

Subject card

Subject name and code	Ethical and Social Aspects of Historical Games, PG_00073635						
Field of study	Historical game design						
Date of commencement of studies	October 2025		Academic year of realisation of subject		2026/2027		
Education level	Bachelor's studies		Subject group		Humanistic-social subject group		
Mode of study	full-time studies		Mode of delivery		at the university		
Year of study	2		Language of instruction		Polish		
Semester of study	4		ECTS credits		3.0		
Learning profile	academic		Assessment form		credit		
Conducting unit	Centrum Gier Historycznych i Kulturowych (Center for Histori -> Faculty of History -> Rector						
Name and surname of lecturer (lecturers)	Subject supervisor		dr Marta Tymińska				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	0.0	30.0	0.0	0.0	0.0	30
	E-learning hours included: 0.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		2.0		30.0	62
Subject objectives	The aim is to familiarize students with the ethical dilemmas surrounding historical video games and to raise awareness of their social impact.						

Learning outcomes	Course outcome	Subject outcome	Method of verification
	[PGHL3_W05] Demonstrates knowledge of comparative European history and understands the historical background of current social, economic and political problems	Demonstrates an understanding of the context in which historical games are produced and used, as well as their functions and roles within society.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[PGHL3_U04] Able to participate in debate - present and evaluate different opinions and positions and discuss them using correctly the professional terminology of the historical sciences	Can effectively engage in spoken and written discussions on ethical dilemmas related to the design of historical games, demonstrating critical awareness of their societal and cultural implications.	[SU1] oral statement/conversation/discussion [SU2] presentation/project/paper/report
	[PGHL3_W09] Knows and understands the fundamental dilemmas of modern civilization and recognizes the relationships and dependencies between the past and current events also in terms of the dissemination of historical knowledge, including historical games	Understands key ethical challenges of contemporary society and can relate historical contexts to present-day issues in the ethical design of historical games.	[SW1] oral statement/conversation/discussion [SW3] text preparation/written work
	[PGHL3_K05] Is ready to perform professional roles responsibly and observe the professional ethics of a historian, as well as to demonstrate an understanding of the world of values and attitudes of people in different historical periods and contexts	Is prepared to engage in responsible and ethical design of historical games.	[SK2] presentation/project/paper/report [SK6] demonstration of practical skills
	[PGHL3_K02] Is ready to fulfill social obligations, co-organize activities for the benefit of the social environment in the field of education and promotion of historical and cultural heritage of his/her region, Poland and Europe	Is prepared to organize and facilitate communities around historical games in accordance with ethical principles.	[SK5] implementation of a problem task [SK8] observation of student's independent or team work
Subject contents	1. Introduction to Ethics in Games 2. Psychology of Games and Play 3. Social Impact of Games 4. Ethical Design of Historical Games 5. Ethical Dilemmas of Game Designers 6. Dark Design Patterns, Deep Play and Dark Play 7. Accessible, Inclusive, and Sustainable Game Design 8. Work on the Final Project 9. Alternative Design Paths		
Prerequisites and co-requisites			
Assessment methods and criteria	Subject passing criteria	Passing threshold	Percentage of the final grade
	Evaluation of student engagement during classes	30.0%	20.0%
	assessment of the final project	50.0%	40.0%
	assessment of group work	50.0%	40.0%

Recommended reading	Basic literature	Apperley, T. H., & Clemens, J. (2016). <i>The Biopolitics of Gaming. Avatar-Player Self-Reflexivity in Assassins Creed II</i>. W M. Kapell (Red.), <i>The play versus story divide in game studies: Critical essays</i> (s. 110124). McFarland & Company, Inc., Publishers. Bogost, I. (2007). <i>Persuasive games: The expressive power of videogames</i>. MIT Press. Chapman, A. (2016). <i>Digital games as history: How videogames represent the past and offer access to historical practice</i>. Routledge, Taylor & Francis Group. Cover, R. (2016). <i>Digital identities: Creating and communicating the online self</i>. Academic Press/Elsevier. Isbister, K. (2017). <i>How games move us: Emotion by design</i> (First MIT Press paperback edition). The MIT Press. Kapell, M. (Red.). (2016). <i>The play versus story divide in game studies: Critical essays</i>. McFarland & Company, Inc., Publishers. Kowert, R., & Quandt, T. (Red.). (2016). <i>The video game debate: Unravelling the physical, social, and psychological effects of digital games</i>. Routledge. Kowert, R., & Quandt, T. (Red.). (2021). <i>The video game debate 2: Revisiting the physical, social, and psychological effects of video games</i>. Routledge, Taylor & Francis Group. Madigan, J. (2019). <i>Getting gamers: The psychology of video games and their impact on the people who play them</i>. http://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781442240001 Mäyrä, F. (2008). <i>An Introduction to Game Studies. Games in Culture</i>. SAGE Publications, Inc. McGonigal, J. (with OverDrive, I.). (2011). <i>Reality Is Broken</i>. Penguin Group US. http://api.overdrive.com/v1/collections/v1L2BaQAAAJcBAAA1M/products/44205f90-d66a-4b2b-8483-8a0cdb6a8822 Mochocki, M. (2021). <i>Role-play as a heritage practice: Historical larp, tabletop RPG and reenactment</i>. Routledge. Nakamura, L. (2000). <i>Race in cyberspace</i> (B. E. Kolko & G. B. Rodman, Red.). Routledge. Schechner, R. (2006). <i>Performatyka: Wstęp</i> (T. Kubikowski & M. Rochowski, Tłum.). Ośrodek Badań Twórczości Jerzego Grotowskiego i Poszukiwań Teatralno-Kulturowych. Schrier, K., & Gibson, D. (Red.). (2010). <i>Ethics and game design: Teaching values through play</i>. Information Science Reference. Sicart, M. (2009). <i>The ethics of computer games</i>. MIT Press. Sicart, M. (2014). <i>Play matters</i>. MIT Press. Švelch, J. (2010). <i>The Good, The Bad, and The Player: The Challenges to Moral Engagement in Single-Player Avatar-Based Video Games</i>. W K. Schrier & D. Gibson (Red.), <i>Ethics and Game Design: Teaching Values through Play</i>. Information Science Reference. Švelch, J., & Krobová, T. (2016). Historicizing video game series through fan art discourses. <i>Transformative Works and Cultures</i>, 22. https://doi.org/10.3983/twc.2016.0786 Waszkiewicz, A., & Tymińska, M. (2024). Cozy Games and Resistance Through Care. <i>Replay. The Polish Journal of Game Studies</i>, 11(1), 716. https://doi.org/10.18778/2391-8551.11.01 Woods, S. (2007). <i>Playing with an Other: Ethics in the Magic Circle</i>. W M. Eskelinen, G. Frasca, & R. Koskimaa (Red.), <i>CyberText Yearbook 2007: Ludology</i> (s. 126). University of Jyväskylä.
	Supplementary literature	Aboujaoude, E. (2012). <i>Virtually You: The Dangerous Powers of the E-Personality</i> (1st ed). W. W. Norton & Company, Incorporated.
	eResources addresses	
Example issues/ example questions/ tasks being completed	Where does gaming addiction come from? Cultural tensions reflected in historical games. Social impact of games. The human-avatar relationship. Experiencing history and heritage in games as a culture-forming element.	
Work placement	Not applicable	

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