

SCREEN PEACE:  
HOW VIRTUAL PACIFISM AND VIRTUAL NONVIOLENCE  
CAN IMPACT PEACE EDUCATION  
A THESIS  
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BY  
JULIA E. LARGENT  
DR. ASHLEY DONNELLY – ADVISOR

BALL STATE UNIVERSITY

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**Table of Contents**

Title Page	1
Table of Contents	2
Acknowledgement	3
Abstract	4
Foreword	5
Chapter One: Introduction and Justification	8
Chapter Two: Literature Review	24
Chapter Three: Approach and Gathering of Research	37
Chapter Four: Discussion	45
Chapter Five: Limitations and a Call for Further Research	57
References	61
Appendix A: Video Games and Violence Throughout History	68
Appendix B: Daniel Mullin's YouTube Videos	74
Appendix C: Juvenile Delinquency between 1965 and 1996	75

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## **Abstract**

**Thesis:** Screen Peace: How Virtual Pacifism and Virtual Nonviolence Can Impact Peace Education

**Student:** Julia E. Largent

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The following thesis discusses how virtual pacifism can be utilized as a form of activism and discussed within peace education with individuals of all ages in a society saturated with violent media. I explore the nature of virtual pacifism and how can it be used to change and impact peace education. The argument of the role video game violence plays in violent acts has once again become a prominent question in the U.S. media. A relatively new notion of playing video games without killing any virtual creature is being referred to as “virtual pacifism.” I argue that the term “virtual nonviolence” should be used instead of “virtual pacifism.” I conclude that the definition of “virtual pacifism” is “the refusal to engage in violent military activity within the video game because of one’s principles or beliefs; seeking alternative routes to playing the game.”

## Foreword

It is important to clarify the background that I have as the researcher. I grew up in a small Anabaptist denomination called the Church of the Brethren. Being one of the three historic peace churches, I grew up with the importance of peace and nonviolence instilled in me in many life lessons. Because Manchester University is affiliated with the Church of the Brethren, it is important to know some of the denomination's background to fully understand why peace studies as a degree was started. Knowing the background and some of the philosophy of the church will help clarify why peace studies was started, and will possibly clarify some of the goals of the degree.

Known as the three historical peace churches, the Quakers (Society of Friends), Church of the Brethren, and the Mennonites (including the Amish) were some of the first people to practice Anabaptist teachings within the United States after their founding. When looking at history, Kurlansky (2006) discusses how most religions, or religious states, start out with a pacifistic view, later to be taken out or modified to validate the ruler's actions. However, the Anabaptists stuck to their founding principles and are still practicing peace churches.

The Church of the Brethren can be traced back to 1708 in Schwarzenau, Germany. The founder, Alexander Mack, was greatly influenced by Pietism (Church of the Brethren) as well as Menno Simons, who had started the

Mennonites. Five men and three women, including Mack, illegally<sup>1</sup> gathered at the edge of the Eder River in Schwarzenau to be baptized. The new members were dunked forward three times and thus the church was born. The Brethren fled to North America after being persecuted in Germany for deciding to follow a different religion other than the state's. Settling amongst other Anabaptists in Pennsylvania, the church gained members and momentum. After what is known as The Great Schism, the German Baptist Brethren, the largest of the three branches after the schism, changed their name to the Church of the Brethren in 1908. Today, there are just over 1,000 congregations with about 125,000 members within the United States and Puerto Rico and about 150,000 members in Nigeria (Church of the Brethren), as well as some scattered across Europe and Asia.

Peacefulness is a major influence on how Brethren practice their faith and beliefs in the world; their motto is "Continuing the work of Jesus. Peacefully. Simply. Together." Members see war as something that Jesus would be against. Although members do not shun members who chose to join the military, most normally attain conscientious objector status. Members believe they should strive to live a simple life, only needing the necessities, some dressing in plain dress (often associated with the Amish and Mennonite). The Church also believes in togetherness. When faced with a problem, the congregation will gather to work out a solution to the problem. If it is a problem larger than the congregation, it will

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<sup>1</sup> At that time in Germany, it was illegal to be baptized as an adult if baptized as an infant.

be taken to the Annual Conference, where members across the entire denomination will make a decision for the betterment of the denomination.

There are six Brethren colleges scattered across the country. Manchester University is among them. These universities strive to provide an excellent liberal arts education, but also instill in their teachings the ways of the Brethren Church. At Manchester University, teamwork, writing, and deep understandings of how people reach a resolution are rooted in coursework across the disciplines.

## Chapter One: Introduction and Justification

From the next room over, all I hear are gunshots and guys cheering about their most recent kill: “I killed all of them in five minutes!” “Yeah? Well, did you see that head shot? His head was shot clean off!” These types of cheers and jeers are normal to overhear when people are playing violent video games such as *Dishonored* (2012) or any one of the *Halo* (2001) trilogy. Excitement is commonplace, as there is a sense of accomplishment when people fight off an entire horde of bad guys. However, this act of violence, an act that I, even as a pacifist, have participated in, concerns me. Even though the people being killed are fictional characters and their guns do no harm in real life, people are still cheering about the killing of another person, even though fictional. Arguments are circulating in the media on both sides of the argument surrounding violence and video games: one side states that there is a link between video game violence and aggression in youth and young adults, and the other says that video games do not have an effect. It is a relief to hear about a movement of people doing something differently: playing these very same video games without killing a single virtual creature. Such players are often referred to as “virtual pacifists”.

### Examples of Possible Media Violence Impact

Various researchers have looked at the effect video game violence has on children and young adults. Lieutenant Colonel Dave Grossman is among them. A former West Point professor of psychology and military science and a retired



Army Ranger, Grossman has written several books on violence, including *On Killing* (2009) and *Stop Teaching Our Kids to Kill* (1999). In the latter book, Grossman and co-author Gloria DeGaetano argue that video games and violent media are teaching our children how to pick up a gun and kill. In 1997, fourteen-year-old Michael Carneal stole a gun from a neighbor's house, brought the gun to Heath High School in Paducah, Kentucky, and fired eight shots into a student prayer group. Of the eight shots, five of the students were hit with shots to the head, the other three were shot in the upper torso. Prior to this incident, Carneal had never picked up a gun in his life, outside of video games. Grossman and DeGaetano claim that video games provided him practice. "At the tender age of fourteen [Carneal] had practiced killing literally thousands of people. His simulators were point-and-shoot video games he played for hundreds of hours in video arcades and in the comfort of his own home" (Grossman & DeGaetano, 1999, p. 4). Though instances like Carneal's are isolated, games can train us in ways we had not imagined.

