy Lane Software

**Gamifying the Syllabus to Deconstruct Authority in the Classroom** Alydia Willoughby, SUNY Plattsburgh

**Restaurant Rockstar: A Mobile Game that Teaches Students How to Read Nutritional Fact Labels** Sade McIntosh, Robert O. Duncan, York College

**Improved Visualization of Multidimensional Mass Cytometry Data** Nicholas Weir, Rawnok Rayeka, Robert O. Duncan, York College

"Panic Attackers!" A Digital Card Game to Educate College Freshmen about Anxiety Disorders Ashley Simons, Robert O. Duncan, York College

**A Binary Game: Learning Binary Concepts** David Kirsch, Mohammad Azhar, Borough of Manhattan Community College
Saturday, January 17th

Whole Foods TriBeCa
270 Greenwich St
New York, NY 10007

Game Day, 10 am to 5 pm

On this more informal day, we will be playing popular board/card games and offering feedback to educational games that attendees have created. Feel free to bring games of your design. We will have game designers on hand! During this time we will get to know each other better and hopefully discover opportunities for future collaborations.
Abstracts

HOW GAME-BASED TRAINING SIMULATIONS THAT UTILIZE ROLE-PLAYS WITH EMOTIONALLY RESPONSIVE VIRTUAL HUMANS ARE SUPPORTING STUDENT MENTAL HEALTH INITIATIVES

Glenn Albright & Kristen Shockley
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The use of new and innovative game-based simulations that utilize role-play conversations with virtual humans are being increasingly recognized as an efficacious method for training students, faculty, staff and administrators in those skills necessary to identify, talk to and refer students in psychological distress to support services. The need for such training is paramount for the American College Health Association found that over 30% of students reported difficulty in functioning due to feeling depressed, overwhelming anxiety (50%) and anger (36%). A similar study found that nearly half of student veterans met criteria for Post Traumatic Stress Disorder and 46% had suicidal ideation. For adolescents ages 15 to 24, over half of mental illnesses emerge prior to adulthood with suicide being the second leading cause of death and resulting in over 1300 student deaths per year in higher education populations. Left untreated, mental illness can lead to increased absenteeism and disrupted classroom behaviors, lower academic performance and compromises school safety. To address these alarming statistics, a number of game-based training simulations have been developed where users practice conversations with emotionally-responsive virtual students that possess memory and personality, and will react like real students in psychological distress. By practicing these role-plays and receiving ongoing feedback from a virtual coach, users gaining the skill and self-confidence to identify, talk to, and if necessary, refer students they are concerned about to mental health support services. This presentation will provide participants with a demonstration of the training simulation technology and an understanding of the neuroscience, social cognitive, motivational interviewing and adult learning theories that underlies the learning model that drives game mechanics. Participants will also learn why virtual humans are preferred over real humans in role-play simulations. Meta-analytic data will be presented from a longitudinal study that examined the impact of five different training simulations on over 12,500 users that include college faculty, staff and students. The effect size comparing pre- to three month follow-up measures increased for learners were better prepared to identify, talk to, motivate and recommend referral (0.70), more likely to approach and refer (0.35) and self-confident to engage in helping skills (0.42). Actual helping behaviors resulting from game play included a composite score of the number of students in psychological distress that were identified, talked to and referred, increased by an effect size of 0.21.

A BINARY GAME: LEARNING BINARY CONCEPTS

Mohammad Azhar¹ & David J. Kirsch¹,²
¹CIS & ²BMCC
mazhar@bmcc.cuny.edu

The Binary game is an analog game designed to demonstrate several binary concepts to undergraduate freshman students in an introductory computing course. The game helps students learn various binary concepts such as how to convert binary numbers to decimal numbers and decimal numbers to binary numbers. binary. We also hope to get constructive feedback from the conference participants how to improve and deploy as an educational tool in the introductory computing courses next year.
A 2009 survey of the Association of American Colleges and Universities (AACU) recognized a
tendency for schools to adapt integrative rather than distributive based models of learning as they
revise general education curricula. While distributive models parcel learning between the
disciplinary silos that have heretofore comprised higher education, integrative models emphasize
the skills and shared intellectual experiences that provide cohesion to undergraduate learning.
According to the study, institutions that adapt integrative curricula “are more likely to have specified
learning outcomes for all undergraduates; to recognize greater integration between general
education and majors; and to be incorporating a variety of learning practices into their programs.”
Collectively, the literature suggests that integrative models, which emphasize competencies and
principles like critical thinking or engaged citizenship, are more effective ways to structure learning
than are distributive models, which cordon education into categories like Social Sciences or
Humanities. However, the logistical challenges involved with replacing distribution-based models
with integrative ones are daunting, as tuition revenue, teaching loads, advising, faculty hiring lines,
and other mechanisms of the university are organized around existing subject disciplines and
academic units. In this presentation, we suggest that digital badges are an effective way to
orchestrate the transition from distributive to integrative general education models. Digital badges,
or representations of skills, literacies, and competencies, can correspond with the tenets of an
integrative general education program, and they provide a way for students to apply the learning
they do in many different contexts. Because they are flexible, badges allow theme-based learning
clusters to emerge in a college curriculum while keeping the administrative structure of institutions
intact. Furthermore, digital badges allow libraries, writing centers, and other academic support
services to contribute to the collective education of students. Through an electronic portfolio
system, students can display badged earned in categories like information literacy, scientific literacy,
and other requisite skills for information-age learners. Badges also address challenges with
assessment of student learning. Core outcomes such as information literacy are diffuse and often
incorporated piecemeal throughout the curriculum, but they are not always tracked systematically.
Badges can serve as visual signifiers of learning that does take place and offer universities a chance
to evaluate specific learning outcomes at the macro level. We will illustrate potential for this
curricular development by profiling a pilot program at the University of Arizona. The formation of a
new online program incorporates information literacy across a general education curriculum and
adapts badges to represent student learning in classes that span a larger academic program. As the
general education model develops, it has the potential to influence the broader structure of general
education at Arizona. Rather than taking classes in Science, Humanities, and Social Science
categories, students can represent their journey through a diverse curriculum in terms of the higher-
order critical thinking literacies that discipline specific inquiry demands.

OLD SCHOOL GAMES TO COMBAT CHILDHOOD OBESESSION

Regina A. Bernard-Carreno

Baruch College, Department of Black & Latino Studies
proflbernard.nyc@gmail.com

The focus of my presentation is to illustrate how undergraduates, consider games as part of their
scholarly research and production of knowledge. After spending a semester in my Black Studies
course, students learned about the impacts that lack of resources and activities that poor
neighborhoods, can have on its youth. The focus of our class was specifically set in lower income communities throughout New York City that face issues with health, lack of resources and access to poor quality food. While discovering the various issues that many of these neighborhoods face, we decided to set our project down in Corona, Queens. The neighborhood while rich in cultural history has become home to a vast supply of fast food, junk food, and a disappearance of healthy options. It is also home to a large number of young children; many who attend schools with no after school programs and playgrounds now home to classroom trailers. Although with the amount of children in the neighborhood laughter is commonly heard throughout the homes, back and front yards, we didn’t see any games. No hop skotch, no jump rope, no double dutch, no freeze-tag, no “Mother May I” etc., So we decided that we would create a board game (poster size cards) that would get the children: (1) Moving (Running/Jumping); (2) Learning the Alphabet & Spelling; (3) Recognizing and becoming aware of Fresh Fruits, Vegetables and Physical/Dance Moves; (4) Learning number sequencing; and (5) Engaged with their peers. The students (in my undergraduate Black Studies course) combined all of these goals while weaving together rules and moves from games children used to play. An important element to this simple yet crafty game, involved spending under $50 to design among the students who were focused on this project. The fact that the game was inexpensive to make, proves that innovation and education in low income communities does not always have to be overly expensive. And while many schools are focused on technology among the young, the problem is when that is not evenly distributed during a full day of school, coupled by not having the space to move.

SOCIAL MEDIA AS GAME STRATEGY: LIVE TWEETING THE #INFOLIT INSTRUCTION SESSION
Kelly M. Blanchat¹ & Lydia, A. Willoughby²
¹Queens College, CUNY & ²SUNY Plattsburgh
kelly.blanchat@qc.cuny.edu

Engaging students in active class participation can be difficult in a computer classroom. The lure of the internet and its vast array of distractions can entice even the strongest of wills. Research requires strategic thinking and ordered planning to drown out the noise of online diversions; this presentation focuses on playful ways to capitalize on the natural overlap of research, communication, and social media by employing game strategy scenarios. These scenarios include responsive interactions, timed responses, and self-guided information literacy “walkthroughs”. By actively incorporating, instead of silencing or ignoring, elements of distraction -- specifically social media and Twitter -- into instruction, students are provided with: (1) alternative means of participation, (2) formative self reflections; and (3) practice experience using everyday tools that can be employed in scholarship as a conversation. In this presentation two librarians -- from Queens College, CUNY and SUNY Plattsburgh -- will walk you through their own playful and practical lesson plans and applicable tools that integrate social media into the classroom. Such examples will range from basic methods such as creating a class hashtag and incorporating “think, pair, share”, to more advanced methods, such as “live-tweeting” in-class instruction and using social media to explore library search query functions. At the end of the session, attendees will have a core set of digital tools and concepts that can be quickly implemented. These playful learning outcomes are based in critical pedagogy that are designed to address a diversity of student approaches to learning.
THE TEST THAT IS NOT A TEST
Louis Bury
HOSTOS COMMUNITY COLLEGE
LBury@hostos.cuny.edu

In a Freshman Seminar I taught at NYU entitled “The Cultural Work of Play,” I set aside a free day on the syllabus towards the end of the semester. Instead of listing a reading or writing assignment for that day, I instead specified that our activity for the day was to be designed collaboratively by the students and me. The only requirements were that the activity had to relate to our course theme of play and games and that it had to possess demonstrable educational value (that is, we couldn’t just play a game for its own sake). Much to their own surprise, the students decided to give themselves a test; however, they insisted that the test must be playful, rather than serious, in nature. “But what would a playful test look like,” we asked ourselves as we brainstormed. In keeping with theoretical definitions of play we’d read--Dutch anthropologist Johan Huizinga defines play, for example, as “an activity connected with no material interest, and no profit can be gained by it”--we decided that a playful test should not count towards the students’ course grades. With that decided, a governing conceit for our test suggested itself: it would be a test in which the normal rules of test-taking would be inverted as much as possible. Other inversions we agreed upon: we would play music throughout (instead of taking the test in silence); cheating was permitted; the test would be written and evaluated by students. We decided to call it The Test That Is Not a Test, after anthropologist Gregory Bateson’s concept of the bite that is not a bite: the playful nip that one animal gives another when play-fighting but that is not an actual bite. My interactive presentation contains two components of approximately equal duration. In the first, I outline, as above but in greater detail, the origins and particulars of this collaboratively designed test. I argue that the process of collaboratively designing a classroom activity is itself a game-like activity in which students must play the role, and temporarily inhabit the mindset, of teacher. Further, I suggest that classroom games possess pedagogical value, almost irrespective of their educational value, for the ways in which they unsettle habituated classroom dynamics. In the second, interactive, component, I stage the final round of The Test That Is Not a Test with the conference audience as a way to enact the principles I articulate in the first component of my presentation. Specifically, I ask each audience member to write down a question that my presentation brings to mind. Choosing one question appropriate to the purpose, I then invite two audience members to come to the podium to extemporize two minute-long answers to it. The audience, playing the role of graders, votes, as on a reality television show, for the test’s winner on the basis of which answer they find more convincing.

