

Professional Leave Report Cover Sheet

Name: Lori Clune

Department: History

College: Social Sciences

Leave taken: ☒ Sabbatical      ☐ Difference in Pay      ☐ Professional Leave without Pay

Time Period: ☐ Fall  
                  ☒ Spring 2023  
                  ☐ Academic Year  
                  ☐ Other

Your report will be sent to your Dean for your PAF and to the Library Archives.

To: Dean Elizabeth Lowham, College of Social Sciences  
Provost Xuanning Fu, Division of Academic Affairs, Office of Faculty Affairs

From: Lori Clune, Department of History

Date: October 2023

Re: Sabbatical Report

I applied for - and was fortunate to receive - a sabbatical for the spring of 2023. Below I highlight where I was able to achieve my goals, where I took advantage of the time to create/seize unforeseen opportunities, and where I have adjusted my research timelines to achieve those goals in the near future.

#### My Sabbatical Proposal

I always knew that I was very optimistic in my original sabbatical proposal. I detailed two projects and what I hoped to accomplish for each. Project #1 is a history of the video game industry. While I did not complete a manuscript draft as I had hoped, I did make significant progress. As I read secondary sources, I struggled to organize my approach to the topic. Unlike other historical topics I have researched, the video game industry has few scholarly works and as such has little established scholarship and standard approaches. After months of reading, I was finally able to “see” the work. I organized the material into twenty short (10-15-page) chapters, outlined most of the chapters, and wrote an introduction. It took much longer to wrap my brain around this topic than I had imagined, but I am very excited about the direction I am taking and have secured funds to hire a graduate student to assist in additional primary research in spring 2024.

For Project #2 – a reader for games in U.S. history – I had hoped to complete a book proposal while on sabbatical. While this originally appeared the easier task, it quickly took a backseat to the video game research for Project #1. However, I did restructure the HIST 179T course (History of Games in Modern American History) that this book project is based on (revised syllabus attached). I will teach this course in spring 2024, make any necessary changes, and submit it as a new course – HIST 173 – in fall 2024. I believe after teaching it again I will be able to complete a better and more viable book proposal.

#### Unforeseen Activities/Opportunities

I would be remiss if I did not address the cause of a significant delay at the beginning of my sabbatical. It wasn't until I submitted fall 2022 grades in December 2022 that I was able to pause and see how much I needed to process from the Covid lockdown and teaching. Nothing in my 25 years of teaching prepared me for how difficult teaching in 2020, 2021, and 2022 would be. The strain of isolation, rallying to teach effectively on zoom, and adjusting to the consistent trauma being experienced by my students was incredibly difficult. With the help of an amazing therapist, I spent the first month of sabbatical recovering from the trauma of the pandemic period.

I completed an essay that reviewed two books for the prestigious journal, *Reviews in American History*. The books were two fascinating cultural histories: Blake Scott Ball, *Charlie Brown's America: The Popular Politics of Peanuts* (New York: Oxford University Press, 2021) and Paul S. Hirsch, *Pulp Empire: The Secret History of Comic Book Imperialism*. (Chicago: University of Chicago Press, 2021). Due to Covid-caused delays I wrote it during the first week of my sabbatical and it was published in late January 2023.

I was also asked by the editor of *American Communist History* to review the new biography of J. Edgar Hoover: Beverly Gage, *G-Man: J. Edgar Hoover and the Making of the American Century* (New York: Viking, 2022). I made significant progress on this during sabbatical but it is not quite ready for publication.

The Dwight D. Eisenhower Library in Abilene, Kansas invited me to give a talk as part of their "Difficult Decisions" series. In February 2023 I spoke about my first book in a lecture entitled, "Difficult Decisions: Eisenhower and the Rosenberg Case." While it was on zoom, it was terrific to reconnect with the archivists who were so vital to my research. More than two dozen folks attended the talk and contributed to a lively question and answer exchange.

Working with colleague and lead historian Dr. Danny Kim, I helped prepare a trip to South Korea. After selecting ten students in a rigorous application process, and meeting with the students several times over the spring 2023 semester, Danny and I accompanied the students to Seoul in June 2023. It was a remarkable trip and, as a Cold War historian, the visit to the DMZ was a particular highlight. I was also able to give a paper on Cold War American culture at Korea University.

For my HIST 12/HON 12 classes, I was finally able to rework an important lecture based on recently declassified materials. In integrating my lecture on U.S. involvement in Vietnam with my examination of Nixon and Watergate, I am now able to tell the complex story in a nuanced and compelling manner. In October 2023 I gave this lecture to an Osher/OLLI class and it was very well received.

While on sabbatical I decided to create a new course prep. HIST 177: American History in Film is taught by many of my colleagues from different perspectives, and I decided to focus on nuclear history. For much of the 1980s I was an anti-nuclear activist, and last year I contributed a chapter to a volume that explored the subject: "Pushing Back: Nuclear Disarmament and Peace Activism during the Cold War and Beyond," in Kimber Quinney and Amy L. Sayward, eds., *Understanding and Teaching Contemporary American History since 1980* (Madison: University of Wisconsin Press, 2022). Both prompted me to explore nuclear history through film. I am currently teaching it for the first time in the fall of 2023 (syllabus attached).

On a personal note, throughout early 2023, I organized a memorial service for my mother who had passed the year before. Covid prevented us from having a proper gathering in 2022. In April 2023, family and friends gathered in New York from across the country to honor the life of my remarkable eighty-five-year-old mother, Monica Scimeca Clune.

At the end of December 2022, I adopted a two-month-old Cavalier King Charles puppy, Linus. Training him kept me grounded (picking up mass amounts of poop will do that!) and convinced me that this puppy was affectionate and loving enough to be of help to my students. During fall 2023 he is continuing his training. Once he passes the Canine Good Citizenship Test, I intend to bring him to campus as a therapy dog.

I am most grateful for the opportunity to explore personal and professional opportunities during my spring 2023 sabbatical.



Linus, 10/2023

**HIST 177: American History in Film (Nuclear History)**  
**Fall 2023 / California State University, Fresno**  
**Thursdays, 6-8:50pm, IT 101**

**Instructor Name: Lori Clune, PhD / Department of History**  
**Email / Telephone: [lclune@csufresno.edu](mailto:lclune@csufresno.edu) / 559-278-8895 / Office: SS 128**  
**Office Hours: Mondays noon-2pm, Thursdays noon-3pm, and by appointment**

**HIST 177: American History in Film / Course ID: 77329 / 3 units**

**Course description:** Analysis of significant films and documentaries on controversial aspects of American history. Emphasis given to placing film content in a historiographical framework.

**Materials:** All films will be shown in class and all weekly readings/video clips/podcasts/websites are linked to this syllabus and posted on Canvas. There are no additional reading materials required.

**Course goals:**

- ~ This course explores nuclear history through film, focusing on the Manhattan Project, weapons, energy, radiation, the arms race, the freeze movement, testing, accidents, and the political and cultural impacts through the twentieth and into the twenty-first century.
- ~ Materials in this course include both primary and secondary sources.
- ~ This course will give students the opportunity to respond to readings, lectures, and visual source material.