The question about the impact media violence has on youth is a question that is contested from year to year. Following the tragic events of 2012, including the Aurora, Colorado shooting at the midnight premiere of *The Dark Knight Rises* (2012), where twelve people were killed, and the Sandy Hook Elementary School shooting in Newtown, Connecticut, where 27 people, mostly children, were killed, is it not time to begin this discourse anew? How can violent video games be used differently? What if, instead of killing the enemy, which is the first response for most players, players choose to play games nonviolently? The following thesis

will address playing games in a nonviolent manner and virtual pacifism. I will argue that using these ideas while teaching media and peace studies can have a positive effect on cultural violence.

### **Peace Studies and its Beginnings**

Peace Studies, as a formal degree, began at Manchester College, now Manchester University, in 1948 by Dr. Gladdys Muir (Wysong, 2011). She wanted to provide a place where students could go to study peace and learn how to make the world a better place. Muir, a member of the Church of the Brethren, one of the three historical peace churches<sup>2</sup>, found her home at Manchester, a university affiliated with the Church of the Brethren, where she was a beloved professor and director of the Peace Studies Institute for 11 years (*Muir, Gladdys Esther*). Since the start of the program, more than 200 other colleges and universities in the United States now offer a degree in peace and conflict studies. The focus varies from location to location, but all have one thing in common: teaching and solving issues without resorting to violence. The definition of “violence” varies from person to person, but in this paper it is defined as “the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation” (World Health Organization, 2013).

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<sup>2</sup> The three Historic Peace Churches are the Church of the Brethren, the Quakers (Society of Friends), and the Mennonites.

I attended Manchester University where I received a degree in peace studies in 2011. As a student, I took classes in mediation, where I learned how to help two or more people solve an issue by expressing themselves. I took a course where I learned about the history of peace in times of war, including the involvement of the Church of the Brethren, which emphasizes conscientious objection<sup>3</sup> (CO), stating that war is “incompatible with the way of Jesus” (Church of the Brethren). We learned about why people attempted to attain the CO status and how society viewed the men who chose to be conscientious objectors during conscription. We also analyzed our civilization through the eyes of philosophers such as Aldo Leopold, Rachel Carson, and Peter Singer. We discussed the environmental impact of our consumer way of life, as well as the way technology has played a part in the shaping of our culture. Media and violence were discussed in many of the classes. Through classes like those mentioned, the program that Dr. Muir started in 1948 has grown to encapsulate the practices of the Church of the Brethren.<sup>4</sup> Adding video games and virtual pacifism to the curriculum could facilitate further discussion and a new look at the way media affects society.

### **Definition of Virtual Pacifism**

“Virtual pacifism” has no precise definition, as each person plays to his/her own comfort level of morality. However, “virtual pacifism” needs to be defined to

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<sup>3</sup> Individuals can attain the CO status based on religious beliefs to not have to perform military duties.

<sup>4</sup> The philosophies of the Church of the Brethren will be discussed in further detail in chapter two.

be able to study the impact it can have on education. “Virtual” means, simply, something that appears real, but is not actually real. A more complex definition of “virtual” is “of or relating to a computer technique by which a person, wearing a headset or mask, has the experience of being in an environment created by the computer, and of interacting with and causing changes in it” (virtual, 2013). The definition of “pacifism” varies, according to the Stanford Encyclopedia of Philosophy (2010). Two separate terms that can be used are “pacific-ism” and “pacifism”. The first is defined as “a commitment to peace and peacefulness that is not strictly opposed to war and pacifism is a more principled or absolute rejection of violence” (Fiala, 2010, para. 3). The latter terms, which is more widely used, uses the more traditional definition of “a commitment to peace and opposition to war” (Fiala, 2010, para. 1). After clarifying the terms, “virtual pacifism” means “refusal to engage in violent military activity within the video game because of one’s principles or beliefs; seeks alternative routes to playing the game.” The definition seems simple enough, but different *levels* of virtual pacifism exist. Some players choose to “fight other players in mutually-agreed upon battleground combat, while others will not even fish or pick herbs in order to preserve the virtual earth”<sup>5</sup> (Calka, 2009, pg. 3-4). Other players can simply heal others during combat as a way to aid in battle, instead of killing the enemy. Other examples include putting a spell on the enemy and making him/her stand in harm’s way.

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<sup>5</sup> Calka refers specifically to the virtual earth within the Massively Multiplayer Online Role Playing Game (MMORPG), *World of Warcraft*.

## Nonviolence and Pacifism

*Nonviolence* and *pacifism* are often used synonymously. The premise behind nonviolence is to find alternative ways to solve a problem. Famous figures such as Dr. Martin Luther King, Jr. and Mahatma Gandhi made civil disobedience and nonviolence a way of life. Through Gandhi's various campaigns, such as the Khadi campaign and the Salt March, India won its independence from Great Britain in 1947. King, who had read Gandhi's work and was influenced by his actions, used what Gandhi taught to create many of the nonviolent actions used in the United States during the Civil Rights Movement. The literature available on both pacifism and nonviolence is abundant. I will highlight the works of Mark Kurlansky (2006), Ira Chernus (2004), and V. K. Kool (2008) within this thesis.

Nonviolence is a complicated mindset, though many see it as a simple concept of "don't use violence." However, nonviolence encompasses more actions. Gandhi had a term for the mindset by individuals that perform nonviolent actions out of convenience, or because a nonviolent action would take less energy than being violent. He called this mindset "nonviolence for the weak" (Chernus, 2004, p. ix). These individuals would probably raise a fist if called upon and/or had the chance (Chernus, 2004). They may not see nonviolence as a way of life, but as a way of the moment. Kurlansky (2006) discusses the root of the word "nonviolence" in his book. The basis of the word is, essentially, not violence. As he points out, "While every major language has a word for violence, there is no word to express the idea of nonviolence except that it is not another idea, it is not violence . . . It is not an authentic concept but

simply the abnegation of something else” (Kurlansky, 2006, p. 5). Kurlansky further discusses what the world would be like if the opposite of peace was *nonpeace*. He poses the question: what kind of world would it be if we used the term nonpeace for the words war and violence? He believes that the answer would possibly be a world where war was not seen as insignificant, but as a situation that needs to be taken care of due to the destruction of peace (Kurlansky, 2006).

### **Terminology**

Earlier, I briefly discussed the definition of virtual pacifism. I offered the definition of “refusal to engage in violent military activity within the video game because of one’s principles or beliefs; seeks alternative routes to playing the game.” However, having merged the provided definitions of “pacifism” and “virtual”, this definition may not be the most accurate for the terminology and can be misleading. Many people believe that the terms “nonviolence” and “pacifism” can be used interchangeably, but this is not the case. Where these two words do mean similar things, they do not have the same meaning. Pacifism is passive. It is normally discussed as a psychological attribute, the belief that war is wrong. Nonviolence is acting out what a person believes, which can lead to actions of civil disobedience.<sup>6</sup> "Pacifism is passive; but nonviolence is active. Pacifism is harmless and therefore easier to accept than nonviolence, which is dangerous . . . Nonviolence, exactly like violence, is a means of

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<sup>6</sup> To read more about the difference between *pacifism* and *nonviolence*, see Gene Sharp (1959) or Gregory C. Elliott (1980).

persuasion" (Kurlansky, 2006, p. 6). Thus the terminology chosen, "virtual pacifism" is technically wrong and should be "virtual nonviolence."