APPROPRIATING ART SCHOOL METHODOLOGY FOR TEACHING GAME DESIGN
Brian S. Chung & G. J. Lee
THE SHEEP’S MEOW
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Art school methodology can serve as an excellent model for teaching game design. Parallels between both fields include: introductory exercises designed to let the student embrace failure as a necessary part of the process; an emphasis on practice; understanding historical and current contexts of creation; constructive criticism as an essential component of education; presenting work formally; and what to do afterwards. Attendees participate in short drawing exercises (no talent required). Brian & GJ teach game design for Bloomfield College, Montclair Art Museum, and the International Game Developers Association. Brian has a degree in Fine Arts & Art History from Amherst College, and GJ has a degree in Fine Arts from New Jersey City University.
Over my career as an educator I have explored multiple ways to gain attention and motivate students to excel in their academics. The latest iteration of this is a game based "gamification" of the educational experience. The XP system represents a structure that can be laid into any content or course and allows students to engage in the process of education through meeting criteria and earning perks, titles, and reputation with their peers. The current system engages in two primary aspects of student success, doing work and showing up to class. Since implementation, student attendance of courses using the system has run at 95% consistently. The second part is motivating students to complete work on time. These two activities earn XP points, a currency separate from grades that students can use to buy perks within the classroom. My vision for a session like this would be part discussion of the topic and part implementation with a short brainstorming sessions and application of the idea to different classroom setting with audience participation in the activity. There is a generation of students entering college that have grown up playing games. Game systems are integrated into their through patterns and practices. Students use this knowledge to game the course, the grading scales, and different aspects of their education. Instead of fighting these tendencies why not embrace them and gamify your class. This session explores just such a system, created to embrace the core competencies of gaming (competition, recognition, achievement) to create extrinsic motivation to complete course work and engage in the educational process.

The core of this session is based on three elements: (1) Project Greenlight Event; (2) Game Job Fair; and (3) Curriculum integration of project work. The Project Greenlight event is an event that takes place at the end of every term where teams and individuals pitch in progress game projects to the game faculty of the university. These projects are then debated, judged, and green lit to be integrated into the game production classes in the following term, providing the students with a full development team, meeting times, scrum framework, and institution and faculty support of the project. A second phase of this is a game job fair that allows students to setup booths and recruit help for their game projects that are not ready for greenlight status and build their own team to move toward that goal. There are also organized Project Greenlight game jams to help the teams build towards greenlight submission. The third and final piece is how the production pipeline courses integrate into the curriculum. This includes the production classes at two levels building an internal mentorship program between upper level and lower level students. It also includes collaboration with instructors from other classes to provide additional resources to the production pipeline. The introduction to game art course, game testing course, etc. contribute toward the project although they are not directly part of the production team. This links these students to the project and production pipeline activities. The goal of this talk will be to provide the perspectives of the team involved in both the creation of this system as well as the faculty who participate in it. The three main perspectives will be what it took to get it setup and running, what happened in the actual production courses, and what the students in the tangent/support classes get out of the experience. This session would also allow for a robust question and answer period with the panel.
GAME DESIGN: PROCESS VS PRODUCT

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This presentation will explore the use of game design as a process to help students acquire course content. While many courses feature instructor designed games or emphasize game design principles to produce a finished product, this presentation will feature the use of games as the vehicle for content acquisition. While leading students through the game design process, this project’s real intention is to help students to research, evaluate, collect and organize factual information. By formulating these tasks within the framework of a group game project, students become more engaged in the course and retain the content more so than simple memorization.

Note: This presentation will be presented in American Sign Language.

COLLABORATIVE LEARNING: WRITING AND PROGRAMMING VIDEO GAME NARRATIVES

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In this presentation, we will describe an innovative approach for teaching writing and computer programming in a first-year learning community that links two courses in Computer Systems (an introductory course to problem solving and computer programming, CS1, and an introduction to the field of computer systems, CS0) and English Composition. The theme of the learning community is the development of narratives (schematic structuring of temporal actions or a plot, for instance, the hero’s journey structure) and their implementation as a video game prototype. In the English composition class, students write original video game narratives in groups; in their CS1 computer programming class, students implement these stories using Alice, a computer programming environment that supports the creation of three-dimensional animations; and, in the CS0 survey course, students explore architectural and hardware issues to describe a possible game delivery platform. The concepts and skills introduced in the computer courses are contextualized by a problem (game design) that is relevant to students and connected to concepts and skills developed in the writing course. The common student assignment across the three courses in this learning community is a design document which contains a summary of the game, its rules of play, and the design process, including play testing their computer programs. We will explain how the three courses supported the completion of the design document sections: analysis (video game narrative, target audience, review of competing games and delivery platforms), design (player characteristics, game mechanics, challenge, and description of the media platform), and project description (video game prototype, review of relevant literature, pseudo code, flowchart, concept map and storyboards). We will also present, as a case study, the design process of the narrative-driven role-playing game Meina of Alnel to examine how playing role-playing games and participating in this learning community has shaped and transformed the creation of this narrative-driven game.

PLAY, DESIGN, EXPERIENCE: CIVIC EDUCATION IN A GAME-MAKING COMMUNITY

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In this presentation, I argue that game-making communities can function as a form of forum for civic education. The civic value of video games has been mostly explored from the perspective of
the social content of games. Instead, I wish to offer a constructionist approach – perceiving the collaborative process of game design as an experiential site for civic education.

I believe that we need to broaden the scope of civic education beyond explicitly designed lessons in civics, and examine educational contexts as civic communities in which children do not learn about civics, but rather experience it. Educational communities should be organized in a manner that will offer students meaningful ‘micro-civic’ education – attempting to cultivate the skills, disposition and capabilities characteristic of citizens in a flourishing democracy: active participants in their community, guided by pro-social virtues, which act politically toward public goods.

Centered on designing games relevant to students’ interests and studies, game-making communities offer a meaningful and concrete context for collaborative work. In order to promote micro-civic education, the design process should be structured as a student led communal enterprise, bringing together students of different levels of mastery to work together on a shared project. This provides an educational setting in which students can experience first-hand the challenges characteristic of civic work. Yet, ever since Dewey designated the educational community as a cornerstone of his educational thought, educators have been struggling to create meaningful contexts for such communities. Today, new technologies expand the spectrum of possibilities towards materializing this vision. A game-making community has three main advantages as a space for micro-civic education in relation to past efforts. First, the ability to expand the educational community beyond the schoolroom and into the virtual realm increases the avenues and modes of cooperation, and offers students a ‘real audience’. While the immediate community simulates the challenges of working in a heterogeneous context towards public goods, the virtual community allows students’ work to have a larger effect on their civic identity and undermines the tendency to view school projects as ephemeral and detached from other aspects of students’ lives. Second, online communities foster a new model of teaching and learning: naturally occurring, collective and reciprocal. Learning is no longer an individual pursuit, but rather a product of the interaction between community members; blurring the teacher/learner dichotomy and offering a hybrid model of apprenticeship and enculturation. This does not only increase the effectiveness of learning, but also prepares students to novel forms of civic participation, offered by the development of social media. Finally, the process of game design can function like a ‘moral lab’, exposing designers to dilemmas underlying the game mechanics, such as: Do games require conflict to be entertaining? How can cooperation be promoted in the game? What motivates participants: the joy of playing or the achievement of goals? These dilemmas offer an opportunity for reflection regarding fundamental social issues. Most importantly, reflection is not an added layer but rather intrinsic to the process of making a well-designed game.

THE NEUROPHYSIOLOGY OF LEARNING AND MEMORY
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A review of common game-based learning (GBL) principles will be reviewed. Each GBL principle will be explained from the vantage point of the Learning Sciences, which include current developments in psychology, cognitive neuroscience, and education. It will be argued that, to understand how games work, they must be studied independently of other disciplines. We must then develop operational definitions that map to other disciplines, particularly the Learning Sciences. If we do not align GBL with the Learning Sciences, GBL will be a short-lived endeavor. A scientific approach will be advocated where: (1) each game is treated as an experiment; (2) our experiments need to be grounded in theory; (3) falsifiable experiments need to be conducted to refine theory; and (4) design-based experiments need to be conducted to determine whether initial results generalize to the classroom.
GAME DESIGN AS CLASSROOM LABORATORY

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The Transformative Games Initiative is designed to serve both students and faculty in inquiry-based learning. Students are provided with opportunities for Game-Based Learning (GBL). Students also learn by engaging in the process of GBL design. Instructors are also provided with GBL tools for the classroom. And research on GBL is facilitated. The goals of this talk are to: (1) learn the rationale for infusing research, creative scholarship, and research-like practices into the classroom; (2) learn about national models for undergraduate research and discuss best practices; and (3) discuss how GBL and UR research can be implemented in every classroom starting in the freshmen year. Undergraduate research and creative scholarship will be defined, and the origins and characteristics of these activities will be explained. National and discipline-specific examples of best practices in undergraduate research will be combined with best practices in game-based pedagogy. Several methods of assessment will also be discussed.

CLASSIC, WHAT?

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Classic, what? is a game that creates a platform for critical thinking and fosters conversation about what it means for a word to be “classic.” This game not only expands one’s understanding of the word “classic” but also deepens one’s understanding of it within the contexts that it is used. Taking a moment to focus in on the word “classic,” traditional, enduring, authentic, authoritative and typical are some words that Webster dictionary uses to define the word “classic” to say that a subject is “classic” is to say that a subject has authority. This means that this “classic” something has been passed down, but more than that it has the sustainability to be passed down. If something is substantial enough to be passed down, then it holds a sort of authority over subjects that do not hold the same sustainability. By comprehending the sustaining characteristics that determines something as “classic” we broaden our understanding of what gives something authority. Keeping this in consideration, one game of Classic, what? has four rounds with a number of rotations within each round. The number of rotations within each round and the pace of the rounds are decided at the start of each game by the players of the game. In round one, players are asked to record an inanimate object that is “classic.” Recording a subject for this game can happen in the form of taking a photograph of the chosen subject, describing it with words or drawing it. Once each player has captured their inanimate object they are to present it to the other players of the game, argue why they think their subject is “classic,” which should be followed by a discussion with the other players. The format of capturing a subject, recording it, defending it, and then leaving it open for discussion is the same format for playing rounds two, three and four. In round two, however, the players are to record, argue, and defend a “classic” landscape. In round three, players are to record, argue, and defend a “classic” situation and in round four, players are to record, argue, and defend a “classic” gesture. What differentiates the last round, round four, from previous rounds is when the player presents his or her “classic” gesture they have to physically act out the gesture. In the process of doing so, players transition from being a player who sits and thinks to a player who moves and performs in addition to thinking.
LOGICQUEST: FIGHTING RACIAL AND GENDER BIAS WHILE SUPPORTING A LOGIC 101 COURSE
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LogicQuest is a puzzle game prototype designed to fight racial and gender bias while supporting Logic 101, an undergraduate Introduction to Logic course taught at Smith College in Northampton, MA. Through a grant by the Mellon Foundation and Five College Inc, a team of six part-time developers created a web-based game during the summer of 2014. The game is available for students to play during the Logic 101 course taught in Spring 2015, though students are not required to play the game. The design goals for LogicQuest include supporting the course material and fighting racial and gender bias. Though the goals of the project are large, the scope of the actual prototype is limited by time and resources. The efficacy is unknown as of the time of this writing, though we hope to have more data to share in the future. For this presentation, we describe in more detail the design goals, the development process, and the result of a summer of work from a team of six part-time developers. The current version of the game prototype is available here: http://gibson.hampshire.edu/~logic/quest

THE PHILOSOPHY CONVERSATION GAME
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The Philosophy Conversation Game is a game that facilitates a philosophical conversation while making explicit and interactive conversational structure and methodology. The goal of the game is to generate an interesting and lively dialogue in a way that affords an analysis of the method of conversation while it is occurring. The game involves 2 players (conversationists) who hold a conversation while a 3rd player (the conversation guide) visually diagrams the conversation, invokes rules and structures for the philosophical dialogue, and acts as a conversation therapist who helps the conversation stay balanced, move in interesting directions and advance deeper into various subject matters. Once the game gets going, the conversationists use game pieces to move around their visually diagrammed conversation and roll dice to determine rules that govern the way they must speak about the conversation space they land on. The game gathers speed and complexity as philosopher cards are introduced. Players pick their favorite philosopher as an avatar which gives them special dialogical super powers. For example: one of the Foucault cards reads: “Radically alter the power dynamics of this game for 2 minutes.” The game ends in a performative, written or spoken ending which attempts to give coherence to the overall discussion. For my 30-minute interactive presentation I will 1) begin by giving a philosophical justification for the game 2) explain the game dynamics and game play 3) give a lengthy interactive example for all participants to engage in.