**Learning Outcomes:**

Students successfully completing this course will be able to:

- ~ Explain and analyze the events central to the U.S. nuclear history through the 20<sup>th</sup> and early 21<sup>st</sup> centuries,
- ~ Describe and assess the impact of this period on U.S. foreign policy,
- ~ Explore domestic political, cultural, scientific, economic, and social developments during this period,
- ~ Read, differentiate, and critique written and visual source material,
- ~ Synthesize and evaluate information from written and visual sources in written and oral form.

**Attendance:** As this class meets only once a week, please make it a priority to attend each session. Attendance is critical for success. Email me if you will need to miss a class due to personal circumstances or illness. If an absence is unavoidable, it is your responsibility to get the material covered that day. Please read for each class and be prepared to discuss the assigned readings.

**Assignments and (Un)Grading:**

In this class, we will engage in a version of a process known as “ungrading.” That means that I will give you simplified grades for your assignments along with feedback for improvement. Why “ungrade”? Research shows that grades:<sup>1</sup>

- discourage students from reading and internalizing feedback
- don’t communicate feedback effectively
- are not good measures of learning

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<sup>1</sup> Susan Blum, ed., *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)* (Morgantown, WV: West Virginia University Press, 2020).

- create barriers between students and between students and instructors
- are subjective, random, and sometimes biased
- discourage students from taking on challenging or unknown tasks
- can't measure whether a student is short on skills or short on sleep

For each assignment I will respond with comments/questions, and with a simple grading system:

2 = strong

1 = satisfactory

0 = weak, need to re-work and re-submit within one week to earn a 1

Your final grade at the end of the semester will be based on the following:

**A** = Student demonstrates a high level of understanding of concepts; shows frequent evidence of growth; attends class consistently (no unexcused absences); and earns 2s on all thirteen Reflections and on their Close Call Presentation.

**B** = Student demonstrates a good grasp of concepts; shows evidence of growth; attends class consistently (no more than one unexcused absence); and earns 2s on at least twelve of the thirteen Reflections and on their Close Call Presentation.

**C** = Student demonstrates a grasp of some concepts; shows some evidence of growth; attends class consistently (no more than two unexcused absences); and earns 2s on at least ten of the thirteen Reflections and on their Close Call Presentation.

**D** = Student demonstrates little grasp of concepts; shows little evidence of growth; attends class inconsistently (more than two unexcused absences); and earns 2s on less than half of their thirteen Reflections and on their Close Call Presentation.

**F** = Students fails to earn at least a 1 on all assignments, submits less than six Reflections, and fails to complete a Close Call Presentation.

**\*\* Reminder:** Please note that for this course to count towards your History major or minor, students need to earn at least a C.\*\*

#### **Close Call Presentations (2-3-minutes):**

Week 4 (Th 9/14): False Alarms during Suez Crisis (11/5/1956), Nuclear Attack on the Moon (10/5/1960), H-Bombs on N. Carolina (1/24/1961), Threat of False Coincidence (11/24/1961)

Week 5 (Th 9/21): U.S. Bomber in Soviet No-Fly (8/23/62), Soviet Satellite Explodes (10/24/62), Bear Triggers Alarm (10/25/62), F102As v. MIGs (10/26/62), ICBM Launch (10/26/62)

Week 6 (Th 9/28): Easy Access Codes (10/26/62), Sub Torpedo (10/27/62), U2 Spy Plane (10/27/62), Report Tampa Attack (10/28/62), Missiles over Georgia (10/28/62)

Week 8 (Th 10/12): Power Failure (11/9/65), Solar Flares (5/23/67), Hydrogen Bomb Greenland (1/21/68), False Alarm DEFCON 3 (10/24/73)

Week 10 (Th 10/26): Simulated Soviet Attack (11/9/79), Soviet Missile (3/15/80), Faulty Chip (6/3/80)

Week 11 (Th 11/2): Soviets Detect Incoming Missiles (9/23/83), U.S. Nuclear War Games (11/2/83)

Week 12 (Th 11/9): Norwegian Rocket (1/25/95), Mis-routed Nukes (8/29/2007), Lost Contact (10/23/2010)

**Late Work:** All Reflections are due by midnight on Tuesdays. Should you need additional time (up to 48 hours), please email me. Close Call Presentations will be rescheduled at the professor's discretion.

**AI:** All assignments submitted in this course are assumed to be your original work. The use of AI platforms, such as ChatGPT, for assignments is not permitted. Original work means that ideas and language are your own OR are cited to a credible source.

**Plagiarism Detection:** The campus subscribes to Turnitin, a plagiarism prevention service, through Canvas. You will need to submit written assignments to Turnitin. Student work will be used for plagiarism detection and for no other purpose. The student may indicate in writing to the instructor that he/she refuses to participate in the plagiarism detection process, in which case the instructor can use other electronic means to verify the originality of their work. Turnitin Originality Reports WILL be available for your viewing.

Students are not allowed to make audio/video recording in class without prior permission from the professor. Please be aware of appropriate behavior in the classroom, [University Policy on Disruptive Classroom Behavior](#).

***The following sections regarding COVID are subject to change given changing circumstances on-campus and in the community. Please check the [COVID website](#) for the most up-to-date information***

**Vaccination:** The California State University system's COVID-19 vaccination requirement remains unchanged and is in effect for fall 2023. All students, faculty and staff are required to have a COVID-19 vaccination and booster when eligible on file in order to access campus facilities and programs and participate in any campus-sponsored in-person activities on or off-campus. As previously announced, the CSU's COVID-19 vaccination policy allows students and employees to seek exemptions on medical and religious grounds. As a reminder, you are eligible for a booster five (5) months after receiving a final dose of the Pfizer or Moderna vaccine; or two (2) months after receiving a Johnson & Johnson vaccine.

**Face Coverings:**

Based on updated guidance from public health experts, Fresno State highly recommends that all students, faculty and staff, regardless of vaccination status, wear a surgical grade or KN95 mask indoors. Free surgical grade masks are available at the Student Health and Counseling Center, Atrium, University Warehouse, Student Recreation Center, Library and the University Student Union (USU). ***Faculty will continue to have the discretion to require face coverings for their in-person classes as they evaluate the health and safety needs of their individual classroom environments.***

**Testing:**

Our COVID-19 Testing Center will continue to be open and available this Fall at no cost for our entire campus community. The Testing Center will be located on the main level of the USU and will have saliva PCR tests available to retrieve from a vending machine Monday through Friday. Testing is available for all students and employees.

If you become sick during the semester or need to care for someone who is sick, we will make accommodations for assignments.

**Dispute Resolution:** If there are questions or concerns that you have about this course that you and I are not able to resolve, please feel free to contact the Chair of the department to discuss the matter.

**Intellectual Property:** All course materials, including but not limited to the syllabus, readings, quiz questions, exam questions, and assignments prepared by the instructor are property of the instructor and University. Students are prohibited from posting course materials online (e.g., Course Hero) and from selling course materials to or being paid for providing materials to any person or commercial firm without the express written permission of the professor teaching this course. Doing so will constitute both an academic integrity violation and a copyright violation. Audio and video recordings of class lectures as well as images of chat or messages shared during course sessions are prohibited unless I give you explicit permission in advance. Students with an official letter from the Services for Students with Disabilities office may record the class if SSD has approved that service. Otherwise, recordings of lectures are included in the intellectual property notice described above. These provisions exist regardless of the modality of the course. That is they apply to in-person, hybrid and online courses.

