

**Fall 2025 - MRTS 4570.001/5570.001: *Game Genre: Adventure Games***

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Monday 11:00am - 1:50pm in RTFP 135 and the Media Library (Willis Library 2nd Floor)

Office Hours: Wednesday 11:00am-1:00pm in RTFP 224 (or Zoom), or by appointment

**Course Description:**

One of the oldest video game genres is the adventure game. However, the genre has been far from stable over the last half century. As a history course this class traces the adventure game, looking at how the genre has shifted over time. We start with early text adventures like *Colossal Cave Adventure*, move into richly illustrated point-and-click adventures like Roberta Williams' King's Quest series, explore how the genre supposedly died-out at the turn of the century along with the rise of polygonal characters and fast, first-person action games, and finally touch on how it was revived in the 21st century with downloadable, episodic systems and narrative choice. As a critical media studies course this class looks at what genre is, how we can understand its historical transitions, and how the adventure game genre has been linked into particular conceptions and constructions of gender and consumption.

**By the end of this course students will be able to:**

- Draw on a survey knowledge of the history of the adventure game genre.
- Explain what genre is and how genres change over time.
- Play video games with a focus on developing audio-visual and ludic literacy.
- Present complex theories in a succinct fashion to a layman audience.
- Strategically read large amounts of text.
- Compose analytic essays that incorporate historical facts and theories of genre.

**Required Materials:**

- Readings
  - Aaron A. Reed, John Murray, and Anastasia Salter. 2020. *Adventure Games: Playing the Outsider*. Bloomsbury Academic.
  - all other readings are available for free:
    - resources on the web - linked URLs provided in this syllabus
    - eBooks through the UNT library - embedded "eLibrary" links provided in this syllabus
    - PDFs available through Dropbox/Canvas
- Games
  - Weekly games available in the media library
  - Games are marked as either (**required**) or (*choice*): you must play all required games, and you must play at least 3 games per week.
  - Game(s) of your choice for the long paper and the presentation. They can be the same game, or different games.

**Assignments:**

- **ANNOTATED BIBLIOGRAPHY** - A 200-500 word annotation for each course reading. Each entry provides 1) the complete citation in MLA, Chicago, or APA style, 2) a summary of the reading's argument, and 3) an explanation of connected readings/concepts from this and other courses. (See: [https://owl.purdue.edu/owl/general\\_writing/common\\_writing\\_assignments/annotated\\_bibliographies/index.html](https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html)). To submit your Annotated Bibliography you must reply to the appropriate Discussion Thread on Canvas. I suggest you copy/paste from a stable text file. *The lowest score will be dropped.*
- **GAMEPLAY RESPONSE** - For each of the weekly games you must discuss the gameplay, narrative and any other general response you have. These can take the form of gameplay notes, or longer considerations after playing. *Show that you are playing the games and thinking about them.* Games are marked as either (**required**) or (*choice*): you must play all required games, and you must play at least 3 games per week. Gameplay happens on Mondays in class. *The lowest score will be dropped.*
- **SHORT PAPER** - Drawing on Fernández-Vara or Reed, Murray and Salter, show how one of the games we played in weeks 1-5 fits (or breaks) with the(ir) definition of an Adventure Game. (2-3 pages; *GRAD*: 3-5 pages)
- **LONG PAPER** - How does a new game (released 2019-2023) innovate (or resurrect) the adventure game genre by fulfilling and/or denying expectations, and by adapting norms? (5-7 pages; *GRAD*: 7-15 pages)
- **PRESENTATION (Canon Creation)**: Why should we play it? Why do you think it matters? OR, Why should we NOT play it? Why does it matter that we FORGET it? This presentation is about canon creation: the idea that we must play a certain group of games to understand the genre of adventure games. You will add to, or subtract from the canon. We will vote in the new canon by rating all presentations. Each student must pick a unique game.
- **WRITING REVISIONS** - Both papers can be revised using track changes or a similar collaborative editing system. Details provided in class.