BUFFALO
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Buffalo The Name Dropping Game is a party card game of quick wits and zany combinations that has been shown to reduce players' prejudices. It was developed as part of the National Science Foundation (NSF) funded project called "Transforming Science, Technology, Engineering, and Math (STEM) For Women and Girls: Reworking Stereotypes & Bias." Developed by Tiltfactor, Dartmouth
METADATA GAMES
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Libraries and museums across the world have millions of digital media artifacts, such as audio, video, and images that have no tags. Without tags (also known as metadata) describing their content, these artifacts are unsearchable and virtually unusable. Unfortunately, metadata is time consuming and expensive to generate, and many institutions can't afford to tag their collections. The Metadata Games project is a free and open source suite of crowdsourcing games built to collect metadata with the public’s help. Playing the games sends tags back to the institutions from which the images are drawn, allowing them to be more accessible to everyone: to the institutions, to researchers, and to the public. Play Metadata Games, save digital media artifacts from oblivion. Developed by Tiltfactor, Dartmouth College’s game design and research lab, Metadata Games was made and researched by in collaboration between faculty and undergraduates.

DESIGNING GAMES TO REDUCE STEREOTYPES AND BIASES: A PSYCHOLOGICAL APPROACH
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Our research team at Dartmouth College has designed and studied a set of games aimed at combating stereotypes against underrepresented students in science, technology, engineering, and mathematics (STEM). The design of these games draws on psychological theories and research, in particular, foundational work on stereotype threat (the fear of confirming a stereotype about one’s group) and implicit bias (unconscious negative evaluations of a particular group or domain). I will share insights about creating immersive, engaging games that successfully embody psychological principles and processes, and present a sampling of the methods and results from our controlled experimental studies. To illustrate our approach, I will focus on a pair of card games that take distinct approaches to targeting stereotypes. The first, Awkward Moment, poses embarrassing or stressful academic and social scenarios, to which players must select appropriate reactions. Many of the game’s “moments” put players in the perspective of being a witness to bias – or being a target themselves. In the second game, Buffalo, players simultaneously flip cards from two decks, one containing cards listing adjectives (e.g., words describing race, nationality, physicality, and ideology), and the other containing cards listing nouns (e.g., professions, roles, and social groups). Players race to collect the cards by identifying a real-life or fictional person whose identity satisfies the revealed noun/adjective combination. This game aims to activate a plethora of cross-cutting identities, some of which may fit with prior expectations (e.g., a “male scientist”), whereas others defy such expectations (e.g., a “female scientist”). These games aim to counteract stereotypes and biases in STEM by incorporating psychological strategies that prior work has shown to yield such beneficial outcomes as: reducing explicit stereotypical beliefs and/or implicit stereotypical associations, enlightening individuals about the impact of stereotypes on their targets; and equipping members of stereotyped groups with psychological defenses against bias. Our empirical studies have shown that: (1) Awkward Moment significantly increased players’ association between “female” and “scientist” and inspired greater assertiveness in response to hypothetical occurrences of bias; (2) Buffalo significantly increased participants’ perceptions of the diversity of their self-identified social ingroups and decreased category-based social judgments; and (3) framing the
games explicitly as ones dealing with social stereotypes (versus framing the games as ones dealing with social situations or knowledge) reduced players’ enjoyment and limited the games’ effectiveness as tools to reduce bias.

**DESIGNING GAMES TO REDUCE STEREOTYPES AND BIASES: A PSYCHOLOGICAL APPROACH**

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In recent years, two emerging trends in the domain of crowdsourcing have been their increasing adoption by cultural heritage institutions (including libraries and museums) to gather valuable new information about their digital collections, and the growing use of games as a powerful crowdsourcing mechanism. Standing at the intersection of these two trends is the Metadata Games project (http://www.metadatagames.org), which aims to harness the power of play and the allure of online games to collect metadata – descriptive tags that capture the content and meaning of digital media artifacts and directly affect the accessibility of those artifacts. In this presentation, I will provide an overview of the open source, ‘free to use and install’ project, including demonstrations of the current palette of games in the Metadata Games suite as well as details of their customizability and complementarity as metadata gathering tools. In addition, I will discuss the new national crowdsourcing initiative founded at crowdconsortium.org. Finally, I will share challenges of designing and deploying effective crowdsourcing games, including issues related to attracting and sustaining higher user engagement and motivation, verifying the quality of user input, and integrating user-provided data into institutions’ systems and workflows.

**A “WALKTHROUGH” MEMORY LANE: A MEDIA STUDY/SEMIOTIC READING OF GAMEPLAY EXPERIENCE AND WORKING MEMORY IN VIDEO GAME WALKTHROUGHS**

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Media theorists, such as Bernard Stiegler, address the changing aspects of memory in our mnemotechnological milieu. During the inaugural Cuny Games Fest, I examined ‘replay’ and the correlation between repetition in remembrance (anamnesis) and the recorded data in video game ‘save files’ (hypnomnesis). Now I engage the process of working memory in gameplay, which psychology examines in the interplay between “online” and “offline” memory. My talk will focus on the format and language of video game walkthrough guides, particularly those written by actual players. A player’s recollection—analyzed from walkthroughs as textual narratives—recalls, by and large, experience data fundamentally different from the information recorded in save files. A guide-writer utilizes long-term memories and narrates game procedures in imperatives which conflate the game character with the walkthrough reading audience. Typically commanding an understood (“you”) player-character to reenact the ideal performance, walkthroughs are composites based off of multiple ‘replays’, either by one player-guide or several. Walkthroughs narrate the memorable interaction between game-world possibilities or logistics (‘able’/’can’) with play requirements or needs (‘do’/’must’): you—player/character—can perform X in order to do or complete Y. Game save-files, conversely, record the minutiae of completion, collection, and ‘check-point’ unlocks or status (of characters, bags, trophies, etc.). Perhaps our technology mirrors the way humans remember—encoding, recall/retrieval—however, what we remember is markedly different. The play-experience data encoded in a player’s long term memory is the effaced processes of ‘temporary’ short-term
game save data, overwritten while play continues. Player memory, as captured in walkthroughs, may help define our understanding of gameplay experience.

LAUGHTER, VETOES, AND SOLID GRAPEFRUIT: INSIGHTS INTO ENGLISH LEARNER (EL) GAME DESIGN WITH WORD CLUSTERS

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Word Clusters is an educational word game that seeks to help English learners (EL) practice the language and improve their English literacy skills. The game is aimed at the intermediate English proficiency level and is a fun and engaging way to learn English vocabulary, parts of speech, and discussion and argumentation skills in English. After studying and analyzing existing word games, we designed Word Clusters as a card game with a potential board game extension. This presentation highlights the potential for the card game to support English Language students and is grounded on existing research that games are beneficial for learning and language acquisition. It employs a multimodal approach and pushes students to use vocabulary words through a context-specific process. Throughout our presentation, we will provide insights into our design process and the theory supporting it. Our five-member team is comprised of English learners (EL) and/or those who have worked with English learners in instructional settings. Our wide-ranging experience has given us much insight into the type of environment which works best when designing games for EL students. Supported by game theory, these conditions include: (1) Low-risk setting: A relatively stress-free learning environment is inviting; this encourages more game play, which will help players develop English skills and the confidence to use them in their daily lives outside of the game (Gee, 2005). (2) Zone of proximal development: Word Clusters works best when a range of intermediate English learners play together; those who have just a bit better command of English are encouraged to support and explain to those who have less. This dynamic can create context-appropriate scaffolding as English is being learned (Vygotsky, 1978). (3) Simulation: Outside the game, players must converse in English and defend and explain their word choices. Word Clusters has been designed to offer this important real-life scenario (Costikyan, 1994). (4) Usage events: In addition, Mischler describes the importance of usage events (2013), which feature throughout Word Clusters’ design; he proposes that “language use promotes language learning because each usage event adds to and revises the learner’s knowledge” (2013, p. 3). (5) Flow: If played for continual rounds, players could enter a “flow” state as they practice English (Csikszentmihalyi, 1990). Keeping this in mind, the Word Clusters team has had continual conversations and redesigns in order to balance game tension, needed to build energy and momentum in the gameplay, without too much stress on cognitive load (Mayer & Moreno, 2003). Lastly, we will present some of the design issues encountered, some resolved and some ongoing, as we had Word Clusters playtested by intermediate EL students. In doing so, we will share data collected from playtest sessions and solutions/next steps for subsequent iterations of Word Clusters. Since Word Clusters is a work in progress, we welcome questions and feedback from audience members as we further revise game mechanics, dynamics, and aesthetics.

THE LEGEND OF ZELDA: HOW LINK HELPS COLLEGE STUDENTS OBTAIN WRITING AND LIFE SKILLS

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When it comes to writing and life skills, Link wouldn’t necessarily be the first coach that anyone would think of; after all, who wants to cut grass for a handful of rupees for the rest of their lives? If
you’re looking at Link as a badass swordsman who’s always able to defeat the bad guys and save the princess, then yeah, sign me up for that job! But unfortunately, that particular job title wasn’t in the classifieds last I checked, and it certainly wasn’t on the list of majors that I looked at as an undergraduate freshman. So how could Link possibly help college students with skills aside from being a procrastination enabler? Well, there are four distinct ways in which Legend of Zelda games can be helpful: critical thinking, decision making, organization, and story control/flow. Another Annoying Temple Puzzle? – Puzzles are perfect for fostering critical thinking skills. Should I Run? – When a random enemy pops up, you have to decide whether or not you have enough health and supplies to take them on. Where Should I Go First? – When there are multiple things to do in multiple places, you’ll need to figure out in what order you’re going to get all of it done. What Should Link Do Next? – It’s up to you to decide where to go and what to do next, giving you control of the story as well as making you think about what would make sense to the overall flow.