To explain the difference between the two words more clearly, think about a historian (pacifist) and a historical reenactor (nonviolentist). A historian studies what happened in years past. A historian understands the dilemmas and the trials certain historical figures went through. However, a historian does not normally act on that information, outside of educating others. A reenactor is usually a person who is greatly interested in history, but also does something to bring it to life. A pacifist is like a historian in the sense that a pacifist understands the concept, believes in a concept, will speak about that concept, but a nonviolentist will actually act on one's beliefs, sometimes committing acts of civil disobedience. Civil disobedience consists of three main parts: first, the person has to be informed of the action, fully think it through, and be against the institution they are acting against. Secondly, they must fully cooperate with authority. Thirdly, they must be willing to accept all punishment that may be thrown upon them by the law.

After clarifying the difference between pacifism and nonviolence, and using the definition that was set forth earlier, the term used should be "virtual nonviolentist." With the definition provided, this may clear up some question as to who is considered a virtual nonviolentist and who is not. For the rest of the paper, the term "virtual pacifist" will be replaced with "virtual nonviolentist," as it is a more appropriate term. Not all who play nonviolently do it out of personal beliefs; some do it for the challenge.

## Creating a New Challenge

Playing video games in a nonviolent or pacifistic way may not be specifically due to a player's moral code, but instead can be attributed to adding a new challenge to the game. This approach to making games more challenging is not new. For example, some golfers challenge themselves to play an entire round of golf using only one club instead of 14. Some players create new rules within *Scrabble* so that each word has to be over three letters long. By developing new rules within games, there are new ways to play that game, which creates a new and possibly exciting run. Video games are not strangers to having other, possibly hidden, ways to play the game.

Video games have achievements,<sup>7</sup> which are goals to strive for while playing, such as running a certain distance or killing a certain amount of people. These achievements are collected on the player's gaming console profile outside of the game. They can be accessed at anytime to show off to friends and prove that the player has a specific achievement. Some of these achievements unlock additional quests or goals within the game, while others are just bragging rights. One example of a bragging right is the "pacifism" achievement, often referred to as a "pacifist run." Worked into many games such as *Geometry Wars* (2005), *Deus Ex: Human Revolution* (2011), *Super Smash Bros.* (1999), and *World of Warcraft* (2004), players often choose to play nonviolently only after having beaten the game already.

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<sup>7</sup> Achievements for the Xbox, Trophies for the PlayStation



## To Fight or Not To Fight

Daniel Mullins and Ian Jones are two examples of people playing as pacifists within the popular game *The Elder Scrolls V: Skyrim* (2011) (often shortened to just “Skyrim”), who were both discussed in Conor Dougherty’s (2012) *Wall Street Journal* article, “Videogamers Embark on Nonkilling Spree”. Mullins, who is the creator of a character named Felix the Peaceful Monk,<sup>8</sup> chooses to play completely nonviolently, posting videos of various raids and missions on YouTube, often demonstrating how he uses the calming spell<sup>9</sup> to get away from his enemies. Ian Jones also does not have his character kill people. Instead, he puts bystanders under a spell and the bystanders do the killing for him. Both of these players call themselves virtual nonviolentists, but use different methods to achieve this status.

When playing some games, one has several options when an enemy approaches. However, players usually choose one of two solutions. “When an enemy comes along, a player can take the obvious route: Pull out [his/her] sword and hack away. But [he/she] can also sidestep conflict with peaceful methods such as spells that make enemies friendly (albeit temporarily) or simply run away” (Dougherty, 2012, para. 13). Playing nonviolently has become a way to achieve a small taste of online fame. Based on reactions from people across the Internet, many people simply cannot fathom playing games such as *Skyrim*

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<sup>8</sup> In *Skyrim*, the player can customize his/her character from ten different races, customizing skin color, hair color, etc. Mullin’s character is of the Khajiit race, half-man and half-cat.

<sup>9</sup> The calming spell within *Skyrim* makes the target not fight for 30 seconds. This allows the player to either attack the target, or makes it easier to sneak past the danger.

(2011) or *Fallout: New Vegas* (2010) in a nonviolent way. When someone completes a game by not killing a single fictional character, people become fascinated, which leads to discussions and challenges amongst players.

### **Growing Popularity of Video Games**

Gaming is becoming more popular amongst people of all ages (“Entertainment Software Association”). The discussion about the use of games in a classroom, as well as specific topics such as virtual nonviolence, can, and is, utilized within education. However, there are other reasons holding teachers back from using games in the classroom. Since September 11, 2001:

The video game industry has responded with patriotic fervor and released a series of video games. Virtual war games elicit support for the War on Terror and United States imperialism, providing space where Americans are able to play through their anxiety, anger, and racialized hatred. (Leonard, 2004, para. 1)

Educators may not see the usefulness of these games in the classroom.

However, David Leonard (2004), an assistant professor in the Department of Comparative Ethnic Studies at Washington State University, does not specifically see this uprise in military games such as *Call of Duty 4: Modern Warfare* (2007), *Battlefield 2* (2005), and *Gears of War* (2006) as a threat. Instead, he sees it as an opportunity to teach. Leonard (2004) states:

Rather than eschew games as irrelevant child’s play or lowbrow popular culture, educators must begin to think about ways to use video games as means to teach, destabilize, and elucidate the

manner in which games employ and deploy racial, gendered, and national meaning, often reinforcing dominant ideas and the status quo. (para. 2)

As mentioned above, the discourse related to violence in the media usually revolves around getting rid of or lessening the amount of it, not about how it can be used for good. To quote Grossman and DeGaetano (1999):

If the consequences of violence are demonstrated, if violence is shown to be regretted or punished . . . if in general violence is shown in a negative light as causing human suffering and pain, then the portrayal of violence is less likely to create imitation effects. (p. 7)

The discourse related to violence in video games is prevalent, while the discussion about other ways of gaming is very limited. With video game usage on the rise, it is time to see how video games can be used, not just criticized.