**Students with Disabilities:** Upon identifying themselves to the instructor and the university, students with disabilities will receive reasonable accommodation for learning and evaluation. For more information, contact Services to Students with Disabilities in the University Library, Room 1202 (278-2811).

**The following University policies can be found on the web at:**

[Adding and Dropping Classes](#)

[Cheating and Plagiarism](#)

[Computers](#)

[Copyright Policy](#)

[Disruptive Classroom Behavior](#)

[Honor Code](#)

[Title IX](#)

Fresno State is committed to fostering a safe, productive learning environment for all students. Title IX and CSU policy prohibit discrimination on the basis of sex, which includes sexual harassment, domestic and dating violence, sexual assault, sexual exploitation, and stalking. We understand that sexual violence can undermine students' academic success and we encourage students who have experienced some form of sexual misconduct to access appropriate resources so they can get the support they need and deserve.

As an instructor, I have a mandatory reporting responsibility as a part of my role. It is my goal that you feel comfortable sharing information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. However, I am required to report information I receive regarding sexual misconduct or information about a crime that may have occurred during your time at Fresno State.

Students can report incidents of alleged sexual misconduct to either or both of the following resources:

Title IX and Clery Compliance Office | [fresnostate.edu/titleix](https://fresnostate.edu/titleix) | 559.278.5003

Fresno State Police Department | [fresnostate.edu/police](https://fresnostate.edu/police) | 559.278.8400

Students can access confidential support from two separate resources on campus:

Survivor Advocates | [fresnostate.edu/survivoradvocate](https://fresnostate.edu/survivoradvocate) | 559.278.6796

Counseling Services | [studentaffairs.fresnostate.edu/health/counseling](https://studentaffairs.fresnostate.edu/health/counseling) | 559.278.2734

**The following University services can be found on the web at:**

[Associated Students, Inc.](#)

[Students with Disabilities](#)

[Dream Success Center](#)

[Library](#)

[Learning Center Information](#)

[Student Health and Counseling Center](#)

[SupportNet](#)

[Survivor Advocacy](#)

[Writing Center](#)

The course schedule is subject to change in the event of extenuating circumstances.



Date	Have Read/Listened/Watched Before Class	We Will Discuss/Watch in Class
Th 8/24 Week 1	Syllabus	Introduction (roster, syllabus)
Th 8/31 Week 2	<p>Mike Baker, "Nuclear Town Rethinks Its Pride in Building the Bomb," <i>New York Times</i> (9/11/2022)</p> <p>Paul Boyer, <i>Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age</i> (65-75)</p> <p>Alex Wellerstein, "Counting the Dead at Hiroshima and <u>Nagasaki</u>," <i>Bulletin of the Atomic Scientists</i>, 8/2020.</p> <p>Upload <b>Week 2 Reflection</b> to Canvas before midnight on T 9/5</p>	<p><i>A Time Lapse of Every Nuclear Explosion Since 1945</i> (14 min., YouTube, creator: Isao Hashimoto)</p> <p><i>Atomic Cafe</i> (1982, 1 hr., 32 min., dvd, directors/producers: Jayne Loader, Kevin Rafferty, Pierce Rafferty)</p>
Th 9/7 Week 3	<p>William J. Broad, "Architect of Atomic Bomb is Cleared of 'Black Mark' After 68 Years," <i>New York Times</i> (12/18/2022)</p> <p>Andy Kifer, "Behind 'Oppenheimer,'" <i>New York Times</i> (7/10/2023), [regarding Kai Bird and Martin Sherwin, <i>American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer</i> (New York: Vintage, 2005)].</p> <p>Upload <b>Week 3 Reflection</b> to Canvas before midnight on T 9/12</p>	<p><i>To End All War: Oppenheimer and the Atomic Bomb</i> (2023, NBC Studios, director: Christopher Cassel)</p> <p>[[<i>Oppenheimer</i> (2023, 2 hr., 30 min., director: Christopher Nolan)]]</p>
Th 9/14 Week 4	<p>Eisenhower, <u><i>The Chance for Peace</i></u> (speech, 4/1953)</p> <p>Eisenhower, <u><i>Atoms for Peace</i></u> (speech, 12/1953)</p> <p><u><i>If an A-Bomb Falls</i></u> (1951)</p> <p><u><i>The H-Bomb and You</i></u> (1954)</p> <p>Upload <b>Week 4 Reflection</b> to Canvas before midnight on T 9/19</p>	<p><i>Our Friend the Atom</i> (1957, 50 min., Disney's <i>Wonderful World of Color</i>, Season 3, episode 14, YouTube, director: Hamilton Luske)</p> <p>Close Call presentations (4, 1956-1961)</p>
Th 9/21 Week 5	<p>Civil Effects Test Group, "<u>The Effect of Nuclear Explosions on Commercially Packaged Beverages</u>" (Operation Teapot, 1955/1957)</p> <p>National Security Archive, "<u>The Presidential 'Football'</u>" (7/2023)</p> <p>Upload <b>Week 5 Reflection</b> to Canvas before midnight on T 9/26</p>	<p><i>Fail Safe</i> (1964, 2000 – tv live broadcast, 1 hr., 26 min., dvd, director: Stephen Frears)</p> <p>Close Call presentations (5, 1962A)</p>

Th 9/28 Week 6	<p>Ross Andersen, "Never Give Artificial Intelligence the Nuclear Codes," <i>The Atlantic</i> (June 2023)</p> <p>Director <a href="#">Stanley Kubrik</a>, interview, 10 minutes</p> <p>Upload <b>Week 6 Reflection</b> to Canvas before midnight on T 10/3</p>	<p><i>Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb</i> (1964, 1 hr., 35 min., dvd, director: Stanley Kubrik)</p> <p>Close Call presentations (5, 1962B)</p>
Th 10/5 Week 7	<p><i>Three Men Go to War</i> (2012, 1 hr., PBS)</p> <p>National Security Archive, "<a href="#">The Cuban Missile Crisis Cover-Up</a>" (10/2022)</p> <p>WGBH, "Do You Know the Story Behind '<a href="#">Do You Hear What I Hear?</a>'" (12/2019)</p> <p>Upload <b>Week 7 Reflection</b> to Canvas before midnight on T 10/10</p>	<p><i>Thirteen Days</i> (2001, 2 hr., 25 min., dvd, director: Ronald Donaldson)</p>
Th 10/12 Week 8	<p>Jessica Lee (Snopes), "<a href="#">Did Nixon Order Nuclear Strike on N. Korea While Drunk?</a>" (7/2021)</p> <p>Upload <b>Week 8 Reflection</b> to Canvas before midnight on T 10/17</p>	<p><i>The Movement and the "Madman," American Experience</i>, season 35, episode 4 (March 2023, 1 hr. 22 min., pbs, director: Stephen Talbot)</p> <p>Close Call presentations (4, 1965-1973)</p>
Th 10/19 Week 9	<p>Zhixing Gu, "History Review of Nuclear Reactor Safety" <i>Annals of Nuclear Energy</i> 120 (2018), 682-690</p> <p>Upload <b>Week 9 Reflection</b> to Canvas before midnight on T 10/24</p>	<p><i>Meltdown: Three Mile Island</i> (1973, 2022, 2 hr. 56 min., Netflix, director: Kief Davidson)</p>
Th 10/26 Week 10	<p>"<a href="#">Able Archer War Scare 'Potentially Disastrous'</a>" (National Security Archive, 2/2021)</p> <p>Paul Boyer, <i>Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age</i> (359-367)</p> <p>Fred Kaplan, "WarGames and Cybersecurity's Debt to a Hollywood Hack," <i>New York Times</i> (2/19/2016)</p> <p>Upload <b>Week 10 Reflection</b> to Canvas before midnight on T 10/31</p>	<p><i>WarGames</i> (1983, 1 hr., 52 min., YouTube, director: John Badham)</p> <p>Close Call presentations (3, 1979-1980)</p>
Th 11/2 Week 11	<p>Dr. Helen Caldicott, <a href="#">If You Love This Planet</a> (1982, 26-min. video)</p> <p>"<a href="#">A Danger Unlike Any Danger: Nuclear Disarmament Campaigns 1957-1985</a>" (explore online exhibit, Museum of the City of New York)</p>	<p><i>The Day After</i> (1983, 2 hr., YouTube, director: Nicholas Meyer)</p> <p>Close Call presentations (2, 1983)</p>