**Formula for Final Grade:**

Attendance and Participation (20%), Annotated Bibliography (10%), Gameplay Responses (10%), Short Paper (20%), Long Paper (20%), Presentation (20%)

**Late or Missed Assignments:**

Most late work is accepted for one week after the original deadline (peer review and end of term work not accepted late), but will be marked down by one grade point (A→B, etc). Work submitted after the one-week grace period will be marked down by two grade points (A→C, etc). Unsubmitted work will receive a 0. Exceptions may be granted for religious holy days, for active military service, for official university functions, for pregnancy/parenting under Title IX, and for medical or family emergencies. In the event of emergencies, documentation (e.g., doctor's note) must be provide within 1 week following the absence. Upon returning to class you have 1 week to reschedule the exam and/or submit the assignment

**Attendance and Participation:**

Attendance is mandatory. Attendance may be taken at the beginning and/or end of each class. Tardiness and sleeping will result in being marked absent. *Four or more unexcused absences will result in a failing grade for the course.* In addition to being in a seat, your grade depends on active participation during class. If you are unable to participate during class please talk to me to work out alternate strategies for participation. Discussing theories during office hours can count as participation!

**Questions:**

If you have any questions, ask them! Short/simple questions are best through email; long/complex questions are best through office hours. Grades may only be disputed in person during office hours.

**Problems:**

Please talk to me if you have any problems. Email me immediately if readings are no longer available through the eLibrary, or if the links provided are dead. That said, searching for the text through the library portal (or scholar.google.com) will often solve any broken link problems.

**VPN:**

The readings are available digitally, but they often require you to be on campus, or to sign in as if you were on campus so that you do not have to pay for the materials. The most common way this happens is through using a VPN (virtual private network). Detailed instructions on setting up a VPN on your computer, tablet, or phone can be found here: [https://itss.untssystem.edu/sites/default/files/campus\\_vpn.pdf](https://itss.untssystem.edu/sites/default/files/campus_vpn.pdf).

**TurnItIn:**

By taking this course students agree that certain required assignments will be subject to submission for textual similarity and AI review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the terms of use agreement posted on the Turnitin.com site.

**Academic Integrity:**

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. Using ChatGBT and other forms of AI writing tools is a similar form of academic integrity violation. While some classes utilize AI writing, this class does not. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Plagiarism of any sort will not be tolerated. As a minimum, plagiarizing will result in failure for the assignment. It might also result in further sanctions at the university level. Familiarize yourself with the UNT policy at: <https://policy.unt.edu/policy/06-003>.

**AI Usage:**

As stated in the Academic Integrity policy above, this class does not allow the use of Generative AI tools like Claude, ChatGPT, Gemini, etc. While these tools can be helpful in some contexts, they do not align with our goal of fostering the development of your independent thinking. However, some AI adjacent writing tools like Grammarly are allowed with provisions. As noted above in the TurnItIn policy, all work is subject to submission for textual similarity and AI review. In accordance with the UNT Honor Code, if you use Grammarly or a similar writing assistance tool you must disclose your use and submit a clean, initial draft of your paper. Both your initial draft and your final, Grammarly assisted draft must be submitted to TurnItIn. It is mandatory that you disclose your use and that TurnItIn not detect any use of AI in your initial draft.

**Disability Accommodations:**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at <https://studentaffairs.unt.edu/office-disability-access>. You may also contact ODA by phone at (940) 565-4323.

**Emergency Notification and Procedures:**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

**Content Warnings:**

This class requires that you are willing to explore issues of race, class, gender, sexuality, and religion from a critical standpoint within an educational framework. If you are unable or unwilling to do this you should think about enrolling in a different class.

**Graduate Level:**

Students taking this course at the graduate level must fulfill additional requirements that are denoted in this syllabus by the (**GRAD**) mark. Additionally, when readings are marked with “(choice)” graduate students are expected to read all listed.

**Schedule:**

(this class schedule is subject to change after discussion)