Video games are a major pastime for people of all ages. The age of the average U.S. gamer is 30, with 12 years of game-playing experience (“Entertainment Software Association”). According to the Entertainment Software Association, consumers spent \$24.75 billion on video games, hardware, and accessories in 2011.<sup>10</sup> Because of the vast age range of the players, types of games, and the growing popularity of social networking games such as *Farmville* (2009) and *Draw Something* (2012), the education community has changed the way video games are utilized in the classroom. Playing video games and

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<sup>10</sup> In comparison, the U.S./Canada box office reached \$10.2 billion in 2011 (Theatrical Market Statistics, 2012, p. 2).

understanding where the student may be coming from enables a teacher to make connections with students that are more relevant, not only in discussing popular culture, but also in breaking down and discussing what the game is portraying. “As students are bombarded with media messages that promote violence as a solution for conflict, teachers have a responsibility to engage in a pedagogy of peace by teaching students how to read America’s games of war” (Leonard, 2004). Students are entering into education not knowing of a time before the United States was in war. The wars in Iraq and Afghanistan are prevalent in many children’s minds as well as in video games and movies. Leonard (2004) remarks:

If the task of educators is to help students “reflect upon why they think the way they do; to discover that knowledge is socially constructed, that truth is relative not only to time and place but to class, race, and gender interests as well” (cited in Leonard, 2004, para. 5), then video games provide an ideal text and teaching moment in which educators interested in social justice can deconstruct sources of social meaning and provide tools of analysis and alternative knowledge. (para. 5)

Leonard (2004) makes a strong case for educators to take it upon themselves to teach students how to deconstruct what the media portrays. With video games now being used not only to train already enlisted soldiers but as a recruitment tool for the American military, it is imperative to use what the media portray as a

way to teach students how to understand the difference between the virtual world and the real world.

### **Gamification—Not Just A Fun Word to Say**

The combining of education and gaming is an example of gamification. “Gamification” is the concept of applying game-design thinking to non-game applications to make them more fun and engaging, and is often used in education. Gamification is becoming woven into mainstream pedagogy, though some claim that it has always been there. “The entire educational system, with its scores, points, and grade levels is a game system, already. The key is to figure out how to best integrate games into education” (Jesse Schell, cited in Whitton & Moseley, 2012, p. 3). Educators who are not taking advantage of video games are missing an important junction in popular culture and education by not involving video games in education. However, not all educators are overlooking such an important cultural artifact.

At the Georgia Institute of Technology, a history professor, Amanda Madden, uses *Assassin’s Creed II: Discovery* (2009) in her coursework in the classroom to help teach the Italian Renaissance. She assigns supplemental readings alongside the game, but students responded that after playing the game, the readings came alive for them (Madden, 2012). The students were more invested in the readings, and Madden found that they understood and retained more information from the readings. The game helped the students relate to the characters and get to know the surroundings from playing the game. For them, the Italian Renaissance was not something that happened long ago in

a land far away, but the night prior on their gaming console. Used in the proper context, popular video games can be beneficial to a specific topic. Using *Assassin's Creed II: Discovery* (2009) works for Madden's students; but the educator has to know why the game works and how to best utilize the game's full potential.

Several theories highlighted in Kapp's (2012) book propose why gamification works. One theory, discussed in detail below, is Albert Bandura's social learning theory, which states, "Behavior is learned from the environment through the process of observational learning" (McLeod, 2011). Social learning theory works for gamification since peers are constantly learning from each other—from social norms to the way they should react to a situation. Although the social learning theory primarily looks at children, it can be used as a framework for how to take games and turn them into educational moments for players of all ages.

### **Layout of the Game**

The following thesis is separated into five chapters. The above discussion served to introduce the concepts of virtual nonviolence and molding curriculum around video games. Chapter two will look at the literature published on gamification, the link between violence and video games, and nonviolence as an important action. Chapter three will discuss the approach that was taken to collect the research needed for this paper. Chapter four will provide examples of virtual nonviolentists, and discuss games a player can play as a virtual nonviolentist. Chapter four will also introduce theories to help validate using

video games in the classroom, specifically within peace education. Chapter five looks at the limitations of this study and calls for further research.

## Chapter Two: Literature Review

A plethora of research exists about the impact video game violence has on youth and young adults, but little research exists on virtual nonviolence. In 2012, Conner Dougherty wrote an article highlighting three young men who play popular games such as *Skyrim* (2011) and *Uncharted 3: Drake's Deception* (2011) and claim to be virtual nonviolentists. This article spread rapidly over the Internet, cited on many gaming blogs and websites, such as Kotaku, a popular video game blog. The idea is not a new one to those who play video games, but it is a new concept for researchers. After Dougherty (2012) published his article about the three young men, National Public Radio's *On the Media* picked up the story, and has since featured several shows on the violence in video games and virtual nonviolentists.

However the problem persists that little research on gaming and virtual nonviolence exists. Therefore, research pulled from studies of video game violence, video game history, the history of nonviolence, and peace education was used to supplement this paper. However, because of the lack of peer reviewed research on the topic of virtual nonviolence, most of the information for this paper about virtual nonviolence and those who claim to be virtual nonviolentists was pulled from popular sources such as blogs, gaming websites, radio broadcasts and podcasts, and forums.



## Previous Work on Virtual Nonviolence

Michelle Calka (2009) focuses on a specific pacifist guild<sup>11</sup> within the popular massively multiplayer online role playing game (MMORPG), *World of Warcraft (WoW)*. This guild, called Sisters of the Forsaken, is limited to female avatars.<sup>12</sup> “What constitutes pacifism in this context is more than just a political doctrine—it transcends into an active form of resistance against an ideology of violence as the preferred means of advancement” (Calka, 2009, p. 4). Calka used the framework of Barker and Cheney’s four facets of organizational discipline to analyze the guild. The first of the four facets deals with “unobtrusive methods of gaining willful individual subjectification to the organization’s power relationships” (Barker & Cheney, cited in Calka, 2009, p. 12). The second facet concerns the idea that “discipline is collaboratively generated and reinforced” (Barker & Cheney, cited in Calka, 2009, p. 15). The third facet is similar to the second as it deals with and acknowledges, “Discipline is embedded in the social relations of the organization and its actors” (Barker & Cheney, cited in Calka, 2009, p. 16). Lastly, the fourth facet states, “Disciplinary measures are most effective when they are grounded in values that appeal to organizational actors” (Calka, 2009, p. 20). By using these four facets, Calka (2009) found that

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<sup>11</sup> “A guild is an in-game association of player characters. Guilds are formed to make grouping and raiding easier and more rewarding, as well as to form a social atmosphere in which to enjoy the game” (<http://www.wowwiki.com/Guild>).

<sup>12</sup> The group enacted a “don’t ask, don’t tell” ruling on the gender of the human player. The female rule only applied to the gender of the avatar.

online organizations provide a place for people to experiment and discuss alternative ways to play games, such as virtual nonviolence in a MMORPG.