	<p><u>"Response of the New Yorkers,"</u> WABC-TV, Nov. 1983 (8-min. video)</p> <p>Upload <b>Week 11 Reflection</b> to Canvas before midnight on T 11/7</p>	
Th 11/9 Week 12	<p>Chris Crawford, <u>Balance of Power</u> video game (1985, 1990 version playthrough)</p> <p><u>Butter Battle Book</u> (1984, 1989 animated, TNT)</p> <p>"Weird Al" Yankovic, "<u>Christmas at Ground Zero</u>" (1986)</p> <p>Upload <b>Week 12 Reflection</b> to Canvas before midnight on T 11/14</p>	<p><i>Chernobyl: The Lost Tapes</i> (1986, 2022, 1 hr., 31 min., HBO, director: James Jones)</p> <p>Close Call presentations (3, 1995-2010)</p>
Th 11/16 Week 13	<p>John Oliver, "<u>Nuclear Weapons,</u>" <i>Last Week Tonight</i> (7/2014)</p> <p>Upload <b>Week 13 Reflection</b> to Canvas before midnight on T 11/21</p>	<p><i>Countdown to Zero</i> (2010, 1 hr., 31 min., dvd, director: Lucy Walker)</p>
Th 11/23 Week 14	<p>NO CLASS – THANKSGIVING</p> <p>Optional Reading: Office of Nuclear Energy, "<u>How Many Turkeys Can a Reactor Cook on Thanksgiving Day?</u>" (11/2020)</p>	
Th 11/30 Week 15	<p>Tom Nichols, "We Have No Nuclear Strategy," <i>The Atlantic</i> (July/August 2022).</p> <p>Neil Halloran, "<u>Part 1: The Nuclear Threat, Estimating Deaths in a Nuclear War,</u>" <i>The Shadow Peace</i> (2017, 14 min.)</p> <p><u>"UN Treaty on the Prohibition of Nuclear Weapons / If You Love This Planet with Setsuko Thurlow"</u> (2017, 5 minutes)</p> <p><u>"If You Love This Planet: An Exclusive Interview with Helen Caldicott"</u> (2022, 14 minutes)</p>	<p><i>Command &amp; Control, American Experience</i> (2016, 1 hr., 32 min., director: Robert Kenner)</p>
	<p>Consultation Days = Th 12/7 &amp; F 12/8</p> <p>[[FINAL EXAM: Th 12/14, 8-10pm]]</p> <p>Upload <b>Week 15/Final Reflection</b> to Canvas before midnight on Th 12/14</p>	

**HIST 179T: Topics in U.S. History**  
**(History of Games in the United States)**  
**Spring 2024 / California State University, Fresno**  
**Monday/Wednesday/Friday, 1-1:50pm, SS 110**

**Instructor Name:** Lori Clune, PhD / Department of History

**Email / Telephone:** [lclune@csufresno.edu](mailto:lclune@csufresno.edu) / 559-278-8895 / **Office:** SS 128

**Office Hours:** Mondays 11am-1pm, Wednesdays 11am-1pm, and by appointment

**HIST 179T: History of Games in the United States / Course ID: 37792 / 3 units**

**Catalog Course description:** This course explores the history of games in the modern United States (late 1800s to the present), focusing on card, party, tabletop, board, and video games. Issues of industrialization, politics, race, gender, class, economics, culture, education, and the U.S. military will be addressed.

**Course goals:**

- ~ This course explores modern U.S. history through games.
- ~ Materials in this course include both primary and secondary sources.
- ~ This course will give students the opportunity to respond to readings, lectures, and visual source material.

**Learning Outcomes:**

Students successfully completing this course will be able to:

- ~ Explain, analyze, and assess the role games have played through the course of modern U.S. history,
- ~ Describe and assess the impact of industrialization, race, gender, class, economics, culture, education, and the U.S. military on American games,
- ~ Read, differentiate, and critique written and visual source material,
- ~ Synthesize and evaluate information from written and visual sources in written and oral form.

**Attendance:** Attendance in this course is critical for success. If an absence is unavoidable, it is your responsibility to get the material covered that day. Please read for each class and be prepared to discuss the assigned readings.

**Late work:** Assignments are due on the date listed on the syllabus. If you run into problems with your deadlines, talk to me. Notifying me that you are having trouble meeting a deadline will trigger an automatic three-day extension, no questions asked. In order to receive this extension, however, I must have written documentation of your request by the night before the assignment is due.

**AI:** All assignments submitted in this course are assumed to be your original work. The use of AI platforms, such as ChatGPT, for assignments is not permitted. Original work means that ideas and language are your own OR are cited to a credible source.

**Plagiarism Detection:** The campus subscribes to Turnitin, a plagiarism prevention service, through Canvas. You will need to submit written assignments to Turnitin. Student work will be used for plagiarism detection and for no other purpose. The student may indicate in writing to the instructor that he/she refuses to participate in the plagiarism detection process, in which case the instructor can use other electronic means to verify the originality of their work. Turnitin Originality Reports WILL be available for your viewing.

**Materials:**

Précis #1: Annelise Heinz, *Mahjong: A Chinese Game and the Making of Modern American Culture* (New York: Oxford University Press, 2021).

[Used copies available at alibris.com beginning at \$26]

Précis #2: Carly A. Kocurek, *Coin-Operated Americans: Rebooting Boyhood at the Video Game Arcade* (Minneapolis: University of Minnesota Press, 2015).