**Week 1 – August 18 – Introduction: Let's Embark on an Adventure**

- Gameplay (Media Library)
  - (choice) Infocom - *Zork* (1977-80) [[play online](#)]
  - (choice) LucasArts - *The Secret of Monkey Island* (1990) [[play online](#)]
  - (choice) Capcom - *Ghost Trick: Phantom Detective* (2010)
  - (choice) Telltale Games - *The Walking Dead* (2012)
  - (choice) Cardboard Computer - *Kentucky Route Zero* (2013)
  - (choice) Rocksteady Studios - *Batman: Arkham VR* (2016)
  - (choice) Mobius Digital - *Outer Wilds* (2019)
  - (choice) Blue Twelve - *Stray* (2021) [added by Violet Nichols in 2022]
  - (choice) Red Thread Games - *Dustborn* (2024)
  - (choice) Mycelium Sandwich - *All Aboard! The Twilight Train* (2025) [student game]
- Reading
  - Marek Bronstring. 2012. "What are adventure games?" *Adventure Gamers*. February 12. <https://adventuregamers.com/articles/view/17547>
  - Clara Fernández-Vara. 2016. "Adventure." In *The Routledge Companion to Video Game Studies* edited by Mark J. P. Wolf and Bernard Perron. Routledge: pp. 222-240.
  - (**GRAD**) Aaron A. Reed, John Murray, Anastasia Salter. 2020. "Chapter 1: Outsider Characters, Outlier Players" in *Adventure Games: Playing the Outsider*: pp. 1-31.
- **Gameplay Response #1 - due on Friday by 11:59pm on Canvas**
- **Annotated Bibliographical Entries #1 - due on Friday by 11:59pm on Canvas**

**Week 2 – August 25 – Defining Genre; Defining Adventure**

- Reading
  - Nick Lacey. 2000. Selections from in *Narrative and Genre: Key Concepts in Media Studies*: pp. 132-143, 211-215, 225-238. (4.1-4.4; 5.1-5.3; 5.6-5.7) [PDF on Canvas]
  - Dennis G. Jerz. 2007. "Somewhere Nearby is Colossal Cave: Examining Will Crowther's Original "Adventure" in Code and in Kentucky." *Digital Humanities Quarterly* 1(2). <http://www.digitalhumanities.org/dhq/vol/1/2/000009/000009.html>
  - (**GRAD**) Nick Lacey. 2000. Selections from *Narrative and Genre: Key Concepts in Media Studies*: pp. 132-248. [PDF on Canvas]
- **Annotated Bibliographical Entries #2 - due on Monday by 11:00am on Canvas**
- Gameplay
  - (**required**) Gregory Yob - *Hunt the Wumpus* (1973) [[play online](#)]
  - (**required**) William Crowther and Don Woods - *Colossal Cave Adventure/ADVENT* (1975-7) [[play online](#)]
  - (**required**) Cygnus Entertainment - *Colossal Cave* (2023)
- **Gameplay Response #2 - due on Friday by 11:59pm on Canvas**

Monday, September 1 – Labor Day

## Week 3 – September 8 – Text Adventures / Interactive Fiction (Infocom)

- Reading
  - Nick Montfort. 2003. “Infocom and Commercial Beginnings” in *Twisty Little Passages*. MIT Press: pp. 119-168.
  - (**GRAD**) Aaron A. Reed. 2021. “1987: Plundered Hearts.” *50 Years of Text Games*. <https://if50.substack.com/p/1987-plundered-hearts?s=r>
  - (**GRAD**) Dave Lebling. 2015. “Classic Game Postmortem: Zork.” Game Developers Conference. [https://youtu.be/FXdmo2j\\_CiQ](https://youtu.be/FXdmo2j_CiQ)
- **Annotated Bibliographical Entries #3 - due on Monday by 11:00am on Canvas**
- Gameplay
  - (**required**) Tim Anderson, Marc Blank, Dave Lebling and Bruce Daniels - *Zork* (1977-80) [[play online](#)] [[feelies](#)]
  - (**required**) Steve Meretzky - *Planetfall* (1983) [[abandonware dos](#)] [[play online](#)] [[feelies](#)]
  - (**required**) Amy Briggs - *Plundered Hearts* (1987) [[abandonware dos](#)] [[play online](#)] [[feelies](#)] [[manual](#)]
- **Gameplay Response #3 - due on Friday by 11:59pm on Canvas**