Calka's (2009) look at the specific organization of the Sisters of Forsaken provides a look into how organization ideology can be practiced:

The lens of Barker and Cheney's four facets of organization discipline illuminates some of the tensions and constraints experienced by players attempting to practice alternative ideologies in a space that normalizes and privileges the use of violence as the means to an end. By gaining individual subjectification to power relations, using collaboratively-generated discipline embedded in the social relationships within the organization, and grounding discipline in organization values that appeal to organizational actors, the Sisters of the Forsaken guild enables and constrains its members to make decisions concerning individual practices of pacifism. While joining the organization and undertaking this style of play is a choice, players are not free to make their own decisions about how to best enact pacifism; the guild dictates the organizationally-correct behaviors and responses. (p. 22-23)

Aside from Calka's (2009) research on virtual nonviolence and various newspaper and Internet blog posts, little research is available on this topic.

### **Gamification, a Valuable Resource**

With authors such as Jane McGonigal (2011) and Karl Kapp (2012) making gamification easy to utilize in life and in the classroom, gamification and

alternate reality games (ARG's) are quickly becoming included in education, such as in Amanda Madden's history classroom. Gamification is primarily creating games around the curriculum. However, playing the games themselves does not necessarily have to be the educational part. Nicola Whitton (2012) states:

The value of games for learning does not stop simply with their use as vehicles for delivering learning. As well as the case where the educational content is within the game itself, games can also be used as a trigger for educational discussion or as a design activity where learning takes place through the design process. (p. 9)

Whitton and Moseley (2012) argue that designing and building a game can be just as useful within the classroom as playing the game. Giving students an assignment of developing a board game around a book or a concept can create an entertaining reason to delve deeper into a specific subject, which in turn teaches students teamwork and enhances creativity, alongside the original topic.

Mark Prensky discusses five learning levels of gamification<sup>13</sup> in his article in Joost Raessens and Jeffrey Goldstein's book, *Handbook of Computer Game Studies* (2005). The first level is *learning how*, which focuses on how a player learns to do things such as moving within the game, doing various actions, or how each player (or game piece) contributes to the game. Simply, "As one plays, one learns, gradually, or quickly, the moves of the game" (Raessens & Goldstein, 2005, p. 104). The second level is *learning what*. At this level, the player learns

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<sup>13</sup> Prensky focuses on video and computer games only. His levels are written to relate to video game gamification. This is not to say that it is not applicable to other forms of gamification.

the rules of the game, learning what is possible and what is doable within the game. Unlike board games where a player must learn all of the rules prior to starting the game, when playing a video or computer game, a player will learn as time goes on, much like life, claim Raessens and Goldstein (2005). “Players are constantly comparing the rules of whatever game they are playing to what they have learned elsewhere about life” (Raessens & Goldstein, 2005, p. 105). But, as in life, rules can be broken. Finding cheat codes within video games that give extra lives, missions, or weapons, can completely alter the game. “Games provide different challenges with different resources at your command” (Raessens & Goldstein, 2005, p. 105); playing nonviolently can be an additional challenge.

Prensky’s third learning level is *learning why*, which encompasses the learning of strategy and tactics. He states that within this level, players learn important and valuable life lessons, engaging players in learning about cause and effect, long term winning versus short term gain, and the value of persistence, to name just a few (Raessens & Goldstein, 2005). The fourth level constitutes *learning where*, which includes the learning and taking in of the world. Most video games are set in a world, be it the world in which the players actually live or a fictional one. The player learns about the world involved and the values it represents:

Players learn through their games to handle cultural relativity, and deal with different peoples and roles. They learn that on one planet, in one society, in one world you can’t do X, even though it may be

perfectly normal in their own world. They learn their culture's ideas about achievement and leadership. It's at this level that game playing kids can learn that enemies are hard to defeat, but that if you persevere and learn enough, you *can* defeat all the enemies and beat the game. (Raessens & Goldstein, 2005, p. 107)

This level is where dichotomies such as right versus wrong or good versus bad start to surface and are acknowledged.

Prensky's last level, *learning when and whether*, is perhaps the most important level. This level is what sparks the most controversy and has parents, educators, game designers, psychologists, and others arguing. This level includes subtexts and conscious or unconscious learnings of life lessons. It is where players make moral decisions about whether what is played in the game can—and should—be played out in real life. Raessens & Goldstein (2005) write:

Game players are constantly crosschecking, automatically and nonconsciously with whatever else they know or have heard for consistency. Messages that are consistent get accepted, messages that are in conflict get further examination. So in a warped culture where killing was encouraged, the messages in a killing game could indeed, I think, encourage a young player to kill in real life. But in a culture such as ours, where the message 'do not kill' is profoundly a part of our cultural context, people—even kids—think more than twice about whether to do it in real life, unless they are already severely disturbed . . . We will always have kids on the edges, who

do not get society's message from their parents or elsewhere. But they are the exception. (p. 108)

Premsky believes, in simple terms, that video games do not have an impact on the controversial correlation between violence and video games. However, this is something that Grossman and DeGaetano (1999) would not agree with.

### **The Heated Argument**

As discussed in chapter one, Lt. Col. Dave Grossman and Gloria DeGaetano (1999) whole-heartedly believe there is a correlation between violence and video games. Quoting Dr. Diane Levin, a professor at Wheelock College in Boston, Massachusetts, "Not only are [our] children hurting each other in ways that young children never did before, but they are learning every day that violence is the preferred method of settling disputes" (Grossman & DeGaetano, 1999, p. 18, 21). In the text, there are graphs<sup>14</sup> demonstrating the sudden jump in both male and female juvenile arrests between 1965 and 1985 to prove the possible correlation. Grossman & DeGaetano claim children are changing with the technology, which is normal. However, they do not see it as necessarily a good thing:

[Children] are riding the technology curve in a way we are not and never can . . . So it's especially disconcerting to see armies of these very kids wandering through cyberspace mutilating and killing everything in their path—and having a great time doing it. It's the dark side of the heightened technology, but one to which we ought to

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<sup>14</sup> See Appendix C for the graphs depicting the jump in juvenile arrests between 1965 and 1985.

be paying much closer attention. (Grossman and DeGaetano, 1999, p. 66)

Grossman and DeGaetano suggest to parents and educators to talk with children and explain the difference between reality and the virtual world within a video game. They advocate for the close involvement of parents in supervising the media their children partake in:

Children and teens both need to be continually reminded that those who are feeling small, afraid, weak, and helpless are often the first to resort to violence. And no matter how good it looks on-screen . . . it's important for kids to understand the difference. (Grossman & DeGaetano, 1999, p. 86)

Both sides of the argument will continue to discuss the implications of violence and video games.