FROM ANALYSIS TO GAME DESIGN IN THE ENGLISH CLASSROOM
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Much has been published about the way that games teach and improve literacy (Gee, Selfe and Hawisher) and their role in the composition classroom (Moberly, Colby and Colby). However, just as Diana George in her classic article “From Analysis to Design” argues that we must teach visual literacy not just by having students analyze visual texts but by asking students to engage in visual argumentation, I argue that it is valuable to move beyond playing games in the classroom to designing games. In this presentation, I share my experiences adding a game design unit to a senior seminar for English majors called “Narrative, Gaming, and Literacy.” My students collaboratively develop analog games through a process that involves invention, sketching, creation, play-testing, and revision. This process is valuable to all areas of English studies. Analog board game design teaches creative writing skills in terms of developing the idea and materials for the game. Rulebooks are excellent experience in technical writing. Finally, teaching a game to others is a valuable skill for English Education majors. This presentation will outline the class project and its value for English Studies. In addition, I will report on the results of a survey of students from the course. Finally, I will lead the audience brainstorming ways to incorporate game design in other college courses.

WHY EVERY GAME DESIGNER SHOULD KNOW HOW TO EXPLAIN A BOARD GAME
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Teaching games is a useful skill. Not only for getting players to start playing more quickly, but also for a designer to see problematic mechanics earlier in the design process. Sig Gunnarsson a Game Designer with 6 years experience in teaching people how to play board games, will teach you how effectively teach games and apply it to your design process.
DO ACADEMIC FAT POINTS MOTIVATE STUDENTS?
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Do Fat Points Influence Perceived Difficulty and Fairness of a College Course? Classical video games, like their predecessors in pinball games, often used excessive (fat) points to maintain a player’s motivation. For example, the website nintendolife reported in 2012 that the highest tetris score of 999,999 was achieved by New York gamer Matthew Buco at Level 26, a faster pace than had ever before been achieved. The first perfect score in pacman (3,333,360 points) was achieved by Billy Mitchell of South Florida. However, when the website metacritic.com used numbers to compare different games, their critique used the more familiar 0-100 rating point system. The three studies reported here focused on student perceptions of the difficulty and fairness of a course based on the point totals of their grading scheme. The first study was a quasi-focus group based on a class interview and written responses of mathematics students. The second study used a rating scale with random assignment to possible point totals of 1, 10, 100, and 1000. The third study used the same rating scale with random assignment to possible point totals unrelated to rounded numbers. In all conditions, the final grades of A, B, C, D, and F were all based on percentages of 90, 80, 70, and 60 percent. We discuss the results in terms of familiarity, social comparisons, and playfulness.

GAMING THE HUMANITIES: REACTING TO THE PAST & ROLE-PLAYING IN THE COLLEGE CLASSROOM
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Reacting to the Past (RTTP) is a historical role-playing pedagogy developed at Barnard College in which students utilize primary sources and make arguments to pursue victory objectives. As professors in the CUNY system and the larger NY area, we have used RTTP in history, composition, public speaking, and liberal arts classes. For this demonstration, we will lead an abbreviated version of the Threshold of Democracy: Athens in 403 BC game by Mark Carnes and Josiah Ober. After a brief presentation placing us in the historical moment, participants will engage in structured role-playing to decide the fate and governance of Athens after the Peloponnesian War. Following the game we will debrief participants on classroom strategies and share our personal experiences deploying this pedagogy in a variety of disciplinary settings.

HUMANIST VIRTUALIZATION: SECOND LIFE AS THE PLATFORM FOR ONLINE LEARNING
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Guttman Community College, CUNY is entering its third year as an academic institution and remains committed to upending and reformulating the traditional community college experience. This submission to the 2nd Annual CUNY Games Conference will propose a 30-minute interactive presentation that will highlight the utility of Second Life as the online component for one of Guttman’s first blended courses. This past year, the college began to examine possible practices for implementing hybrid-online courses that would properly integrate with the college’s model of providing sophisticated high-impact and experiential courses for its students. The presenter
developed an iteration of Liberal Arts & Sciences 103: Foundations in the Humanities where the chosen online platform is the multi-user virtual environment, Second Life. The course is designed to immerse students in the MUVE through a set of guided experiential activities that intersect with a range of philosophical and ideological frameworks. As an introduction to humanist thought, each week gives students the opportunity to explore the worlds of Second Life, merging the virtual and the textual. The instructor of the course designed a guidebook for his students based around a preliminary ethnographic research project that was conducted the year prior. This presentation will illustrate the elements of the guidebook through a brief overview of the student experience. In addition, the presentation will focus on an interactive demonstration of one of the experiential activities and guide participants through the thinking and action-based learning that will highlight the vitality of the course. Participants will be encouraged to voice their positions regarding the relationship between the section of text that will be provided, the questions posed by the presenter, and the experience of traveling through the MUVE. The session will conclude with a brief response period for participants to give feedback on the assignment and the experience.

TACKLING THE HARD LESSONS WITH LIVE ACTION ROLEPLAYING GAMES

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Classes in higher education are often tasked with exploring sensitive subject matter, such as issues of social justice, theological discussion, political situations and philosophical arguments. These concepts pose difficulties for educators as they struggle to not only represent these complicated issues well, but to get students to engage, internalize and reflect on the subject matter. Games have been highlighted as one way to present these complex narratives in an interactive fashion, and many formats for such gamification have been presented. Yet while games can introduce content to a student, the question of how to get students to internalize and truly reflect on the content presented remains. Live action roleplaying games utilize little or no technology to create immersive, interactive, performance-based play that can be both engaging and informative. Through interpersonal interaction and improvisational acting, students are able to take on the roles of people within the learning scenario and play out the results in real time. That in-person experience creates an emotional bridge from the purely theoretical thought processes of more difficult lesson work and engages students in active empathy with the subject matter at hand. These games, often called edulrps for short, can be designed for any age group to help the students, even for a moment, see through the eyes of another and connect that experience to internal reflection and internalization.

Rather than learning through a medium (book, video, ect.) or even a lecture which keeps the material abstract, the students must inhabit lessons that pose complicated dilemmas that make them consider not only the ideas presented, but what they think and feel about the subject. It is this process of creating empathy and reflection that this talk will discuss and unpack. This use of live action roleplaying games in classrooms has been used across the United States and the world. I will provide examples from both education institutions that have tackled difficult subject material, as well as independent groups who are doing such work on their own. For example, universities like Barnard College have created programs like Reacting to the Past, in which students inhabit the roles of figures in historical texts so they might experience those events in performance and learn through the experience. Programs like the non-profit Seekers Unlimited have brought live action learning to classrooms for children in grade school, while such games have been created as frameworks for crisis management and issue exploration in government, the medical field, and aid organizations the world-over. Finally, I will explore how the use of live action games can break the technology barrier that many schools face and show how students can be reached without computer interaction, but for the cost of a little acting and some papers run off a printer. In this way, live action games are not only helpful for learning and engaging serious content, but cost-effective for classrooms intent on providing the best for their students.
USING GAME ELEMENTS FOR ONLINE COURSE DESIGN

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What if you were to design your online course using common game mechanics and elements? The course wouldn’t be a game. It would still be a course. However, it could potentially better motivate and retain learners. This presentation looks at how experience points, feedback loops, and levels can be substituted for more common course design elements. It gives some examples from courses across various disciplines as to how these can help learners succeed.

DEMOS: EDUCATIONAL GAMES FOR INFORMATION LITERACY CLASS

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I am an Assistant Professor and teaching librarian both at LaGuardia Community College and at Graduate School of Library and Information Studies, Queens College, CUNY. The subject of my academic research is the use of educational games for Information Literacy teaching. I teach one-shot Library Instruction classes and credit courses on Internet Research Strategies. When teaching I always try to use hands-on activities that engage students learning and motivation. I would like to propose demos of two educational games: First game was created together with other librarians during the workshop which was a part of the CUNY Library Information Literacy Advisory Committee’s (LILAC) spring program. The game is called “Citation needed.” I played it in my classes; it will take 10 minutes to play. This game teaches about MLA citations elements. No technology needed to demonstrate and play the game. There is an online discussion about this game at the CUNY Games Network at https://games.commons.gc.cuny.edu/2014/09/01/citation-gaming/#comment-1423. The second game I created in order to teach students how to construct a problem statement for a research paper, how to create search terms and come up with a hypothesis. The game is called “Create a question for research” and it has been played by my students during the last three semesters. The demo will include a handout with game description and learning goals and 10 minutes of actual play time. This game could be played using PC’s, or smartphones connected to the Internet. Or it can be played using paper and pencil. Both games’ demos could fit during the intersessions.

USING INFORMATION LITERACY GAMES TO PROMOTE METACOGNITIVE LEARNING

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As an Assistant Professor and teaching librarian at Graduate School of Library Studies and at LaGuardia Community College I had the opportunity to examine the influence of academic games on the students’ achievements in a variety of classes. This is to propose a presentation of an interactive low-tech academic game that I created while teaching Library one-credit course Internet Research Strategies. The game is called “Create a question for research.” It has been played by our students during the last three semesters. The learning goal of the game is to identify a research topic, to construct a problem statement, to create search terms, and share this information in digital environment. To play the game we divide the classroom by workgroups and provide them with the
detailed description of the game rules. Each workgroup has 15 minutes to create 5-10 research questions (followed by 2-4 keywords) focused on any issue/aspect of the proposed general topic. The participants may consult electronic reference resources in order to acquire background information on the proposed general topic and to get inspiration for the research questions. The research questions created by each team should be displayed using Poll Everywhere Classroom Response System or Blackboard. The most important part of the game consists of the class discussion of the research questions created by each team. The team that submitted the most number of research questions (with keywords) related to the general topic is the winner. My presentation will include: description of the game rules and activity; learning goals, objectives and outcomes; core competencies addressed. I will outline how we played this game in different classrooms and will show the slides with real game results. A formal anonymous survey of the student’s opinions was conducted during Summer 2014 semester. The results of the survey will be also presented, as well as students observations.

INVESTING IN YOUR STUDENT’S FUTURE; AN INTERACTIVE LOOK INTO THE PEDAGOGY AND LEARNING OUTCOMES RELATED TO INVESTING AND COMPETING IN THE STOCK MARKET GAME

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As a member of this panel I will outline a new and innovative method of engaging accounting and business students of experiencing the world of accounting and finance. Educators can aid the students in conveying a “real world” learning experience through the use of the stock market game simulation. Excitement is the phrase, which comes to mind when a student realizes that they have been given a mock stock trading account with a $100,000 beginning balance. The game simulation, which we use, is actually linked to live data from three separate markets in order to make the portfolio management as realistic as possible. Students directly use classroom knowledge to aid them with investing. An accountant must be able to read and understand corporate financial reports, balance sheets, profit and loss statements in the light of current news and other economic factors to make investment decisions. This innovative approach allows them to easily expand their knowledge. Students, through the game have actually come up to me and explained how the game has brought the theoretical concepts taught in class to life. Therefore, as I intend to show, this method of learning is both important and exciting.