## Week 4 – September 15 – Adding Graphics (On-Line Systems/Sierra Online)

- Reading
  - Aaron A. Reed, John Murray, Anastasia Salter. 2020. “Chapter 2: Defining Adventure Games from the Ground Up” in *Adventure Games: Playing the Outsider*: pp. 33-59
  - (**GRAD**) Laine Nooney. 2017. “Let’s Begin Again: Sierra On-Line and the Origins of the Graphical Adventure Game.” *American Journal of Play* 10, 1. <https://files.eric.ed.gov/fulltext/EJ1166784.pdf>
- **Annotated Bibliographical Entries #4 - due on Monday by 11:00am on Canvas**
- Gameplay
  - (**required**) On-Line Systems - *HI-RES Adventure* (“*Mystery House*”) (1980) [[play online](#)] [[walkthrough](#)]
  - (**required**) Sierra On-Line - *King’s Quest* (1984) [[play online](#)]
  - (*choice*) Sierra On-Line - *Space Quest* (1986) [[play online](#)] [[play remake online](#)]
  - (*choice*) Sierra On-Line - *Police Quest* (1987) [[play online](#)] or *Police Quest 2: The Vengeance* (1988) [[play online](#)]
  - (*choice*) Sierra On-Line - *Leisure Suit Larry III: Passionate Patti in Pursuit of the Pulsating Pectorals* (1989) [[play online](#)]
- **Gameplay Response #4 - due on Friday by 11:59pm on Canvas**

## Week 5 – September 22 – The Classic Point-and-Click Adventure Game

- Reading
  - (*choice* - watch the postmortem of what you played)
    - Rob Gilbert. 2017. “Classic Game Postmortem: Maniac Mansion.” *Game Developers Conference*. <https://youtu.be/WD64ExGHBWE>

- Brian Moriarty. 2015. “Classic Game Postmortem: LucasFilm Games’ Loom.” *Game Developers Conference*. <https://youtu.be/z1aVDael-KM>
- **Annotated Bibliographical Entries #5 - due on Monday by 11:00am on Canvas**
- Gameplay
  - **(required): Choose One**
    - LucasArts - *Maniac Mansion* (1987)s
    - LucasArts - *Loom* (1990) [[play online](#)]
  - **(required): Choose Two**
    - (choice) LucasArts - *Day of the Tentacle* (1993)
    - ~~(choice) PowerVision—*The Adventures of Down Under Dan* (1995)~~ [added by Ian Goodman in 2022; removed in 2023 vote]
    - (choice) Revolution Software - *Broken Sword: The Shadow of the Templars* (1996)
    - (choice) The Neverhood, Inc - *The Neverhood* (1996) [added by Amy Dunn in 2023]
- **Gameplay Response #5 - due on Friday by 11:59pm on Canvas**

Week 6 – September 29 – Unpacking Game Genre: Action-Adventures, Role Playing, and Horror

- Reading
  - Veli-Matti Karhulahti. 2011. “Mechanic/Aesthetic Videogame Genres: Adventure and Adventure.” Proceedings of *MindTrek’11*, September 28-30. [https://www.researchgate.net/publication/230794065\\_MechanicAesthetic\\_Videogame\\_Genres\\_Adventure\\_and\\_Adventure](https://www.researchgate.net/publication/230794065_MechanicAesthetic_Videogame_Genres_Adventure_and_Adventure)
  - Aaron A. Reed, John Murray, Anastasia Salter. 2020. “Chapter 4: Fragments of Adventure” in *Adventure Games: Playing the Outsider*: pp. 87-114.
  - **(GRAD)** Dominic Arsenault. 2009. “Video Game Genre, Evolution and Innovation.” *Eludamos* 3 (2): pp. 149-176. <https://septentrio.uit.no/index.php/eludamos/article/view/vol3no2-3>
- **Annotated Bibliographical Entries #6 - due on Monday by 11:00am on Canvas**
- Gameplay
  - **(required)** Atari - *Adventure* (1980)
  - (choice) Nintendo - *The Legend of Zelda* (1986)
  - (choice) Sierra On-Line - *Quest for Glory* (1989) [[play online](#)]
  - (choice) Bloodious Games - *MADiSON* (2021) [added by Kaitlyn Cruise in 2022]
  - (choice) Larian Studios - *Baldur’s Gate 3* (2023) [added by Theary Rhines in 2023]
- **Gameplay Response #6 - due on Friday by 11:59pm on Canvas**
- **Short Paper - due on Friday by 11:59pm on Canvas**

Week 7 – October 6 – Big Budgets, Full Motion Video, and the “Death” of the Adventure Game

- Reading
  - Anastasia Salter. 2014. “Chapter 4: Epitaph for a Genre?” in *What Is Your Quest?: From Adventure Games to Interactive Books*: pp. 75-89
  - (choice): Pick One **(GRAD: all)**
    - Steve Meretzky. 1998. “Are Adventure Games Dead?” *Game Developers Conference*. <https://www.gdcvault.com/play/1013865/Are-Adventure-Games-Dead>