In an interview with Brooke Gladstone, Jason Schreier, a reporter for the popular gaming blog Kotaku, discusses this dichotomy. Schreier refers to two researchers at different universities, The Ohio State University and Texas A&M:

If you ask Chris Ferguson, a professor at Texas A&M . . . he'll say they found nothing. There are too many variables, there are too many factors, there's not enough good research. If you ask Brad Bushman, a professor at Ohio State University . . . he'll say we found a conclusive link between video games and aggression. (Gladstone, 2013)

This simplifies the argument. Schreier continues to say many criticize the methodology of the studies that suggest there is a link. He says many of the studies focus on college students, not young children. “These college students, they’re going to be taking classes on psychology, on media violence, hearing theories about media violence. Sometimes these college students will guess what they are supposed to do” (Gladstone, 2013). Schreier goes on to say that professors like Ferguson have told him that it is not so much that there is not a link, it’s how significant that link is. Ferguson believes that the effect so small it is insignificant.

Not all games have violence within them. Alternate reality games (ARGs) sometimes provide an outlet for individuals to play games within their own reality, sometimes violently, sometimes just to help motivate roommates to clean the house.

### **Alternate Reality Games: How can they be used?**

When a person thinks about gaming, video games, board games, and recreational games come to mind. However, there is another avenue of gaming that can be useful. Jane McGonigal is a widely known advocate of ARGs. Her most recent book, *Reality is Broken* (2011), focuses on how ARGs and video games can change the world. ARGs offer a place to go to get out of a person’s reality, and provide an entirely different one. McGonigal uses the term *antiescapist*. These games provide a different way to look at the surrounding world. These include games like *Chore Wars*, which was featured in McGonigal’s book. In this game, the players use a website and create a team name. Chores



are rewarded different amounts of points. Undesirable chores like dishes or cleaning the bathroom are worth more points. Players strive to have the most points in an ongoing point system, making players choose to do bigger chores to beat a housemate. The higher the points, the more likely it is that the player has done the most chores in the house. As McGonigal looked back on her year of playing, she decided this game provides a win-win situation. When her husband had the most points, she had the pleasure of a clean house, while not doing as many chores. Furthermore, since it's a game, the points and amount of completed chores could change at any point (McGonigal, 2011).

*Chore Wars* is just one of several examples at which McGonigal (2011) looks. She concludes that ARGs are quite useful, a way to take menial jobs and make them interesting and competitive. ARGs are “designed to make it easier to generate the four intrinsic rewards we crave—more satisfying work, better hope of success, stronger social connectivity, and more meaning—whenever we can't or don't want to be in a virtual environment” (McGonigal, 2011, p. 125). ARGs are everywhere around us. They exist in homes, schools, and offices. Reality is not fun sometimes, so why not make an alternative way to enjoy it, even in the classroom?

### **Useful Theories**

Several theories validate using games, virtual or alternate reality, in the classroom. Used primarily in psychology and amongst children, Albert Bandura's social learning theory can be used to look at how virtual nonviolence can be used

within a classroom, as previously discussed in chapter one. However, there are several other learning theories that can be looked at as well.

“Social learning theory is based on the premise that observation and imitation lead to learned behavior” (Kapp, 2012, p. 70). Introducing the actions of virtual nonviolentists and possibly playing as virtual nonviolentists creates a discussion within a classroom. Students may be intrigued and try to play games in the same manner. As already discussed, playing games nonviolently does not automatically make one a pacifist, but it can create additional discourse. This discourse has the potential to spiral out from a localized point to begin a nationwide discussion of how video game violence can be used for *good*. “When we’re in a concentrated state of optimistic engagement, it suddenly becomes biologically more possible for us to think positive thoughts, to make social connections, and to build personal strengths. We are actively conditioning our minds and bodies to be happier” (McGonigal, 2011, p. 28). Gaming gives many people the escapism required to de-stress and can provide a different outlook on life. When a person defeats a hard level or conquers a city, he/she is overjoyed, and this feeling of happiness can transfer over to reality, possibly creating a more positive environment and attitude.

If used effectively, social learning theory can help build a more positive environment in the classroom. Social learning theory could be very effective in games where avatars interact with one another, much like the *WoW* guild, Sisters of the Forsaken, discussed earlier in Calka’s (2009) research. Kapp states, “Research has provided evidence that humans can be socially influenced by

automated anthropomorphic agents [or avatars] just as they would be by human social models” (Kapp, 2012, p. 70). However, this very theory is often posited with the correlation with violence. “It has been further argued that game players are rewarded directly for enacting symbolic violence and therefore may transfer the learned aggression to the outside world” (Raessens & Goldstein, 2005, p. 149). However, to paraphrase Prensky, even though players are rewarded within a game for violent acts, players are going to think about these actions and usually come to the right conclusion—that these events are not acceptable outside of the television set. If someone is influenced by a video game to commit an act of violence, it is because something else is wrong; it is not solely the game’s fault.

Scaffolding, which was developed by Jerome Bruner, is another theory that can help demonstrate the benefits of gamification:

Scaffolding is the process of controlling the task elements that initially are beyond the learner’s capacity, so that the learner can concentrate on and complete elements within his or her immediate capability.

Once that task is accomplished, the learner is then led to accomplish another goal that builds upon the previous. (Kapp, 2012, p. 67)

Ideally, the educator would have played the required or suggested game prior to assigning it and know how to complete various levels and do various actions. If a student is new to gaming, or just to that game, often he/she can be confused about how to play. The educator would sit down with the student and provide the foundation on how to play the game, violently or nonviolently. As the student

continues through the game, the educator provides less and less information, providing the student more opportunities to solve problems on his/her own. By providing some assistance at the beginning of the game, the educator builds a foundation and helps the student use critical thinking in the future to solve other problems in the game.

Much of what has been discussed in this chapter will be discussed in further detail in chapter four. An abundance of literature is available on gamification and using video games in an educational setting.

### **Chapter Three: The Approach and Gathering of Research**

Because of the lack of peer-reviewed research and data, the approach used in gathering research for this thesis was filtered through the lens of cultural studies. Cultural studies, which encompasses a very wide array of fields, looks at how a culture is impacted by media, ideas, and theories:

Cultural studies is a discursive formation, that is 'a cluster (or formation) of ideas, images and practices, which provide ways of talking about, forms of knowledge and conduct associated with, a particular topic, social activity or institutional site in society' (Hall, 1997). Cultural studies is constituted by a regulated way of speaking about objects (which it brings into view) and coheres around key concepts, ideas and concerns. (Barker, 2008, p. 5)

Because this thesis looks at video games and how they can be used to change the way people look at the violence associated with the games, cultural studies is an ideal approach to studying this topic. Even though cultural studies has roots both in Britain and in America, the approach of this paper fits more in the style of British cultural studies.