ANOTHER WORLD IS POSSIBLE: SERIOUS GAMES, SYSTEMS THINKING, AND SOCIAL CHANGE

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Imagine a future with no pollution. Imagine a future with no war. Imagine a future where we all have a voice. Imagine YOUR future. In a game design classroom, engagement is one of the lesser concerns. We can turn our attention to another question: Is it ethical to create games where we promote violence and stereotypes? Through the design of games, students are introduced to systems thinking- and how everything around us is interrelated. Through play, we are able to suspend reality temporarily, and create new possibilities for the future. I have brought a long-term interest in combining social progress and interactivity to a number of games and interactive classes taught at CUNY. We'll discuss the projects and process that will create citizens who are active in the design of their world. Examples will include a game to protect your house during a natural disaster; a game where nanotechnology is used to gain strength; and a game to draw attention to gun laws in the US.
REFLECTIONS ON THE GAMIFICATION OF A SEMINAR-STYLE PSYCHOLOGY COURSE

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In his book The Multiplayer Classroom, Sheldon (2011) describes an approach he has developed for applying gamification techniques to course content and grading. In the Spring 2014 semester, I applied these and other techniques in the development of a writing-intensive seminar-style (21 student) psychology course on “The Psychology of Gaming.” In this presentation, I will outline the various aspects of the course which employed game-like features - such as experience points and ‘leveling up’, dice rolling, leaderboards – and the potential benefits I hoped the students would realize as a result of their inclusion. Then, I will share my reflections on what worked and what did not, based upon my own observations as well as qualitative feedback from students both during the class and during a finals-week ‘post-mortem’ discussion. I will conclude by sharing recommendations and practical considerations for instructors considering the inclusion of game-like features into their courses.

PRACTICE SPANISH: STUDY ABROAD

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Practice Spanish: Study Abroad provides you with real-world language practice, just like an actual study abroad trip, allowing you to explore the Spanish language in real-world cultural settings while having fun using your developing language skills to complete practical, day-to-day activities. You might be challenged to find your classes on campus, plan weekend excursions, buy souvenirs, interact with your fictional host family, and possibly seek medical attention to assist a fellow classmate. You will design and personalize your own avatar, and you will interact with other non-player characters like fellow classmates and your host family. Short pre-task vocabulary and grammar activities will prepare you to complete the challenges. In the multi-player setting you will have the opportunity to interact with your fellow classmates from within the game, providing you with the opportunity to speak Spanish with your real-world classmates from within the virtual setting. Your performance will be measured by your ability to successfully complete the tasks while also maximizing your avatar’s achievement across four key variables: money, time spent, well-being, and language mastery. You can play the game as often as you like- exploring different parts of the city and meeting new people along the way. Practice Spanish: Study Abroad will be accessible online through McGraw-Hill Connect or directly through www.mhpractice.com. Practice Spanish: Study Abroad will be available to students taking the Introductory Spanish course at participating institutions.

RESTAURANT ROCKSTAR: A MOBILE GAME THAT TEaches STUDENTS HOW TO READ NUTRITIONAL FACT LABELS

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BACKGROUND: Obesity has reached epidemic proportions in urban youth. Poverty is known to be the single most reliable predictor of obesity in the United States. Yet, food awareness is another
major covariate with obesity. Consequently, we designed a game to inform urban youth about the nutritional content of common food items. The game incorporated 100 randomly selected foods from the NDL/FNIC SR-25 Abridged Nutritional Facts database, which is composed of over 8000 food items and 53 macro- and micronutrients. It was predicted that students who played the game were more likely to score higher on a post-game assessment of nutrition than students who were merely told to memorize the content. METHODS: Participants were recruited from the York College Research Pool, which is composed mainly of 18-year-old freshmen. Half of the participants were randomly assigned to play the game, which offered feedback, a reward/punishment system, and competition. The remaining participants were given a text-based lesson on nutrition that included the same information as the experimental condition, but without game mechanics. In the game, subjects were asked to respond to challenges by preparing meals using the ingredients from the NDL/FNIC database. Challenges placed an emphasis on certain macronutrients to draw the students’ attention to the relationship between the food (e.g., “fish”) and the macronutrient (e.g., “protein”). Subjects participated in a post-experiment quiz, where they estimated five macronutrient values (lipids, cholesterol, sodium, carbohydrates, and protein) for 20 randomly selected foods from the database. RESULTS: Data from score sheets were compared to the actual values for macronutrients from the SR25 database. The absolute difference between the subject data and the correct value was computed and summed across all categories and subjects. 124 subjects participated in the experimental condition and 25 subjects participated in the control condition. The mean difference for the experimental group was 3951 (SD=5188) and the mean difference for the control group was 4699 (SD=2646). Nonparametric statistics revealed that the control group exhibited a larger error in the post-test than the experimental group, C2=64.68, p<0.05. DISCUSSION: Students who participated in the board game performed better on a post-treatment assessment of nutrition than students who only memorized nutrition fact cards. Pilot data from this game were used to inform the design of a digital game that was recently used to collect data from 100 freshmen at York College. To reach a national audience, a mobile version of the game was developed for iPad (Apple Computers, Cupertino, CA). Game assets were modified and several levels of increasing difficulty were created to encourage long-lasting engagement with the game and sustained practice with the content. We anticipate students who have experience with the game will perform better on post-game assessments of nutrition facts compared to students who are only offered a text-based version of content.

HOW AN INCUBATOR UNITED INDUSTRY & ACADEMY
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As educators, how can we best enable our students to establish successful careers? Our evolving industry necessitates a broader perspective on potential career paths and new approaches to skill-building. At the NYU Game Center we’ve attempted to address this challenge with the establishment of an incubator. The incubator bridges schoolwork with the realities of the marketplace in collaboration with 35 industry partners including Sony, Autodesk, and Kickstarter. Offering the perspectives of one student and the Incubator Director, this case study offers an honest evaluation of the first year of a novel industry/academy partnership, and details how this model could be adapted and improved. This talk assesses the results of a successful University-created, industry-backed incubator, shares a student’s perspective on transitioning her game design practice from an art school to a commercial context, and evaluates a curriculum designed to bridge the gap between school and professional life, establishing a potential model for other schools. Our goal is to share what we learned from establishing the pilot program of the Incubator. We will focus on how we collaborated with industry partners to create the program, discuss the concrete value this program provided to the students, and suggest how other schools could adopt a similar approach. Further, we will offer two complementary perspectives: one from the place of program
conceptualization and leadership, and one from the experience of a participant. We won't simply describe something great that happened to us, our goal is to use this example to surface questions that all educators face: What are effective ways of working with the industry, what skills should students be learning, and, through it all, how can we encourage students to continue to push boundaries outside the classroom?

PHARMA COLLEGE: HELPING NURSING STUDENTS SUCCEED IN PHARMACOLOGY USING AN INTERACTIVE VIDEO GAME
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The purpose of this study was to examine the impact of game-based learning within the context of a college pharmacology course. Pharmacology is a difficult course to master and suffers in terms of student engagement, student outcomes, and student satisfaction. Game-play provides immediate feedback, freedom to fail, and opportunities to problem-solve/learn in a safe environment. We have successfully created and tested a full-scale web-based pharmacology game with promising initial results.

BUT WHAT ABOUT THE LIBRARIAN?: GAME DESIGN STUDENTS GET A NEW PLAYER 2
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An academic librarian’s purpose is to be there for their patrons, whether it be in person or by helping provide access to resources. Like many students, those in game design are mostly unaware of how the library could help them. Based upon an information behavior study with 11 Interactive Design and Game Development undergraduates at SCAD Savannah, the information seeking behaviors of these students show that libraries and librarians could potentially have a lot to offer if they just work together. This presentation will discuss ways that librarians can create library content and space with these users in mind, including several collaborative opportunities such as a video game clip repository and professional example database.

DECODING THE DISCIPLINES WITH GAME-BASED LEARNING
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I gave this presentation at Georgia Southern University in 2012. It proposes that faculty are well-served if they use the Decoding the Disciplines methodology to integrate GBL into their practice. Dewey recommended learning games to educators in the early 20th century. Elementary- and secondary-school faculty members have long experimented with games and play in their classrooms. Within institutions of higher education, game-based learning is only recently capturing the faculty imagination. The 2011 Horizon Report states that the time-to-adoption for the emerging trend of game-based learning in higher education is three to five years. Yet, the majority of college educators lack expertise in game-based learning and game design. If professors will be on the move to adopt this attractive pedagogy, it is critical that we, as colleagues, reflect upon and forge optimal models for adoption that build upon well-respected Scholarship of Teaching and Learning. One such model is the Decoding the Disciplines methodology, which asks faculty to make disciplinary
ways of thinking explicitly manifest to learners. Let’s explore how to bring game play into concert with this well-known and effective methodology.

BASE JUMPING FROM THE IVORY TOWER: CONNECTING TO THE COMMUNITY THROUGH PARTICIPATORY GAME DESIGN

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What happens when students and faculty are taken out of the ivory tower and the safety of hypothetical target user groups and instead dropped into the reality of making games with the community? In community-based participatory game design, facilitators help those in the community who might be impacted by a game to be involved with the creation of the game. As part of the Because Play Matters game lab at the Syracuse University School of Information Studies, Dr. Scott Nicholson has been running the Game Designers’ Guild as a community group. While the group meets on a Friday night on campus and has students involved, the group is also open to the public, so creates an opportunity for students to engage with others in the Upstate New York community who are interested in making games. During each meeting, a community group is invited to present a need for a game. Libraries, museums, schools, national parks, and community leaders have come over the years with their ideas. The Game Designers’ Guild then brainstorms game design possibilities, and a smaller group of those interested in making the prototype or game-based event continues working with the organization. Updates are presented at each meeting, and then, when appropriate, the Guild assists the organization in running the event. This group connects students, faculty, local gamers, families, and community groups and has created a community of practice around games for good. Attendees of this presentation will learn about different projects completed by the Game Designers’ Guild and some of the challenges in facilitating a community-based game design group.

USING SHIGERU MIYAMOTO’S THE LEGEND OF ZELDA IN LITERATURE CLASS

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Focusing on Shigeru Miyamoto’s The Legend of Zelda series, my paper will show that RPG’s are ideal introductions to basic concepts of literature because they are informed by and extend numerous traditions, themes, and motifs that have been staples of literature for centuries. In The Legend of Zelda, a boy named Link, an orphan like many protagonists in literature, is asked to go on quests that save the world. There are not only external similarities between The Legend of Zelda and such classic fantasy adventure stories like Mopsa the Fairy and Peter Pan, but also thematic connections that make these video games feel more like literature than digital media. The Legend of Zelda is specifically a Romantic text. It is based on the long established Romantic premise that pins Nature against man-made mechanics, and which supports the Wordsworthian ideal of the child as “nature’s priest.” This same tradition is also connected to the representation of the great divide between world of childhood and adulthood, where the child is seen as wiser and superior is every way. Link’s ability to travel between worlds and through time especially continues in the long tradition of other travelers like Alice, Peter Pan, Mowgli, and the like, who become true cosmopolitans, able to thrive in worlds to which adults cannot enter. G. K. Chesterton writes in Tremendous Trifles: “fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.” Role Playing video games create these dragons, tell players how to beat them, and then they actually do! These games do not replace literature, they
add an empowering, realizing dimension to it that is irresistible because it is based in such rich tradition, and not because it breaks from it.