[[Library unlimited electronic access](#) Used copies available at alibris.com at \$3]

Précis #3: Carly A. Kocurek, *Brenda Laurel: Pioneering Games for Girls*. (London: Bloomsbury, 2017). [Used copies available at alibris.com beginning at \$18]

OR

Patrick M. Markey and Christopher J. Ferguson, *Moral Combat: Why the War on Violent Video Games is Wrong* (Dallas, TX: BenBella Books, 2017). [Used copies available at alibris.com at \$5]

Project: Gabrielle Zevin, *Tomorrow, and Tomorrow, and Tomorrow: A Novel* (New York: Knopf, 2022). [Used copies available at alibris.com beginning at \$13]

**\*\*Additional readings will be distributed in class and/or posted on Canvas.**

**Communication:**

Email is my preferred mode of communication. All emails to me are considered part of class communication. As such, they should be written legibly, with attention to punctuation, capitalization, grammar, and tone. Please state your full name and include the course number in the subject line.

Students are not allowed to make audio/video recording in class without prior permission from the professor.

Please be aware of appropriate behavior in the classroom, [University Policy on Disruptive Classroom Behavior](#).

### **Assignments and (Un)Grading:**

In this class, we will engage in a version of a process known as “ungrading.” That means that I will give you simplified grades for your assignments along with feedback for improvement.

Why “ungrade”? Research shows that grades:<sup>1</sup>

- discourage students from reading and internalizing feedback
- don’t communicate feedback effectively
- are not good measures of learning
- create barriers between students and between students and instructors
- are subjective, random, and sometimes biased
- discourage students from taking on challenging or unknown tasks
- can’t measure whether a student is short on skills or short on sleep

For each assignment I will respond with comments/questions, and with a simple grading system:

2 = strong

1 = satisfactory

0 = weak, need to re-work and re-submit within one week to earn a 1

**A** = Student demonstrates a high level of understanding of concepts; shows frequent evidence of growth; attends class consistently (no more than two unexcused absences); and earns 2s on at least two of the three Précis, 2s on the Midterm, the Final Exam, and the Project. Student also submits at least thirteen Game Lab Reflections.

**B** = Student demonstrates a good grasp of concepts; shows evidence of growth; attends class consistently (no more than four unexcused absences); and earns 2s on at least one of the three Précis, a 2 on either the Midterm or the Final Exam, and a 1 or 2 on the Project. Student also submits at least twelve Game Lab Reflections.

**C** = Student demonstrates a grasp of some concepts; shows some evidence of growth; attends class consistently (no more than six unexcused absences); and earns at least 1 on the three Précis, the Midterm, Final Exam, and the Project. Student also submits at least eleven Game Lab Reflections.

**D** = Student demonstrates little grasp of concepts; shows little evidence of growth; attends class inconsistently (more than six unexcused absences); and earns at least 1 on the three Précis, the Midterm, Final Exam, and the Project. Student submits at least ten Game Lab Reflections.

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<sup>1</sup> Susan Blum, ed., *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)* (Morgantown, WV: West Virginia University Press, 2020).

**F = Students fails to earn at least a 1 on all assignments and submits less than ten Game Lab Reflections.**

**\*\* Reminder: Please note that for this course to count towards your History major or minor, students need to earn at least a C. \*\***

Your final grade at the end of the semester will be based on the following:

Due Date	Assignment	Instructions
Sun 2/18	Précis #1	See separate précis instructions and follow closely
F 3/1	Midterm	Identifications and an essay
Sun 3/24	Précis #2	See separate précis instructions and follow closely, incorporating my comments from Précis #1
M 4/15 and Sun 5/5	Project	Share your Twine or Bitsy game with your group for peer review on M 4/15. Incorporate suggestions and submit final project by Sun 5/5.
Sun 4/28	Précis #3	See separate précis instructions and follow closely, incorporating my comments from Précis #2
Weekly	Game Lab Reflections	There will be fourteen Game Lab Fridays. Write an approximately 250-word Reflection that includes your reaction to the game and how the gameplay progressed/felt. Upload each Reflection before midnight each Sunday.

M 5/13	Final Exam	Identifications and an essay
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**COVID:** The following sections regarding COVID are subject to change given changing circumstances on-campus and in the community. Please check the [COVID website](#) for the most up-to-date information.

**Vaccination:** The California State University system's COVID-19 vaccination requirement remains unchanged and is in effect for fall 2023. All students, faculty and staff are required to have a COVID-19 vaccination and booster when eligible on file in order to access campus facilities and programs and participate in any campus-sponsored in-person activities on or off-campus. As previously announced, the CSU's COVID-19 vaccination policy allows students and employees to seek exemptions on medical and religious grounds. As a reminder, you are eligible for a booster five (5) months after receiving a final dose of the Pfizer or Moderna vaccine; or two (2) months after receiving a Johnson & Johnson vaccine.

**Face Coverings:** Based on updated guidance from public health experts, Fresno State highly recommends that all students, faculty and staff, regardless of vaccination status, wear a surgical grade or KN95 mask indoors. Free surgical grade masks are available at the Student Health and Counseling Center, Atrium, University Warehouse, Student Recreation Center, Library and the University Student Union (USU). *Faculty will continue to have the discretion to require face coverings for their in-person classes as they evaluate the health and safety needs of their individual classroom environments.*

**Testing:** Our COVID-19 Testing Center will continue to be open and available this Fall at no cost for our entire campus community. The Testing Center will be located on the main level of the USU and will have saliva PCR tests available to retrieve from a vending machine Monday through Friday. Testing is available for all students and employees.

If you become sick during the semester or need to care for someone who is sick, we will make accommodations for assignments.

**Dispute Resolution:** If there are questions or concerns that you have about this course that you and I are not able to resolve, please feel free to contact the Chair of the department to discuss the matter.

History Department Chair: Blain Roberts, PhD / [broberts@csufresno.edu](mailto:broberts@csufresno.edu) / 278-2153

**Intellectual Property:** All course materials, including but not limited to the syllabus, readings, quiz questions, exam questions, and assignments prepared by the instructor are property of the instructor and University. Students are prohibited from posting course materials online (e.g., Course Hero) and from selling course materials to or being paid for providing materials to any person or commercial firm without the express written permission of the professor teaching this course. Doing so will constitute both an academic integrity violation and a copyright violation. Audio and video recordings of class lectures as well as images of chat or messages shared during course sessions are prohibited unless I give you explicit permission in



advance. Students with an official letter from the Services for Students with Disabilities office may record the class if SSD has approved that service. Otherwise, recordings of lectures are included in the intellectual property notice described above. These provisions exist regardless of the modality of the course. That is they apply to in-person, hybrid and online courses.

**Students with Disabilities:** Upon identifying themselves to the instructor and the university, students with disabilities will receive reasonable accommodation for learning and evaluation. For more information, contact Services to Students with Disabilities in the University Library, Room 1202 (278-2811).

The following University policies can be found on the web at:

[Adding and Dropping Classes](#)

[Cheating and Plagiarism](#)

[Computers](#)

[Copyright Policy](#)

[Disruptive Classroom Behavior](#)

[Honor Code](#)

[Title IX](#)

Fresno State is committed to fostering a safe, productive learning environment for all students. Title IX and CSU policy prohibit discrimination on the basis of sex, which includes sexual harassment, domestic and dating violence, sexual assault, sexual exploitation, and stalking. We understand that sexual violence can undermine students' academic success and we encourage students who have experienced some form of sexual misconduct to access appropriate resources so they can get the support they need and deserve.

As an instructor, I have a mandatory reporting responsibility as a part of my role. It is my goal that you feel comfortable sharing information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. However, I am required to report information I receive regarding sexual misconduct or information about a crime that may have occurred during your time at Fresno State.