- Al Lowe. 1999. "The Death of Adventure Games." *Al Lowe's Humor Site*. March 19. <https://allowe.com/al/articles/death-of-adventures.html>
- Damiano Gerli. 2020. "The Death and Rebirth of Adventure Games: Part 1 - Dead and Buried." *Genesis Temple*. January 6. <https://genesistemple.com/the-death-of-adventure-games-part-1-dead-and-buried>
- **Annotated Bibliographical Entries #7 - due on Monday by 11:00am on Canvas**
- Gameplay
  - **(required)** Cyan - *Myst* (1993)
  - **(required)** Sierra On-Line - *Phantasmagoria* (1995)
  - **(choice)** LucasArts - *Grim Fandango* (1998)
  - **(choice)** Presto Studios - *The Journeyman Project 3: Legacy of Time* (1998)
  - **(choice)** Sierra Studios - ~~*Gabriel Knight 3: Blood of the Sacred, Blood of the Damned* (1999)~~ [removed in 2023 vote]
- **Gameplay Response #7 - due on Friday by 11:59pm on Canvas**

#### Week 8 – October 13 – The Adventure Game Never Died: (En)Gendering Adventure

- Reading
  - Anastasia Salter. 2017. "Hidden Objects: Crafting Mystery through Dazzle and Reward" in *Jane Jensen: Gabriel Knight, Adventure Games, Hidden Objects*. Bloomsbury Academic. [eLibrary]
  - **(GRAD)** Henry Jenkins. 1998. "'Complete Freedom of Movement': Video Games as Gendered Play Spaces." In *From Barbie to Mortal Kombat: Gender and Computer Games*. Edited by Justine Cassell and Henry Jenkins. MIT Press: 262-297. [eLibrary] [online]
- **Annotated Bibliographical Entries #8 - due on Monday by 11:00am on Canvas**
- Gameplay
  - **(choice)** Sierra On-Line - *Gabriel Knight: Sins of the Father* (1993)
  - **(required)** Sierra On-Line - *King's Quest VII: The Princeless Bride* (1994)
  - **(required)** Oberon Media - *James Patterson: Women's Murder Club - A Darker Shade of Gray* (2007)
  - **(choice)** Big Fish Games - *Agatha Christie: Peril at End House* (2007)
- **Gameplay Response #8 - due on Friday by 11:59pm on Canvas**

#### Week 9 – October 20 – The Adventure Game Never Died: National Differences

- Reading
  - Damiano Gerli. 2020. "The Death and Rebirth of Adventure Games: Part 2 - Children of the Dead." *The Genesis Temple*. January 6. <https://genesistemple.com/the-death-and-rebirth-of-adventure-games-part-2-children-of-the-dead>
- **Annotated Bibliographical Entries #9 - due on Monday by 11:00am on Canvas**
- Gameplay
  - **(choice)** Sega - *Shenmue* (1999)
  - **(choice)** Funcom - *The Longest Journey* (1999)
  - **(choice)** Funcom - *Dreamfall: The Longest Journey* (2006)



- (choice) Microids - *Syberia* (2002)
- (choice) Daedalic Entertainment - *Edna & Harvey: The Breakout* (2008)
- (choice) Quantic Dream - *Fahrenheit [Indigo Prophecy]* (2005)
- (choice) Capcom - *Gyakuten Saiban* (2001/2005)
- (choice) Cing - *Hotel Dusk: Room 215* (2007)
- **Gameplay Response #9 - due on Friday by 11:59pm on Canvas**

#### Week 10 – October 27 – Adventure Games Return: Exploring Narratives

- Reading
  - Jonathan Lessard. 2009. “*Fahrenheit* and the premature burial of interactive movies.” *Eludamos* 3(2): pp. 195-205. <https://www.eludamos.org/index.php/eludamos/article/view/vol3no2-5>
  - (**GRAD**) Aaron A. Reed, John Murray, Anastasia Salter. 2020. “Chapter 3: Cinematic Choice Games” in *Adventure Games: Playing the Outsider*: pp. 61-86.
- **Annotated Bibliographical Entries #10 - due on Monday by 11:00am on Canvas**
- Gameplay
  - (**required**) Telltale Games - *The Wolf Among Us* (2013)
  - (**required**) Dontnod - *Life is Strange* (2015)
  - (**required**) Quantic Dream - *Detroit: Become Human* (2018)
- **Gameplay Response #10 - due on Friday by 11:59pm on Canvas**