PRESERVING THE NON-INSTRUMENTALITY OF PLAY: SEEING THE EXCHANGE OF IDEAS AS ITSELF PLAY

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Using play in the classroom is at odds with the very nature of play, which may be understood in philosophical terms as inner-teleological, that is, containing its aim within itself (or, as Kant expressed it, “purposiveness without a purpose”). In this talk, I seek to treat the gap between the intrinsic value of play and the instrumentalization of play in education as a generative tension that may help to illuminate facets of both ludus and learning as they are. Rather than advocate for the elimination of games from educational space, I wish to take on the task of redirection, focusing our attention on the playfulness that characterizes humanities education at its best. That is, as a play theorist, I wish to offer a twofold recommendation that depends on differentiating “playfulness” from “play.” On the one hand, I maintain that we college instructors of the liberal arts would do well to allow, encourage, and support play experiences outside of the classroom and trust that these are creative, stimulating, and intellectually productive times. Our already overburdened and intellectually risk-averse students should not be required to play games inside the classroom. In a sense, their playtime should be protected and respected for what it is—voluntary, joyful, amusing, and free from authoritarian oversight and capitalistic quantification. On the other hand, I think it is vital to model the inherent playfulness of scholarship inside the classroom, demonstrating the liveliness of the interplay of minds and ideas. We scholars experience freedom, curiosity, amusement, puzzlement, resolve, and absorption—traits that mark play—in our intellectual lives. This playfulness should not be hidden in the way that we teach but gleamingly, and joyfully, on display.

ON-THE-CLOCK: SCHOOL SPIRIT, TEAMWORK, CAREER PREPARATION

Cesar Oyervides-Cisneros & Melissa Fernandez

CUNY Service Corps is a university program operating on eight campuses in all five boroughs. Service Corps is a hybrid program that allows students to serve the communities of New York City through placements at nonprofits, cultural institutions and government agencies. Students undergo a rigorous application process and must complete a 14-hour training program before beginning their placements. One of our core messages is that students are ambassadors of the University and their respective colleges. We enable Corps members to develop and embrace this identity through a series of experiential learning opportunities that comprise our 14-hour training program. One of the most critical components of the training program, setting the tone, takes place at the campus training launch. Created and piloted at our Queens College campus, the On-the-Clock game allows students to practice critical workplace skills such as communication, decision making, teamwork and time management. Students are given a specific project (create a logo, create a chant, or create a call and response) which must be completed despite various interruptions along the way that mimic “typical” workplace challenges such as change in leadership, synergistic rotation and time constraints. In addition, as a result of this game our students begin to form relationships with fellow Corps members at their campus and develop team spirit, school spirit and University pride. This activity was so successful at Queens College in year one of our program, all seven other campuses opted to implement this activity. To see the enthusiasm and school spirit which was the result of
this game, please view this short video of our University Kick-off event this past September: https://www.youtube.com/watch?v=UfRpyz8UDRE. In a 30-minute workshop, we will: (1) share an outline of the activity including rationale and strategy for creating experiential learning opportunities for students; (2) provide opportunities for participants to experience the game; (3) share best practices for student engagement; and (4) brainstorm application of strategies for participants’ programs.

MOBILE SCAVENGER HUNTS

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Connecting to learners means using tools of their world. Therefore, mobile devices, such as smartphones, must be considered in curriculum and instruction. Research shows that students are more motivated and engaged in the learning process when technology is integrated into instruction. This presentation will highlight free mobile scavenger hunt tools available to use in your classroom and will provide ideas on how to use them. Participants who attend this session will gain an increased knowledge in mobile scavenger development, learn about the limitations of various mobile scavenger hunt apps, and lastly, understand the advantages and disadvantages of using scavenger hunts in the classroom. Online access to the presentation as well as informational handouts on creating mobile scavenger hunts will be available to participants. Time will be available at the end of the session for participant questions.

MATHCHIEVEMENTS, XP AND REWARDS IN ONLINE HOMEWORK

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Online homework is one of the latest trends in math education. While it provides immediate feedback and allows students to persist in their attempts to answer problems correctly, students’ misconceptions of homework often cause them to lose heart and disengage. Gamification of online homework may be the key to unlocking student engagement. By providing short-term goals and by offering intermediate, flexible, and tangible rewards, our goal is to increase engagement, overall performance and retention. Short-term goals and rewards are targeted specifically at encouraging positive homework practices – for example: persistence, finishing early, and solving particularly difficult or illustrative problems. Rewards are flexible without requiring extra effort from instructors – ranging exempting students from a single problem, to extending the due date of a single assignment for 24 hours.

REAL-WORLD PROBLEM SOLVING THROUGH GAMING & A CURRICULUM TO SUPPORT THE ISSUE OF HUMAN TRAFFICKING

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Human Trafficking is a complex system characterized by a myriad of associations, assumptions and roles. Recognizing the immersive, transformational and educational powers of gaming that Gee and McGonigal assert, a cross-disciplinary team of graduate students from Teachers College at Columbia University, designed, Market, a board game, targeted to high-school, college and graduate school students, to stimulate meaningful learning around the commercial system of Human Trafficking,
forcing the player to see the “person behind the products”. Market is a card game that puts the player in the role of a “business executive” that must make “management” decisions about how to produce the most products, most cost-effectively and most profitably. The general components of a supply chain - the labor costs, materials, operations, manufacturing, product, and external market forces -- are based on real-world scenarios. However, behind every “management” card is the profile of a victim. The players realize through game play that they are complicit in perpetuating Human Trafficking. Through the game, we attempt to achieve the following social awareness and educational objectives: (1) Reveal and illustrate the network of industries, products and roles involved in human trafficking and how they are connected; (2) Understand and identify the coercive tactics of the traffickers, as well as solution-oriented practices that could possibly aid the victims; and (3) Generate emotional charge and empathy by illustrating how our consumption practices play a role in the perpetuation of slavery. While associating the system of Human Trafficking to the players’ own consumption habits through evocative imagery, flavor text and everyday consumer objects, we aim to promote higher order thinking associated with the real-world plight and to generate an empathetic call to action that could be made in service of the trafficked victims.

FINDING EDUCATIONAL COMPUTER GAMES

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People are playing over 3 billion hours of games each week. By the time students finish their schooling, they have typically spent 10,000 hours playing computer games. It is a good thing that instructors and trainers are using games, including computer games, more and more to support learning and instruction. A game has an environment in which the game play occurs, players who willingly play by the rules, goals to achieve, and usually immediate feedback. In bringing what works about games to learning situations, also called gamification, the environment is an interface on a computer or a classroom, the players are students, rules are defined by the instructor, and goals and feedback are made to support learning and learning objectives. This presentation will review some gamification efforts such as by IBM, Ford, T-Mobile, Xerox and a beginning algebra math class. Some benefits of computer games will be discussed included improving decision making, creativity, dexterity, and hand-eye coordination, attending to more items, acting faster when needed, and even learning and retaining algebra and other concepts. The presentation will show where to find educational computer games including publishers such as the Learning Company, websites such as www.CoolMath.com, retailers such as GameStop, and an online searchable database. We will do searches together or on your own device for some games at www.wingz2fly.com to support any instruction. This website was developed and maintained by students at St. Mary’s University in San Antonio, Texas. The University offers a graduate certificate in educational computer gaming.

CREATING COMPUTER GAME DEVELOPERS

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Computer games are being used for educational purposes, and the gamification of lessons and courses is becoming popular. Bringing game aspects to learning will require more people to develop games and think through what kinds of gaming principles and processes can be applied effectively to what kinds of learning. This presentation discusses and shows the activities and assignments for a computer game development class that others can use to teach computer game development. Well over 100 high school and college students have developed working games with this curriculum in a
six week summer program or a one semester course. Providing a PC with some tools (MS Paint and Office, for example) and game development software (such as GameMaker), students can learn how evaluate, design, and develop computer games. In this curriculum, the design process utilizes storyboarding. Students play games, evaluate games, present and demonstrate games, and write a game design with storyboards, a computer game, and a game manual. In the class and after playing and evaluating some computer games, students walk through the development of three games together with the instructor. The games consist of clicking on moving items, shooting moving objects, and moving through a multi-room maze-type game. From these three example games, students can easily make games with activities that include behaviors and actions for clicking on objects; moving an object; shooting; objects appearing and disappearing; managing points, lives, health and other scores; colliding objects; dragging objects; and going to other rooms. This presentation will show the actual lessons for these games and assignments that students complete such that the lessons and assignments could be used for your own classes. The time frame of the course can be anywhere from three to twelve weeks. Some of the student-made games will be shown and made available for playing. Learning is fun; let’s use games to keep it that way.

AKOUNT - LEARN ACCOUNTING WITHOUT RULES
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For over 350 years accounting education has relied on debit and credit structure to describe, explain and teach accounting. Even current attempts to digitize accounting education rely on digitizing the paper based models of teaching accounting (accounting textbooks). The online versions of accounting education that rely on quizzes, videos and some animation do not fundamentally rethink the conceptual foundations of accounting. In this sense, such “digital applications” have not exploited fully the possibilities of gamification to teach accounting. We intend to describe and explain a game format to teach introductory accounting. By rethinking the fundamentals we present accounting as a classificatory science. Accordingly our game is built on the exercise of sorting business transactions and placing them in the right accounting categories. We believe the basic structure of accounting is best learned by increasing the complexity of economic transactions and by demanding repeated practice. As a game, users are less likely to get bored by the monotony of repetition, which is essential to learning practical skills. Instead, because of the interactive and intuitive structure of the game and its layered hierarchy of challenges, users are more likely to remain motivated to attain a complete understanding of introductory accounting. We construct a narrative for a lemonade stand business. The user is presented with an increasingly complex range of business transactions that go from setting up the business to issuing an IPO and engaging in international expansion. By being enmeshed in a practical business setting the student learns accounting almost by accident. Instead of emphasizing the rules of accounting, attention is focused on correctly classifying business transactions. The understanding of debits and credits (rules of accounting) therefore emerge as a “side-effect”, as a by product of classification.

PLAYING THE GAME OF POLITICS: A GAME-BASED AMERICAN GOVERNMENT COURSE
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While the political process is exceedingly important in the lives of students, they often find it difficult to engage the material offered in the political science classroom in a meaningful way. Additionally, students fail to make the core connections between the theoretical concepts
introduced inside the classroom with how those theories actually work in the real world. The textbooks and other course materials I have used in the past fall short of providing students with a meaningful understanding of how our political system works. Politics IS a game – students should experience it as such. To address these pedagogical challenges I utilize a semester-long game called “Government in Action.” The game is a 3D, browser-based, multiplayer strategy game, which offers a new and innovative approach to civics education. As I continue to use the game in my courses, it is gradually replacing the textbook as the centerpiece of my course design. This session will be a live group game session in which I demonstrate the capacity for deeper learning facilitated by using this game in my courses. Bring your tablet or laptop to this session and come experience for yourself what it is like to be a student in my game-based American Government class at Georgia Perimeter College.

GAMING, GAMIFICATION, AND THE POLITICS OF HIGHER EDUCATION
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My paper is a critique of gamification, and the deployment of gaming in higher education. This work stems from my dissertation research, where I have studies the person-gaming interaction and its positionality within the many circuits of contemporary advanced capitalist society. I am interested in politicizing the discussion around gaming and education. Drawing from critical theory (Marcuse, Althusser, Stiegler) I introduce the language of technologies of the self, and technologies of attention cultivation into game studies. I argue that what is passing for refreshing injection of excitement and ready means of cultivating attention and focus are markers of processes tied more to the ideological needs of the contemporary consumer society in the metropoles; that, in fact, pedagogy requires returning to the social nature of what is now been reduced to attention cultivation.