Students can report incidents of alleged sexual misconduct to either or both of the following resources:

Title IX and Clery Compliance Office | [fresnostate.edu/titleix](https://fresnostate.edu/titleix) | 559.278.5003

Fresno State Police Department | [fresnostate.edu/police](https://fresnostate.edu/police) | 559.278.8400

Students can access confidential support from two separate resources on campus:

Survivor Advocates | [fresnostate.edu/survivoradvocate](https://fresnostate.edu/survivoradvocate) | 559.278.6796

Counseling Services | [studentaffairs.fresnostate.edu/health/counseling](https://studentaffairs.fresnostate.edu/health/counseling) | 559.278.2734

The following University services can be found on the web at:

[Associated Students, Inc.](#)

[Students with Disabilities](#)

[Dream Success Center](#)

[Library](#)

[Learning Center Information](#)

[Student Health and Counseling Center](#)

[SupportNet](#)

[Survivor Advocacy](#)

[Writing Center](#)

The course schedule is subject to change in the event of extenuating circumstances.

Week	Modules	Plan for Each Class
<b>Week 1</b>	Syllabus	<b>F 1/19</b> – Introduction (roster, syllabus)
<b>Week 2</b>	<u>Module 1:</u> Cultural History, Ludology, Games as Primary Sources, the Magic Circle  <u>Module 2:</u> 1880s – 1900 <i>Chess, Backgammon,</i> <i>Poker &amp; Presidents</i>	<b>M 1/22</b> at 1pm – lecture; begin reading for Précis #1  <b>W 1/24</b> at 1pm – lecture/discussion - <u>Have read:</u> Norman Chad, “For U.S. Presidents, Poker is a Main Event,” in <i>The Washington Post</i> (6/16/2019).  <b>F 1/28</b> at 1pm – Game Lab #1
<b>Week 3</b>	<u>Module 3:</u> 1900 – 1919 <i>Pit, Commercial Board Games, The Checkered Game of Life</i>	<b>M 2/7</b> at 1pm – lecture/discussion - <u>Have watched:</u> “How to Play Pit” - <u>Have read:</u> “The Game of Life,” ch. 4 in Tristan Donovan, <i>It’s All a Game</i> (NY: St. Martin’s Press, 2014).  <b>W 2/9</b> at 1pm – lecture; discuss Précis #1 thesis  <b>F 2/2</b> at 1pm – Game Lab #2
<b>Week 4</b>	<u>Module 4:</u> 1920s <i>Bridge, Canasta, Pinochle, Mahjong</i>	<b>M 2/5</b> at 1pm – lecture/discussion - <u>Have read:</u> David Owen, “Turning Tricks: The Rise and Fall of Contract Bridge,” in <i>The New Yorker</i> (9/10/2007).  <b>W 2/7</b> at 1pm – lecture  <b>F 2/9</b> at 1pm – Game Lab #3
<b>Week 5</b>	<u>Module 5:</u> Great Depression & WWII <i>Monopoly, Candy Land, NYT Crossword Puzzle, Juden Raus</i>	<b>M 2/12</b> at 1pm – lecture/discussion - <u>Have read:</u> Eric Thurm, “ <i>Monopoly</i> and Its Children,” in <i>Avidly Reads Board Games</i> (New York University Press, 2019), 53-80.  <b>W 2/14</b> at 1pm – lecture/discussion - <u>Have read:</u> Alexander B. Joy, “ <i>Candy Land</i> Was Invented for Polio Wards,” <i>The Atlantic</i> (August 2021). - <u>Have read:</u> Eric Thurm, “Playing Along with

		<p>Complicity," in <i>Avidly Reads Board Games</i> (NY: New York University Press, 2019), 29-51.</p> <p><b>F 2/16</b> at 1pm – Game Lab #4</p> <p>Precis #1 – upload to Canvas before midnight Sun 2/18</p>
<b>Week 6</b>	<u>Module 6:</u> 1945-1950s <i>Scrabble, Yahtzee,</i> Electronic Games	<p><b>M 2/19</b> – No Class – Presidents Day</p> <p><b>W 2/21</b> at 1pm – lecture - <u>Have read</u>: M.J. Stephey, "A Brief History of <i>Scrabble</i>," <i>Time</i> (12/7/2008).</p> <p><b>F 2/23</b> at 1pm – Game Lab #6</p>
<b>Week 7</b>	<u>Module 7:</u> 1960s <i>Password, Twister</i>	<p><b>M 2/26</b> at 1pm – lecture - <u>Have read</u>: Margalit Fox, "Chuck Foley, Co-Creator of the Game <i>Twister</i>, Dies at 82," <i>New York Times</i> (7/11/2013).</p> <p><b>W 2/28</b> at 1pm – lecture</p> <p><b>F 3/1</b> at 1pm – Midterm</p>
<b>Week 8</b>	<u>Module 8:</u> 1970s <i>Oregon Trail, Pong</i> <i>Space Invaders,</i> <i>Pac-Man</i>	<p><b>M 3/4</b> at 1pm – lecture/discussion - <u>Have read</u>: Katharine Slater, "Who Gets to Die of Dysentery?: Ideology, Geography, and the Oregon Trail," <i>Children's Literature Association Quarterly</i> 42, no. 4 (2017), 374-395.</p> <p><b>W 3/6</b> at 1pm – lecture</p> <p><b>F 3/8</b> at 1pm – Game Lab #7</p>
<b>Week 9</b>	<u>Module 9:</u> 1970s - 1980s <i>Dungeons &amp; Dragons</i>	<p><b>M 3/11</b> at 1pm – lecture - <u>Have listened to</u>: <i>D &amp; D</i>, NPR, Matt Mercer - <u>Have read</u>: Keri Blakinger, "The Dungeons &amp; Dragons Players of Death Row," <i>New York Times</i> (8/31/2023).</p> <p><b>W 3/13</b> at 1pm – D &amp; D roundtable</p> <p><b>F 3/15</b> at 1pm – Game Lab #8</p>