#### **Brief History of Cultural Studies: American Versus British**

Cultural studies started in Britain in the late 1950's as a way to look at culture through the lens of Marxism (Bérubé, 2009). "Cultural studies is not a Marxist domain, but has drawn succour from it while subjecting it to vigorous

critique” (Barker, 2008, p. 14). Richard Hoggart, Raymond Williams, and Edward Thompson were among the first scholars to speak and write about cultural studies. For Williams and Thompson, culturalism (a term used prior to “cultural studies”) “is a form of historical cultural materialism that traces the unfolding of meaning over time” (Barker, 2008, p. 15). Discussing the relationship of culture and society in Britain since the time of Edmund Burke, Williams published a book entitled *Culture and Society* in 1958. The early scholars saw culture as something that is ordinary, as people always assign meaning to the things in their life. Scholars saw the cultural significance of language: how it is used, how it is learned, and how words gain meaning. Swiss linguist, Ferdinand de Saussure, argued, “Meaning is generated through a system of structured differences in language . . . significance is the outcome of the rules and conventions that organize language rather than the specific uses and utterances which individuals deploy in everyday life” (Barker, 2008, p. 16). Emphasizing the importance of language, the analogy of culture and language can be discussed.

Meanings of words do not exist in the word itself, but are attributed to the meaning a person has assigned to it. Culture can be viewed this way as well. The significance of the color red is not in the color, but in the cultural significance behind it. In America, red means stop; it means something is dangerous or bad. In a Chinese culture, red means blooming, luck, celebration, and happiness. The color itself is not different, just the cultural significance behind it.

The meanings of words and cultures, though they differ, are both topics in British and American cultural studies. British cultural studies focuses more on

political commitment: how their study or action can impact the politics of their culture. The development of cultural studies in Britain can be traced back to the late 1970's and early 1980's. The adoption of popular culture courses in various universities allowed theorists to propose the idea that culture was changing. When cultural studies made it to America, the lens of Marxism was dropped, as well as the political movements.

Dropping the politics from cultural studies, American cultural studies has “basically turned into a branch of pop-cultural criticism” (Bérubé, 2009, para. 2). Focusing more on the way media has impacted culture, instead of the way it impacts the politics within our culture, American cultural studies seems to be a different breed of cultural studies. However, American cultural studies is not discredited. The study of American culture is different from the study of British culture, as well as their forms of cultural studies. Both serve important roles within cultural studies.

### **The Case for Cultural Studies**

Cultural studies has not always been central to academia. In some instances, some believe it is too political, and some believe it is not political enough (Hartley, 2003). Some believe while it can exist in “low-prestige teaching colleges,” it does not belong in “high-end research universities” (Hartley, 2003, p. 2). Some critics say that cultural studies is too academic and not activist enough, or just the opposite. Scholars simply cannot agree on the scholastic endeavor it has to offer, nor the discipline it fits in. In an interview, Professor David Morley, a leading figure of British cultural studies, states that cultural studies should include

not only popular culture studies, but also high and low-brow culture (Morley & Jin, 2011).

Cultural studies is an interdisciplinary field that allows perspectives from several fields to merge to examine the relations of culture and power. However, Fredric Jameson (1993) claims the field of sociology has adopted cultural studies into its field: "Translation between [sociology] and cultural studies seems at best difficult if not altogether impossible" (Jameson, 1993, p. 19). Cultural studies looks at various types of cultures. From cyber culture, gay culture, video game culture, to style culture, to name just a few, researchers are able to use cultural studies to look at any impact a specific group of people or a practice or hobby has on culture and power. These studies provide a way to look at how a culture is ever-changing; it is not stagnant.

One aspect of culture that has definitely changed is technology. Although games have been in existence for hundreds of years, video games obviously have not been. Arguments can be made about the existence of video games belonging in the classroom, such as *Oregon Trail* (1990), which allows players to learn and experience the virtual world of the historical Oregon Trail. The player encounters many obstacles along the way, such as common illnesses, and is enlightened on some of the difficulties when traveling west in the early 1800's. Leonard (2004) believes gaming should be discussed in the classroom. He states:

The reluctance of teachers to talk about video games reflects the elitist contempt many often have for popular culture . . . Given the



literacy of our students concerning popular culture and the centrality of film, music, and video games in their lives, we must begin to develop pedagogies of intervention. (Leonard, 2004, para. 2)

Leonard (2004) is a strong advocate of teaching with games and using media and popular culture as a way to connect with his students. To critics who say (non educational) video games cannot instruct or teach real-world issues, Leonard (2004) responds:

If academics are at all interested in 'teach[ing] to transgress' (Hooks, 1996), the study of video games must be integrated into courses of all descriptions so that students can begin to understand vital theories of racial formation, hegemony, foreign policy, and history within a context that is very familiar to them. (para. 5)

Amanda Madden did just that with her introduction of *Assassin's Creed II: Discovery* in her curriculum while teaching the Italian Renaissance, as briefly discussed in chapter one. Chapter four will discuss further the implementation of non-educational video games in a classroom.

### **A Quick Overview of Cultural Studies Characteristics**

Barker (2008) and Sardar and Van Loon (2010) discuss several characteristics within cultural studies. With the understanding that not everything is cultural studies, and cultural studies does not cover everything, it needs to be clarified what cultural studies consists of. First, cultural studies looks at how cultural practices have an impact on that culture's relation to power. Power "is not simply the glue that holds the social together, or the coercive force which

subordinates one set of people to another” (Barker, 2008, p. 10). Barker (2008) sees power as something that enables within culture, not just constrains.

Second, representation plays a large part within cultural studies. The study of power focuses on “how the world is socially constructed and represented to and by us in meaningful ways” (Barker, 2008, p. 7). A third characteristic discusses cultural studies’ two functions: “It is both the object of study and location of political criticism and action . . . [it] aims to be both an intellectual and a pragmatic enterprise” (Sardar & Van Loon, 2010, p. 9).

Another characteristic of cultural studies is that it tries to unite two worlds: the intuitive knowledge based on local culture and the objective knowledge, or what Sardar and Van Loon (2010) say is universal knowledge. “[Universal knowledge] assumes a common identity and common interest between the knower and the known, between the observer and what is being observed” (Sardar & Van Loon, 2010, p. 9). Lastly, cultural studies looks at what it means to be a person, and how a person became who they are. It aims to reconstruct society, to understand and change structures, and to question that which is considered a norm. (Barker, 2008). This fifth characteristic is the one of most importance to the topic of this thesis.

As video games are a pervasive medium within American culture among people of all ages, it is only logical to look at how video games have affected culture. As previously mentioned, several studies have been done on the effects violence within video games has on youth and young adults, some even through the lens of cultural studies. One can argue that Lt. Col. Dave Grossman and

Gloria DeGaetano's (1999) book, *Stop Teaching Our Kids to Kill*, is filtered through cultural studies. They looked at the possible correlation of rising violence amongst children under the age of 12 and the rising sales in video games, and concluded there is a connection between the two statistics.

To build upon the Barker's (2008) fifth characteristic, cultural studies aims to understand and change something. Virtual nonviolence is an idea that is not widely implemented, nor discussed. It is discussed in gaming forums across the Internet and amongst friends, but its potential in any educational sense is not looked at. However, virtual nonviolence is not specifically new, as nonviolent games, such as *Super Mario Bros.* (1985), date back to the 1980's (Lange, 2012).