ENCOURAGING GAME FRAMED STUDY SYSTEMS: GAME DESIGN AS A STUDY AID
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The Game-Framed Math & Science (G-FMS) initiative aims to increase community college students’ understanding of STEM-based subjects by re-framing math and science within game play and design. Traditional curriculum is augmented with subject specific game play to help students understand faculty-targeted areas of difficulty. The original curriculum also required students to develop their own games to teach other students highlighted concepts. This evolved into designing their own study aids, and resulted in significantly higher levels of student engagement. Session will involve an overview of the project, current assessment of effectiveness, assorted design examples, and an introduction to engaging students in rudimentary game design.
BOND RAIDERS – LEARNING FUNCTIONAL GROUP FORMATION IN ORGANIC CHEMISTRY THROUGH PLAY
Rees Shad,1 Dylan Shad,2 Rocio Rayo,1 Chris Aiken,1 Dielka Cueto,1 & Elijah Richmond3
1Hostos Community College, 2Parsons the New School for Design, & 3The Hostos Hive Cooperative
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Bond Raiders is a card game created for the Game-Framed Math & Science (G-FMS) Initiative, where players work to build ordered sets of cards that represent various atoms and bonds. The cards are used to simulate organic molecules, which help players rack up points to win the game. These sets are described on an accompanying Functional Group recipe card in order for players to recognize and learn possible set combinations and their resulting point system. Conflict arises as opponents raid each other’s hands in order to create bonds that will help them to win the game. More information at: http://oit.hostos.cuny.edu/gfms/

CAN’T S TO CANS: BUILDING STEM CONFIDENCE THROUGH DESIGN EMPOWERMENT
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The Game-Framed Math & Science (G-FMS) initiative aims to increase students’ understanding of STEM-based subjects by re-framing math and science within game play and the iterative design of student games. Students create their own games for use as study aids, a practice, which results in significantly higher levels of student engagement. Developing games from the ground up through analysis, playtesting, and critique by faculty, students engage in a process mirroring the scientific method of analytical exploration. Session will involve an overview of the project, assessment of design for engagement, examples of student games, and an introduction to engaging students in rudimentary game design.

USING GAMES IN THE DEVELOPMENTAL CLASSROOM WITH ENGLISH LANGUAGE LEARNERS (ELLS) AT ONE COMMUNITY COLLEGE
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In this presentation, I will discuss how I regularly used games, both electronic and non-digital, to help English Language Learners (ELLS) develop aural/oral English skills in an intermediate Developmental Writing class at Queensborough Community College. One of the main challenges facing many ELLs in ELL-specific classes is the lack of opportunities to practice speaking and listening their English with both native speakers and non-native speakers. Students in developmental classes at CUNY community colleges must pass a writing (and reading) test before they are eligible for English 101, a credit-bearing course. The test requires students to be fluent enough in English to read a short article, summarize it and then develop a multi-paragraph essay relating to the article in less than 90 minutes. It is thus imperative for the ELLs to develop grammar and vocabulary fluency in these classes. Following the likes of DeKeyser (1998) and Johnson and Swainn (1998), who support the claim that second language learning develops best when students focus on semantic and pragmatic meaning (as opposed to a focus on form), I decided to include within the class regular, structured opportunities to practice speaking and listening skills within the relatively narrow context
of games. As the playing of games requires students to listen to the rules of the game, understand the rules well enough to participate, and then use language to participate in the games themselves, I hoped the playing of games would offer students an opportunity to informally use language while focussing primarily on meaning and not form. The class and I would every week spend anywhere from 30 minutes to a full class period playing games that involved speaking, listening, and occasionally reading skills. The games played included variants of Dictionary, 20 Questions, Spaceteam, Dog Eat Dog, and Bananagrams. In the presentation I plan on describing in some detail a few of the games that were successful and others that were not as successful. I will describe how the games were modified and how they might be adjusted some more. Furthermore, I will describe how the games were incorporated into the class’s writing curriculum. Finally, I will discuss what conclusions I’ve drawn from the experience.


GRADUATING FROM THE ELECTORAL COLLEGE: GAMIFYING AMERICAN PRESIDENTIAL ELECTIONS

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One of the challenges of teaching political science lies in that the experience of powerful political actors is distant from that of undergraduates. Games that place students in the role of decision-makers can overcome this obstacle. In our presentation, we discuss our efforts to use the classic 1967 board game, Consensus, as a tool for understanding American presidential elections. Placing students in the role of a presidential candidate in an election campaign, students will engage with concepts including: the importance of interest group politics, the influence of institutions (e.g. the Electoral College) on campaigns, and how scarce resources impact electoral strategies. We also plan to have students update Consensus to 2016, reflecting changes in state populations and interest groups. By participating in game development, and playing the updated game, students will gain a first-hand look at the impact of shifts in population and power on elections in the United States.

“PANIC ATTACKERS!” A DIGITAL CARD GAME TO EDUCATE COLLEGE FRESHMEN ABOUT ANXIETY DISORDERS

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The American Psychological Association has identified anxiety as the leading mental health issue in the United States. Previous research has observed the correlation between the major anxieties and the appropriate therapies used treat these various anxieties especially on college campuses. Anxiety disorders are seen in approximately 40 million adults in the United States and, by the age of 22, 75 percent of those adults have already encountered their first anxiety episode. Matriculating college freshmen are considered “at risk” for anxiety because they lack coping methods to manage the various novel stressors that college brings. Consequently, we developed a game to inform matriculating students about the types of anxiety and their respective therapies. It is predicted that students who play the digital game will have (1) higher scores on independent assessments of knowledge about anxiety compared to students who were given text-based assignments, and (2) lower scores on independent assessments of anxiety than students who did not play the game. Cards
were used to represent 8 major types of anxiety and 11 therapies. All content was modeled from the Problem Effectiveness Chart in the Anxiety and Phobia Workbook. Cards defined an anxiety or therapy, and therapy cards possessed information about which anxieties they related to. Cards also possessed icons that represented their value or cost in the game. The game is still in development. Experimental subjects will play the game online via a password protected web site. Control subjects will spend the same amount of time with a text. Subjects will complete a self-assessment of anxiety. Subjects will also complete a post-test to determine their knowledge about anxiety. The digital version of the game was created in Unity3d, a commercial game engine that supports object oriented development in the C# programming language. Our current development target is the Apple iPad, which will allow students to play against the computer or with a friend. The next phase will then be to collect data on the effectiveness of this game on the retention of college students. The data will be analyzed and compared to similar traditional teaching studies in order to observe the effectiveness of this game compared to traditional teaching methods. The results of this study are expected to determine whether there were higher scores on independent assessments of knowledge about anxiety compared to students who were given text-based assignments, and whether students would have lower scores on independent assessments of anxiety than students who did not play the game.

REWARD AND PUNISHMENT: MOTIVATING PERSISTENCE IN SERIOUS GAMES
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Game Based Learning apps are designed to teach in an engaging way. However, it is often a challenge to create GBL games that motivate the player to complete required tasks. Keller (2006) addresses this challenge with the ARCS Model which defines four learner motivation categories: Attention, Relevance, Confidence, and Satisfaction. We are developing a user-directed platform game using ARCS principles to promote persistence. This game is meant to augment research and serious games, functioning as an ongoing embedded reward game within a learning app. The user is involved in the design by choosing their profile with game objects and a theme. When the user is rewarded for progressing with the learning app, the platform game activates. An administrator sets the duration for the reinforcer game that the user will play each time they complete a section or a task. The administrator can also choose the duration for the response to lack of progress, perhaps a blank screen. The position of the sprites and the score are saved, and the game continues from that point the next time it is played. Our game is written using Swift and Objective C and is designed to complement existing apps on the iPhone/iPad platform.

DESIGNING A RESEARCH GAME TO ASSESS EMOTION RECOGNITION
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We report on a research game that assesses emotional perception deficits that are often present in individuals with Autism Spectrum Disorder (ASD). The game investigates whether the underlying cause for emotion recognition deficits is abnormal attention due to stimulus over-selectivity (Ploog 2010). The game is customized to allow for a variety of researcher-specified stimuli. Researchers can then study player responses to facial expressions in photos vs. cartoons and familiar vs. unfamiliar individuals. Control stimuli can also be included such as geometric shapes devoid of emotional content. This tool aids in the assessment/analysis of emotion recognition in ASD which is reported to be central to an understanding of impaired social behavior, one of the core features of ASD. The game is designed to be intuitive with essentially no instructions and includes extensive
administrative features. It is written in Objective C and runs on the Pad platform. This is an interdisciplinary effort with Computer Science faculty, students and the Department of Psychology at the College of Staten Island/CUNY.

INEQUALITY: THE GAME
Alia R. Tyner-Mullings,1 Angelique C. Harris,2 & Nikisha Williams3
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Inequality is a game developed by two sociologists and a psychologist to illustrate the ways in which inequality was developed and plays out within our system. Intended for use in social science courses, the board folds in two directions to create both a long and short game. In the long game, the student plays as a group (either minority or dominant) and will move through the game over several centuries in order to experience some of the structural impediments to equality over time. In the short game, the student plays as one individual going through a life cycle as a member of one of the above groups to illustrate how individual and institutional racism, sexism and discrimination still play out in our everyday lives. The game includes two sets of cards representing individual events, which only effect the player, and societal events which effect all the players based on the group to which they belong. Through the game, the students will experience housing discrimination, unequal pay scales, differential justice and wealth, income and educational gaps. Each student will strive to reach the end of the game with the highest SES. The data in the game is based on real life statistics where available and will include a faculty guide for those who want to follow the game up with a researched paper or need to find updated statistics. The game is still in progress.

EMERGING GAME DESIGN APPROACHES FOR CULTIVATING MINDFULNESS
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How are emerging game design approaches supporting the cultivation of mindfulness? Attentional training and attentional state training are skills, commonly targeted through traditional audio-based or in-person meditation sessions. In this short talk, I will provide a framework for understanding mindfulness and provide an introduction to research on the role of mindfulness in a higher education setting. Next, I will describe three different game design approaches: (1) Leela – An Xbox 360 game using the Kinect and embodied game input; (2) Calm – A iPhone app using the EEG Muse headband as game input; and (3) SoundSelf – An online award-winning game using voice as the game input for meditation. These games were chosen because they are harnessing new embodied game approaches to cultivating aspects of mindfulness. We will discuss: (a) key features and mechanics, and design principles used; (b) preliminary research on how the game is experienced by college-age users; (c) how aspects of the game supports the practice of mindfulness, and (d) possible implications in integrating such mindfulness interventions in higher education.

GEO-LOCATIVE GAMES FOR SOCIAL JUSTICE: WHAT CAN HIGHER ED LEARN FROM K-12?
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Since 2011, Global Kids -- the premier nonprofit educational organization for global learning and youth development in New York City -- has worked with youth in the five boroughs to design digital
augmented-reality games that explore the economic, social and environmental struggles of New York’s past through our signature program, NYC Haunts. Producing several “neighborhood treks” with students at libraries, school-based after school programs, summer camps, community centers, and art museums around New York City over the years is helping Global Kids develop a set of best practices and a toolkit to guide educators to mount geo-locative game design programs in the diverse settings where they work. In this interactive workshop, Global Kids facilitators will first briefly discuss the theories that frame our approach. NYC Haunts is guided by the theories of constructivism, which “postulated that an individual learns best when making artifacts that can be shared with others and that computers offer privileged ways for children to do so” (Papert 1980 as cited in Kafai et al. 2009) and culturally relevant pedagogy, where “a) students experience academic success, b) students must develop and/or maintain cultural competence; and c) students must develop a critical consciousness through which they challenge the status quo of current social order (Ladson-Billings 1995). The program has democratized access to games based learning, prompting young people from traditionally underserved backgrounds to use geo-locative tools to explore untold stories in local communities. Following that introduction, we will demonstrate Massachusetts Institute of Technology’s free new software, TaleBlazer, by guiding participants to play youth-created geo-locative games on their own smartphone or tablet. The games explored will highlight the potential of this technology to engage underrepresented game designers in storytelling, prototyping and coding their own games about the content and places they care about. One game we will demo, which especially demonstrates the outcome of learning experiences at the intersection of constructivism and culturally relevant pedagogy, was created by 14-21 year-olds associated with The Point Community Development Corporation in the Bronx in the summer of 2014. The game raises awareness about a centuries-old African slave burial ground in the Hunts Point neighborhood, that had gone unrecognized for many years. Players of that game must honor those buried there through use of memory and observation. Students expressed their opinions about this important place through the game, exercised their storytelling skills by giving voice to historical figures, and learned important 21st century computational thinking skills by learning to code with TaleBlazer. After playing sample games, workshop participants will become familiar with the TaleBlazer software from the designer’s perspective. They will have the opportunity to work with a facilitator to create and playtest a simple location-based game. Facilitators will also briefly present best practices learned from our experiences expanding and scaling this geo-locative game design program and ask workshop participants to make connections to the higher education disciplines, brainstorming ways that professors of urban design/education, geography, history, sociology, education and other fields may find the tools applicable to their practice.