<b>Week 10</b>	<u>Module 9</u> : more 1980s <i>Balance of Power, Madden Football, Trivial Pursuit, Strategy (Connect 4, Jenga), Nintendo Game Boy &amp; Tetris</i>	<p><b>M 3/18</b> at 1pm – lecture</p> <p>- <u>Have read</u>: Jesper Verhoef, “Let’s Not Be Cultural Pessimists: The Social Construction of Nintendo’s Game Boy and the Need for Console-Specific Game Studies,” <i>International Journal of Computer Games</i>, vol. 23, issue 2 (July 2023).</p> <p><b>W 3/20</b> at 1pm – lecture</p> <p><b>F 3/22</b> at 1pm – Game Lab #9</p> <p>Precis #2 – upload to Canvas before midnight Sun 3/24</p>
<b>Week 11</b>		M 3/25-F 3/29 – No Classes – Spring Break
<b>Week 12</b>	<u>Module 10</u> : 1990s <i>Catan, Street Fighter, Mortal Kombat, Pokémon, Starcraft (eSports), DDR, Guitar Hero, Rock Band, The Typing of the Dead</i>	<p><b>M 4/1</b> – No Class – Cesar Chavez</p> <p><b>W 4/3</b> at 1pm – lecture/discussion</p> <p>- <u>Have read</u>: Luke Winkie, “The Board Games That Ask You to Reenact Colonialism,” in <i>The Atlantic</i> (7/22/2021)</p> <p><b>F 4/5</b> at 1pm – Game Lab #10</p>
<b>Week 13</b>	<u>Module 11</u> : 2000s <i>Doom, Call of Duty, Halo 2 (“I love bees”), WOW, Wii (sports), September 12<sup>th</sup></i>	<p><b>M 4/8</b> at 1pm – lecture</p> <p><b>W 4/10</b> at 1pm – lecture/discussion</p> <p>- <u>Have read</u>: T.L. Taylor, “The Rise of Massive Multiplayer Online Games, Esports, and Game Live Streaming,” <i>American Journal of Play</i>, vol. 12, no. 2 (Spring 2020).</p> <p><b>F 4/12</b> at 1pm – Game Lab #11</p>
<b>Week 14</b>	<u>Module 11</u> : more 2000s <i>Minecraft</i> and other Indie games	<p><b>M 4/15</b> at 1pm – share Twine or Bitsy game with group (peer review)</p> <p><b>W 4/17</b></p> <p>- <u>Have read</u>: Vit Sisler, “Digital Arabs: Representation in Video Games,” <i>European Journal of Cultural Studies</i> Vol. 11 (2) 2008, 203-219.</p> <p>- <u>Have read</u>: Patrick M. Markey, Christopher J. Ferguson, and Lauren I. Hopkins, “Video Game Play:</p>

		<p>Myths and Benefits," <i>American Journal of Play</i>, vol. 13, no. 1 (Fall 2020).</p> <p><b>F 4/19</b> at 1pm – Game Lab #12</p>
<b>Week 15</b>	<p><u>Module 12</u>: 2010s  <i>This War of Mine, Gone Home, Cards Against Humanity, Valiant Hearts: The Great War, Untitled Goose Game</i></p>	<p><b>M 4/22</b></p> <ul style="list-style-type: none"> <li>- <u>Have read</u>: Hamza Shaban, "Playing War: How the Military Uses Video Games," <i>The Atlantic</i> (10/10/2013).</li> <li>- <u>Have read</u>: Simon Parker, "This War of Mine and the New Combat Aesthetic," <i>The New Yorker</i> (5/4/2015).</li> <li>- <u>Have read</u>: Abbie Hartman, Rowan Tulloch, Helen Young, "Video Games as Public History: Archives, Empathy and Affinity," <i>International Journal of Computer Games</i>, vol. 21, issue 4 (Dec 2021).</li> </ul> <p><b>W 4/24</b></p> <ul style="list-style-type: none"> <li>- <u>Have read</u>: Eric Thurm, "Legacy Games and the End of the Campaign," in <i>Avidly Reads Board Games</i> (NY: New York University, 2019), 111-136.</li> <li>- <u>Have read</u>: Marco Caracciolo, "Animal Mayhem Games and Nonhuman-Oriented Thinking," <i>International Journal of Computer Game Research</i>, vol. 21, issue 1 (May 2021).</li> <li>- <u>Have read</u>: Jagger Gravning, "How Video Games Are Slowly, Quietly Introducing LGBT Heroes," <i>The Atlantic</i> (February 2014).</li> </ul> <p><b>F 4/26</b> at 1pm – Game Lab #13</p> <p>Precis #3 – upload to Canvas before midnight Sun 4/28</p>
<b>Week 16</b>	<p><u>Module 13</u>: 2020s and Games During Covid</p>	<p><b>M 4/29</b></p> <ul style="list-style-type: none"> <li>- <u>Have read</u>: Ian Bogost, "The Quiet Revolution of <i>Animal Crossing</i>," <i>The Atlantic</i> (4/15/2020).</li> </ul> <p><b>W 5/1</b></p> <ul style="list-style-type: none"> <li>- <u>Have read</u>: Patrick Rael, "Playing with the Past: Teaching Slavery with Board Games," <i>Perspectives on History</i> (10/13/2021).</li> </ul> <p><b>F 5/3</b> at 1pm – Game Lab #14 (last one!)</p>

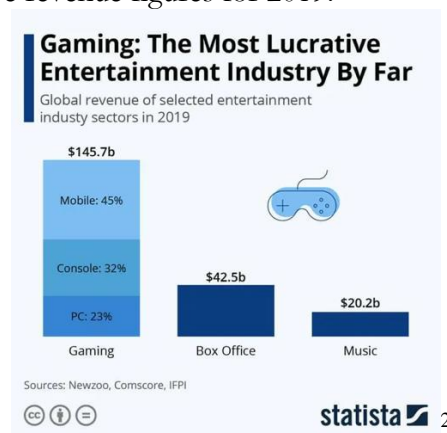
		Sun 5/5 – upload Project before midnight
<b>Week 17</b>	<u>Module 14</u> : Games Today and in the Future	<b>M 5/6</b> - <u>Have read</u> : Kimberly Dennin, Andrianna Burton, “Experiential Play as an Analytical Framework: Empathetic and Grating Queerness in <i>The Last of Us</i> , <i>Part II</i> ,” <i>International Journal of Computer Games</i> , vol. 23, issue 2 (July 2023).  <b>W 5/8</b> at 1pm – lecture
	Consultation Days = Th 5/9 & F 5/10  FINAL EXAM: M 5/13	

## Section 1: The Proposal

### Summary of the Leave

I am requesting a sabbatical leave to work on two distinct and yet somewhat overlapping projects. For Project #1, I intend to produce a first draft of a book manuscript with the working title, *Interactive Empire: A History of the Video Game Industry*.

In 2019 the global video game market size was valued at approximately \$150 billion and it is expected to grow at a compound annual growth rate of 12.9% from 2020 to 2027.<sup>1</sup> Video games represent the largest and fastest growing entertainment industry in the world, outpacing film and music. Here are the comparative revenue figures for 2019:



Video games are important cultural products and the industry is in need of more scholarly attention. Similar to film and many other cultural products, the growth of the video game industry is dependent on innovations in science and technology. Yet while the film, television, and music industries can boast numerous in-depth and nuanced historical accounts, few academic historians have grappled with the complexities of this widespread and important industry.

As a political historian, I understand that the U.S. government – especially the U.S. military – played a significant role in the origins of this industry by funding and encouraging the requisite technology. As a historian of the Cold War, I can see how the political, military, and social pressures of the conflict helped spur the video game industry.

I want to document the history of the role of the U.S. government and the U.S. military in the video game industry. I will continue the story to contemporary involvement in the “military entertainment complex” (see *Marine Doom* and *America’s Army*). Beyond that, I will explore the history of the industry through early arcade games (such as *Spaceman!*, *Pong*, and *Breakout*); best-selling Game Boy games (*Tetris*, *Donkey Kong*, and *Pokémon*); depictions of war in gaming (for example, *Call of Duty* and *Ghost of Tsushima*); historical games (such as *L.A. Noire*, *Walden*, and the *Assassin’s Creed* series); serious games (like *Balance of Power* and *September 12<sup>th</sup>*); educational games (such as *The Oregon Trail*

<sup>1</sup> Grand View Research, Market Analysis Report, <https://www.grandviewresearch.com/industry-analysis/video-game-market> (accessed September 2021).

