

	Week 1	Week 2	Week 3	Week 5	Week 6	Week 7	Week 8
Date	Jan 31-Feb 4	Feb 7-9	Feb 14-16	Feb 28-March 4	March 14 - 18	March 21- 25	March 28 - April 1
Topic	Course Intro, Beginning Ideas; Ludo and Games	Technology and Early Games	Some Early History, Some Sound Demonstrations, and Nintendo	Finishing Introductions; Play Day #1	Genre focus: Music Games	Genre Focus: Thinking about Genre part II	How We Access.....Mobile and Handheld Games
Monday	Course Intro/ Course Framework/ Getting to Know Each Other	Lecture and Discussion on The Arcade as a cultural space; Link to MIT Videogame Course; Additional Resources on Defining a Game	Lecture on Silent Film	Andrew Schartmann, Excerpts from <i>Koji Kondo's Super Mario Bros Soundtrack</i>	Lecture on genre and genre in relation to game sound	Racing Games: Tim Summers, Excerpt from Ch. 4, "Music and Virtual Game Worlds;" discussions of genre and taxonomy; early racing games; racing game sound design	Lecture on mobile games and game industry
Wednesday	Intro to Ludomusicology and Theory of Games: Jane McGonigal, Excerpt from <i>Reality is Broken</i> In-class links to Kyra Gaunt and <i>Games Black Girls Play</i>	Karen Collins, Excerpt from Ch. 2 of <i>Game Sound</i> ; discussions of technological shifts and historical developments in game audio; discussions of arcades and Coleco Vision; chronologies of analogue, sound chip, and compressed raw audio era	Will Gibbons, "Blip, Bloop, Bach? Some Uses of Classical Music on the Nintendo Entertainment System"	Tim Summers, "Chapter 1: The Video Game as Source"; summary of thoughts on Early-Game Sound and How to Study Games	DDR: Joanna Demers, "Dancing Machines: 'Dance Dance Revolution', Cybernetic Dance, and Musical Taste"	Horror: Rebecca Roberts, "Fear of the Unknown: Music and Sound Design in Psychological Horror Games."	Handheld and Mobile Games: Karen Collins, "A History of Handheld and Mobile Video Game Sound." In-class discussion of treble sound (Wayne Marshall) Sound and Public Space (Jennifer Stoeve)
Friday	Will Gibbons, "Ludomusicology" ; limitations in how to study game audio, focus of early publications, what branches of scholarship are in existence, etc; Link to sssmg.org	no class—snow day	no class—snow day	Play Day #1 due , with in-class discussion focus on playing pre-1990s games	<i>Guitar Hero</i> : Groupwork on Kiri Miller, "Schizophonic Performance: <i>Guitar Hero</i> , <i>Rock Band</i> , and Virtual Virtuosity"	Horror: Will Cheng, "Monstrous Noise: <i>Silent Hill</i> and the Aesthetic Economics of Fear." In-class lecture on typologies and tropes in horror film music	No class—advising day

	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14	Final Thoughts?
Date	April 4 - 8	April 11 - 14	April 18 - 22	April 25 - April 29	May 2 - 6	May 9- 13	
Topic	Game Industry #1; Play Day #2	Video Games and Historical Sounds	Considering a Franchise—Zelda!	Virtual Worlds	Composing	Final Things	
Monday	No class-mandatory Middle States meeting for me	No class assignments (recharge week)	Lecture on <i>Zelda</i> ; workshop on term projects, brainstorming, bibliography	No class meeting—time for working on term projects	No class meeting—time for working on term projects	Presentations; short discussion of cine concerts	
Wednesday	Play Day #2; thinking about genre; in-class discussion	Sounding Medieval? Game Music and "History" James Cook, "Playing with the Past in the Imagined Middle Ages: Music and Soundscape in Video Games" Excerpt from Game Music and History Class lecture on musical imaginings of the past	Tim Summers, Excerpt from <i>The Legend of Zelda: Ocarina of Time—A Game Music Companion</i>	Group work on Grand Theft Auto Kiri Miller, "Jacking the Dial: Radio, Race, and Place in Grand Theft Auto"	Initial assignments on composing: includes group work readings by Karen Collins on composing "Nonlinearity in Games and Ten Approaches to Variability in Game Music," Rob Bridgett, "'Less Music, Now! New Contextual Approaches to Video Game Scoring.'" and Andrew Lemon and Hillegonda C. Rietveld, "Female Credit: Excavating Recognition for the Capcom Sound Team"	Presentations; short discussion of cine concerts; optional resource Thomas Bocker, "Producing Game Music Concerts."	
Friday	Play Day #2; thinking about genre; in-class discussion	Historical Pop Musics; Will Gibbons, "Wrap Your Troubles in Dreams: Popular Music, Narrative, and Dystopia in Bioshock"	Wesley J. Bradford. "Exploring the Narrative Implications of Emerging Topics in <i>The Legend of Zelda: Breath of the Wild</i> ."	Group work on Grand Theft Auto Kiri Miller, "Jacking the Dial: Radio, Race, and Place in Grand Theft Auto"	Guest lecturer: William Gibbons, "Ludomusicological Autobiography and the Indie-Composer Developer"	Play Day #3 due; thinking about term projects; in-class discussion	Final project due Friday, May 20, 11:59 pm