#### Week 11 – November 3 – Adventure Games Return: Exploring Space

- Reading
  - Aaron A. Reed, John Murray, Anastasia Salter. 2020. “Chapter 5: *Gone Home?* Walking Simulators and the Importance of Slow Gaming” in *Adventure Games: Playing the Outsider*: pp. 115-146.
  - (**GRAD**) Alenda Cheng. 2019. “Mesocosm” in *Playing Nature: Ecology in Video Games*. Minnesota Press: pp. 17-67.
- **Annotated Bibliographical Entries #11 - due on Monday by 11:00am on Canvas**
- Gameplay
  - (**required**): **Choose One:**
    - The Chinese Room - *Dear Esther* (2012)
    - Fullbright - *Gone Home* (2013)
  - (**required**): **Choose Two**
    - (choice) thatgamecompany - *Journey* (2012)
    - (choice) Galactic Cafe - *The Stanley Parable* (2013)
    - (choice) Campo Santo - *Firewatch* (2016)
    - (choice) USC Game Innovation Lab - *Walden, a game* (2017)
- **Gameplay Response #11 - due on Friday by 11:59pm on Canvas**

#### Week 12 – November 10 – Adventure Games Return: Nostalgia and Repetition

- Reading

- Anastasia Salter. 2014. “Chapter 7: Kickstarting a Genre” in *What Is Your Quest?: From Adventure Games to Interactive Books*: pp. 137-156
- Ron Gilbert. 2013. “If I Made Another Monkey Island.” Grumpy Gamer. April 13. [https://grumpygamer.com/if\\_i\\_made\\_another\\_monkeyisland](https://grumpygamer.com/if_i_made_another_monkeyisland)
- Ron Gilbert. 2022. “When I Made Another Monkey Island.” Grumpy Gamer. May 1. [https://grumpygamer.com/when\\_i\\_made\\_another\\_monkeyisland](https://grumpygamer.com/when_i_made_another_monkeyisland)
- (extra) 2 Player Productions. 2012-2014. *Double Fine Adventure!* <https://www.doublefine.com/dftv/double-fine-adventure> (14 hours)
- (extra) 2 Player Productions. 2016. “The Making of Day of the Tentacle Remastered.” YouTube. <https://youtu.be/LjF4eMrYfG0>
- (extra) Oliver Franzke and Mark Cooke. 2017. “Remastering *Day of the Tentacle* and *Grim Fandango*.” *Game Developers Conference*. <https://youtu.be/HqWrdIf69M8>
- **Annotated Bibliographical Entries #12 - due on Monday by 11:00am on Canvas**
- Gameplay
  - **(required)** Double Fine - *Broken Age* (2014)
  - **(required): Choose Two**
    - (choice) Revolution Software - *Broken Sword: Shadow of the Templars – The Director's Cut* (2009)
    - (choice) Revolution Software - *Broken Sword: Shadow of the Templars: Reforged* (2024)
    - (choice) Terrible Toybox - *Thimbleweed Park* (2017)
    - (choice) Terrible Toybox - *Return to Monkey Island* (2022)
- **Gameplay Response #12 - due on Friday by 11:59pm on Canvas**

### Week 13 – November 17 – The Futures of the Adventure Game + Workshop

- Reading
  - Aaron A. Reed, John Murray, Anastasia Salter. 2020. “Chapter 8: Futures of Adventure: *Kentucky Route Zero* and Machines for Getting Lost on Purpose” in *Adventure Games: Playing the Outsider*.
  - **(GRAD)** Aaron A. Reed, John Murray, Anastasia Salter. 2020. Chapter 6 or 7, and Chapter 8 in *Adventure Games: Playing the Outsider*.
- **Annotated Bibliographical Entries #13 - due on Monday by 11:00am on Canvas**
- **Long Paper - due on Friday by 11:59pm on Canvas**

### November 24-30 – Thanksgiving Break

### Week 14 – December 1 – Presentations: Creating an Adventure Game Canon + Playing the New Canon

- **Presentations - due on Monday by 11:00am (in class or on Canvas)**
- Gameplay
  - Presented Games

### Finals Week

- Canon Vote! - due by December 8 at 11:59pm through email
- Gameplay Response #13 - due by December 8 at 11:59pm on Canvas
- **Writing Revisions - Due by December 8 at 11:59pm on Canvas**