<sup>2</sup> <https://raiseyourskillz.com/gaming-industry-vs-other-entertainment-industries-2021/> (accessed September 2021).

and *Railroad Tycoon*); Indie games (such as *Minecraft*, *Gone Home*, and *Return of the Obra Dinn*); altruism in the industry (as in *Games Done Quick*); mobile games; #Gamergate (2014); LGBTQ representation; virtual reality; eSports; race; sexuality; violence; and labor issues. These are fascinating and important stories that need to be told.

For Project #2, I intend to complete a book proposal for a U.S. history survey class reader, tentatively titled *The Games We Played: A Reader for Games in U.S. History*. Exploration of. This work will explore the history of ludology in the United States, highlighting American games from the late 18<sup>th</sup> century through to present day. I estimate that more than half of the content will include important board games, dice games, and card games, while the remainder will highlight electronic games, video games, and more interactive, player-controlled games. This survey class reader will use the lens of games to add to the political, economic, social, and cultural history of the United States.

## **Preliminary Research and Activity**

### Project #1

In the Fall of 2020, I taught a topics class, HIST 179T: History of Video Games. In the class I took the story of video games back to technology of the 1930s and brought the multifaceted story to the present. The wide-ranging topics we covered in the course helped me see what I intend to include in *Interactive Empire*. As I had hoped, this class gave me the opportunity to delve into a large amount of primary and secondary reading on the topic. In preparing lectures, readings, and assignments for the class I read broadly and deeply, which allowed me to see holes in the scholarly approach to video game history. For example, while some good work is being done on race, gender, and sexuality in video game representation and in the industry itself, few scholars use the lens of political history to tell the story.

As I taught the new course I experimented with organization, taking cues from my students on what worked and what did not. For example, we began the class with a chronological approach, but after the midterm I switched to a topical approach, which worked better for the contemporary era of video games. The course allowed me to work out many elements of the history, which I intend to utilize in the written project.

### Project #2

In the Spring of 2022, I am scheduled to teach another topics class, HIST 179T: History of American Games. This course will pull the cultural history of games in the United States back to the beginning of the country and carry the story through to the early twenty-first century. We will explore the cultural impact of card games (including *Poker*, *Bridge*, *Pinochle*, and 1904's *Pit*), board games (including *Monopoly*, *Parcheesi*, and *Trivial Pursuit*), other table top games (such as *Chess*, *Mahjong*, *Scrabble*, *Risk*, and *Settlers of Catan*), video games (from *Pong* and *The Oregon Trail* to *Animal Crossing* and *League of Legends*), and more player-controlled games (including *Dungeons & Dragons*, *Pictionary*, and *Cards Against Humanity*). Through the lens of games, students will see “play” as a serious topic in which to explore politics, economics, culture, class, race, and gender in American history. I hope to learn as much from this course as I did from my previous topics class.



## **Timeline: Spring 2023**

### January – April 2023 (Project #1):

Continue reading secondary sources on the history of the video game industry  
Continue exploring the many online repositories of primary sources (particularly documents and oral histories)  
Flesh out my existing outline to determine exact scope and structure of the project  
Complete a manuscript draft  
Begin to identify visuals that could be used in the manuscript

### April – May 2023 (Project #2):

Continue reading secondary sources on the history of games in the United States  
Continue exploring online primary sources  
Flesh out an outline of the reader (using what worked in the topics class as a guide)  
Complete a book proposal

My responsibilities teaching four classes, serving on several department and college committees, and (beginning Spring 2022) taking over as Coordinator of the History Graduate Program, leave little time to dedicate to larger projects. This one-semester sabbatical should be enough time to jump start work on both projects, as I describe. Bringing both of these projects to publication, of course, will take place over the subsequent semesters.

## **Travel**

I do not anticipate any travel will be necessary to accomplish this plan.

## **Section 2: Benefits to Me as a Faculty Member**

Completion of these projects will have a significant impact on my command of subject matter in the areas of American history, cultural history, video game history, and the history of American games. As a Cold War historian, I am well versed in the political, social, cultural, and diplomatic histories of the United States between 1945 and 1990. These two projects, along with the two topics classes I have developed, will allow me to expand my area of academic emphasis, both temporally and topically, which will benefit me as a historian.

Oxford University Press published my first book, *Executing the Rosenbergs: Death and Diplomacy in a Cold War World*, in 2016 and has contractual right of refusal on my second book project. My editor at OUP, Susan Ferber, has expressed great interest in a history of the video game industry (Project #1). A book agent has offered to assist in locating an academic or trade press should the terms with OUP be insufficient. For Project #2, I will send my book proposal to several publishing houses that have shown interest in such an American history survey class reader. I am eager to continue adding to my publishing record and contributing to my profession.

## **Section 3: Benefit to the University**

These projects will benefit the Department, College, and University in several ways. Students will benefit from my expanding knowledge of American history, cultural history, games, and the video games industry. I will use these stories and primary sources, to enrich my U.S. history survey classes (HIST 12 and HON 12), along with my upper division courses (especially HIST 153:

U.S. During the Cold War, and the new course I am developing on the History of American Games), and my U.S. history graduate classes. Attention to this academic research – which will reach a broad audience due to the timely and compelling topic – will bring recognition and positive attention to the Department, College, and University.

#### **Section 4: Previous Leaves**

I was awarded a previous sabbatical leave in the fall of 2014. I met my sabbatical goals and have included my sabbatical report.

#### **Selected Bibliography**

##### Project #1

- Brown, Box. *Tetris: The Games People Play*. NY: First Second Books, 2016.
- Brown, Harry J. *Videogames and Education*. Armonk, NY: M. E. Sharpe, 2008.
- Gray, Kishonna L. and David J. Leonard, eds. *Woke Gaming: Digital Challenges to Oppression and Social Injustice*. Seattle: University of Washington Press, 2018.
- Hennessey, Jonathan and Jack McGowan. *The Comic Book Story of Video Games*. NY: Ten Speed Press, 2017.
- Herman, Leonard. *Phoenix IV: The History of the Videogame Industry*. Springfield: Rolenta Press, 2016.
- Kocurek, Carly A. *Coin-Operated Americans: Rebooting Boyhood at the Video Game Arcade*. Minneapolis: University of Minnesota Press, 2015.
- Laurel, Brenda. *Pioneering Games for Girls*. London: Bloomsbury, 2017.
- Lerner, Josh. *Making Democracy Fun: How Game Design Can Empower Citizens and Transform Politics*. Cambridge: The MIT Press, 2014.
- Payne, Matthew Thomas and Nina B. Huntemann, eds. *How to Play Video Games* (a critical approach to understanding video games as popular culture). NY: New York University Press, 2019.
- Smith, Alexander. *They Create Worlds: The Story of the People and Companies That Shaped the Video Game Industry, Volume 1: 1971-1982*. Boca Raton: Taylor & Francis, 2020.
- Wolf, Mark J. P. *Before the Crash: Early Video Game History*. Detroit: Wayne State University Press, 2012.
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Sample Journals: *Game Studies*, *Journal of Gaming & Virtual Worlds*, *American Journal of Play*

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