IMPROVED VISUALIZATION OF MULTIDIMENSIONAL MASS CYTOMETRY DATA

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BACKGROUND: Multidimensional data sets are difficult to visualize and analyze. Visualization has proved to be a challenge in the analysis of mass cytometry data. Mass cytometry affords measurement of as many as 37 specific proteins in a single cell. However, analysis of this data is complicated by limitations in visualizing more than three dimensions at once. Mass cytometry is used to characterize cells and diagnose diseases. After cytometry data is obtained from tissue samples, the analysis of many parameters is required to characterize each cell. t-Distributed Stochastic Neighbor Embedding (t-SNE) is a robust multidimensional scaling algorithm for mapping higher-order datasets to lower-order dimensions. viSNE extends t-SNE to map high-dimensional cytometry data onto two dimensions while preserving the local geometry of the data. Analysis of 2-D or 3-D viSNE can be done in Matlab using cyt, a visualization tool. Interactivity and visualization of data in Matlab is limited. Consequently, we sought to build a bridge between Matlab and a
methods: Our software, tSNE Viewer, provides useful features for the analysis of high-order data sets. Data are imported into Matlab using a script (fcs2unity.m) that conducts t-SNE and prepares data for import to Unity3d. Unlike cyt, tSNE Viewer provides real-time interactivity with data including fast axial rotation, cell type labeling, and returning expression values for individual cells using a mouse hover function. Individual cells were colored according to the intensity of expression for a selected channel/marker. Standard user interface commands were mapped to the Unity3d input scheme, allowing users to rotate data, select individual data points, hover over data points to retrieve expression values, select different data bases and channels, and determine whether this channel was a reliable indicator for the presence or absence of a specific cell type. RESULTS: The Unity3d game engine provides superior tools for the visualization of data. tSNE Viewer is an improvement compared to cyt for the visualization of high-order data. tSNE Viewer allows for rapid classification of cell types by cytometry data, where the presence or absence of a number of characteristic channels identifies the cell. The axial rotation improves upon the 3-D rotation feature in cyt. The 3D rotation feature made it difficult to effectively rotate the three-dimensional viSNE map with precision. Additionally, tSNE Viewer accurately projects the data onto 3D space with perspective, making it easy to distinguish cells in depth. CONCLUSIONS: tSNE Viewer capitalizes on the standard features of a game development engine to visualize higher-order data sets in 3-D with ease and precision. We anticipate that this improved user interface will allow investigators to navigate complicated data sets better and lead to a better understanding of data.

GAMIFYING THE SYLLABUS TO DECONSTRUCT AUTHORITY IN THE CLASSROOM

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One of the major hurdles to student success is continued participation and engagement throughout a credit-bearing course. Students who feel ownership over course material are more invested in course objectives and are more apt to apply themselves in learning outcomes and assignments. Often, the first day of class is a dry run down of the course syllabus that can be routine for instructors and down right boring for students. This traditional and mundane approach to syllabus introduction does not set students up for success. In my poster, I will present a gamified syllabus activity that empowers students to take ownership over their own learning, initiate group roles and team learning protocol, and reorganizes the focus of power in the classroom toward a student-centered learning environment right from the first day of class. In my syllabus, I have left the content and format of some key assignments as variables to be determined by the students on the first day of class. By asking students to evaluate their own learning preferences, and by designing an in class activity that requires the students to evaluate their own learning preferences, learning outcomes are fulfilled that define the classroom as a site of curiosity and engagement. After introducing the syllabus, students get up, move around the classroom and engage with each other in a card sorting game. The activity functions like an unconference, where students are given stickers to vote on the variable assignments from the course syllabus. Modeled on SXSW’s Panel Picker, the syllabus assignment picker activity employs card sorting to gamify the traditional course syllabus, thereby becoming game designers of their own playful learning experience.
ROLEPLAYING GAMES IN ESL LEARNING
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The idea of roleplaying games in the classroom is a natural leap when one considers the model which both systems utilize— a knowledgeable mediator enabling an interactive learning process to occur within a safe, semi-controlled environment. The history of roleplaying games suggests that effective education was an essential motivator behind the the first of these games. As such, it should be no surprise that attempts have been made to create a working synthesis between roleplaying games and formal learning. These attempts, while well-known within the community of roleplaying gamers, unfortunately have not reached a wider audience of teachers and educational administrators. These case studies point toward roleplaying game elements that have proven effective, and others that have not. The most effective have been turned into games in their own right— tabletop roleplaying games with a distinctly educational, "serious" purpose behind them. Titles like Magicians, Happy Birthday Robot, and Do: Pilgrims of the Flying Temple reveal important data about what elements of roleplaying games are useful in the classroom. They harness and encourage writing, reading, and communication skills in a way that is both interesting and accessible to the ages at which the games are aimed. They are our best link to creating a theory of roleplaying games in the classroom.

RISING SUNS - SHANGHAI 1937
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A first-person camera shooting game. Player plays as an American wartime journalist in Shanghai in 1937, the year before the outbreak of WWII, and takes photos in the battle field. The photos player took in the game will affect the story and decide how the world sees this battle.

CHANGING ROLES/CHANGING RULES: STUDENT ENGAGEMENT WITH GAME-BASED DYSTOPIAS AND ‘LOW’ THEORY
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The modern composition classroom is often a complicated space, and regardless of the proficiency or performance of the students in said space, many first-year students are struggling with the simple dynamics of learning the rules of the college classroom. As a required course taught in most universities, first-year writing becomes a commonality for students-- often providing the opportunity to learn and hone critical and analytical skills that they will employ throughout their college experiences. Many instructors of composition rely on one book-length work, alongside many smaller, more disparate readings, throughout the course of the semester, as a means of communicating ideas like close readings and unspoken arguments or assumptions in texts. With this pedagogical approach to the college composition course, it seems to me that selecting a text that is somehow familiar and relevant provides an opportunity, unlike many others, to have students actively enter into and participate in rhetorical learning communities engaging with questions of cultural inspection and dissection. In this paper, I hope to address student engagement in the first-year composition course by discussing and analyzing my own experiences teaching the game-based dystopian novel, including but not limited to The Hunger Games and Ready Player One. Using game-based dystopian texts provides an accessible and engaging means of discussing often-foreign
concepts in the composition classroom. This point of entry through what Halberstam, in The Queer Art of Failure, calls ‘low theory’ can be implemented to begin conversations on identifying, defying, and interrupting the usual hegemonic, ableist, normative binaries or discourses found in popular media. In his book, The Rustle of Language, Roland Barthes suggests that “the most subjective reading imaginable is never anything but a game played according to certain rules” (31). Learning how to ‘read’ in a college context, for many, is a challenging yet fulfilling venture; by using pedagogical approaches like ‘low theory,’ we are afforded the opportunity to engage with students in a way that considers and teaches those rules of effective academic readings, while simultaneously providing a means of thinking about ‘playing with’ those rules in a way that empowers students-as-readers.

USING GAME-LIKE INSTRUCTIONAL MODULES TO ENHANCE STUDENT LEARNING IN CS1/CS2

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This presentation will introduce three Game-Like Instructional Modules, which were designed to enhance student learning in lower level core Computer Science (CS) courses, namely Computer Programming I, Computer Programming II and Data Structures. These modules help students learn and practice important programming concepts in games. “Iterative Dungeon” game aims to help students visualize and simulate the looping process including for loops, nested for loops and while loops. “Garden Gnomes From Planet 9” game module is designed to help students understand 1D/2D arrays. “Space Travel” game helps students understand and practice the Linked List operations. All the game modules were developed by a group of undergraduate CS students using GameMaker at Winston-Salem State University (WSSU). In order to show students how to play the game, all the games start with a video tutorial, which cannot be skipped. The game-play time of each module is short (about 10 minutes). Each game consists of multiple levels and each level focuses on different learning concept. Students get immediate feedback on errors. All the game modules have been utilized many times in the classroom since 2011. To evaluate the impact of these game modules, a pre-test, a post-test and a survey were conducted for each game module. Promising results, positive feedback and favorable comments from students show that these game modules have positive impact on student learning. These modules have been refined based on the feedback from faculty, students and the advisory board. None of these modules require prior experience in gaming. A short demo of each game will be included in the presentation as well. This work was supported by NSF HRD-1137548.

THE GAMIFICATION OF A JAZZ REHEARSAL

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For many, the term “play” is often used in conjunction with making music. “What music are they playing tonight?” “Do you play music?” or “Where are they playing?” are common questions. But for an accomplished musician, this terminology can be a bone of contention as making music professionally is much more like work than play. Every professional musician spends years training and honing their craft. In spite of reaching a certain level of ability, a musician continues to prepare alone and in groups before taking the stage or entering a recording studio to make money. And musicians must continue to market and sell their services for their entire career. In truth, the term “playing music” is more telling of the popular perception of what professional musicians are thought to do. But this bias can be limiting in regard to music education and jazz ensembles. The idea of
play can be a powerful tool that promotes engagement and learning across an ensemble. Given that jazz is both an improvised and dance-based music, a feedback loop with an active listener is necessary in order for the music to be successful and exciting. How otherwise do students know if a solo is well-received or if a tune grooves? Someone must applaud or say something to break the fourth wall between ensemble and audience in the classroom. By gamifying the rehearsal, the fourth wall can be broken. If everyone in the ensemble is both performer and audience member, the rehearsal becomes more like a performance and less like a classroom. Students are allowed to cheer one another on. When a solo section is reached, it may be a struggle to see which musician is going to jump in and grab the ball? And if something really grooves, head bopping and other body movement is strongly encouraged. All the while, the ensemble director is both part coach and part referee. He or she makes sure the music (or ball) stays in play and that the “goal” of making good music is achieved. The proposed interactive presentation would further explain some of the above concepts and give examples of advantages and pitfalls to avoid in a gamified approach to directing a rehearsal. The presentation would also include audience participation in a directed, improvised performance using the mentioned techniques. WARNING: Audience members will be asked to clap, vocalize, and dance!
## General Statistics

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The New Media Lab
Dr. Steve Brier, Co-Director
Andrea Vasquez, Associate Director

Volunteers
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Shirley Mak
Ramyaa Ravichanda
Jeand Smith
Amanda Wai
Mikayla Zagoria-Moffet
Frederico Zegarra