Andreas Lange, the director of Berlin's Computer Game Museum, reflects on his knowledge of virtual nonviolence. He sees playing as a virtual nonviolentist as "an act of rebellion [more] than anything else. Ultimately it's about knowing how and rejecting to play by the rules" (Lange, 2012, para. 2). Where Lange sees virtual nonviolence as merely defying the rules, others do it for different reasons, and see it as a way of activism. Either way, why is nonviolence a way of defying cultural rules? Why are games more difficult to try to play nonviolently than violently? This very conversation is one that can be held in the classroom and will be discussed further in chapter four.

### **How Was Research Collected?**

Because of the lack of information available about virtual nonviolence, I gathered research about video games, gamification, and the argument of

violence within video games. I also drew information from books about nonviolence and the history of peace studies. I was also able to draw some from my experiences at Manchester University, where I completed a degree in peace studies, about implementing my findings in the classroom.

I critically examined existing research. After gathering books and articles on both sides of the argument about violent video games, I found that both sides have valid points. However, this paper is not about the argument about violent video games; it is about virtual nonviolentists and education. This research proved more difficult to locate. With little peer-reviewed research available, as mentioned in chapter two, popular media was used to fill the gaps that articles could not. The information about those who claim to be virtual nonviolentists are from various articles and podcasts, primarily Connor Dougherty's 2012 article in *The Wall Street Journal* and interviews with several of the virtual nonviolentists on *On the Media* broadcasted on National Public Radio. I gathered no information directly from the individuals. I listened to podcasts and read their transcripts. I used EBSCOhost and Google Scholar to find many of the articles, and I researched and found the books on Amazon. I read and cited all of the books and articles in print form.

## Chapter Four: Discussion

The three young men who were introduced in chapter one, Daniel Mullins, Ian Jones, and Brock Soicher, have become intertwined with virtual nonviolence. Daniel Mullins, who has essentially become the face of virtual nonviolence in many aspects, not only features his pacifistic actions in his YouTube videos,<sup>15</sup> but also demonstrates and teaches others how to mimic his actions within their own playing of the game. Using calming and healing spells, Mullins manages to get away from any creature within the game without killing a single soul—alive or undead. Several forums and articles on the Internet offer tips, such as weapons or magic powers players should have, for those who wish to go on a pacifist run. The information is out there, it is just a matter of finding it.

### The Pacifist Run

In October 2012, Bethesda Software<sup>16</sup> released a game called *Dishonored* (2012). A big selling point of the game is the ability to have a “pacifist run,” a term many gaming websites and forums use describing of the act of playing a game in a pacifistic way, throughout the game. The player becomes Corvo, a character who, at the beginning of the game, was framed for killing the Empress (for whom

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<sup>15</sup> See Appendix C for links to Mullins’ videos.

<sup>16</sup> “Bethesda Softworks, part of the ZeniMax Media Inc. family of companies, is a worldwide publisher of premier interactive entertainment software. Titles featured under the Bethesda label include such blockbuster franchises as *DOOM*, *QUAKE*, *The Elder Scrolls*, *Fallout*, *Wolfenstein* and *RAGE*.” (<http://bethsoft.com/en-us/studios>) *DOOM*, *Fallout*, *The Elder Scrolls*, and *Dishonored* are several of the games that can be played in a pacifist run, all created by Bethesda Softworks.

he worked) in the town of Dunwall, a dingy, rat-infested city where the Rat Plague is rampant. Corvo is then jailed and given the opportunity to break out. The player is given the choice of performing a non-lethal attack or a lethal kill upon encountering any enemy in the game. Killing in this game is completely optional. It has been proven possible to win the game without a single kill—not even the pesky rats that run around the city. The pacifist run in this game is difficult, as even the creators will admit, but the option in this game is straightforward; it is not something you have to know about to do in the game.

The game definitely makes the player think. First, the Empress is killed in a cut scene, a part of the game where it is a video and the player has no control over the actions. When the player is able to control Corvo again, he is being attacked and framed for the murder. After being jailed and tortured by those who killed her, Corvo wants revenge, and it is up to the player to give him a violent or a nonviolent revenge, by performing lethal or nonlethal actions. Lydia Sung is a reporter for Neoseeker, a website devoted to video games. She made her way through the game, starting as a pacifist:

I happen to be a pacifist in most games, circumstances willing . . . Yet as I progressed and saw more of Dunwall, I became less and less convinced that Corvo, after all he had been through, would let the morally handicapped nobility and guards get away with their inhumanity . . . By my reasoning, Corvo is in this whole secret loyalist party not only to clear his name but also to restore Dunwall to her former glory. (Sung, 2012, para. 4,8)

Personal morality plays a big role in the game. The player has to decide whether killing the enemy is better than committing that enemy to a life of torture, or if the torture is better. As Sung (2012) discusses, the game poses both of these options as “good”:

*Dishonored* doesn't coddle gamers with some black 'n' white depiction of right or wrong. So many great games fall back on this system, and hey, that's fine for them. Games like *Dishonored*, on the other hand, work perfectly well without a morality meter. Everything is just varying degrees of gray, and players are the ones who decide where on this spectrum they prefer to sit. (para. 11)

One of the instances within *Dishonored* (2012) where the decision can be difficult is when meeting the Pendleton brothers. If Corvo does not kill them, they are destined to live the rest of their life in a mine with their tongues cut out<sup>17</sup>. The torture versus killing decision can be difficult for gamers. Games that incorporate moral decisions provide a place for players to think, but not all games provide this platform.

In the *Fable* (2004) series, created by Lionhead Studios, each player can choose the quest, but not specifically how it is carried out. At the end of the quest, a specific action *has* to be carried out to receive the prize, whether that prize is experience points (XP) or monetary currency. The player can choose whether or not to do this quest (unless it is part of the main quest), but the player

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<sup>17</sup> The first time through a game, the player does not know this is the consequence. The player does not find out until after he/she decides to kill or not kill the brothers.

is not presented with the reward if the action is not carried out. One quest in *Fable II* (2008) is entitled “The Temple of Shadows.” This is both a location and a quest in the game. For most “evil” quests, there is a moral opposite, or a “good” quest. This specific quest is step one of several. To join the Temple, the player must eat five crunchy chicks, a delicacy that is considered evil within the game. If the player chooses to eat the five crunchy chicks, his/her character is part of the Temple and harassed throughout the game to bring a sacrifice, which is a live villager. These actions make the character evil, and townspeople will run away in fear when seeing his/her character. However, upon completing these quests, new quests will be unlocked that would otherwise remain unavailable.

Aside from the choice to carry out optional quests such as “The Temple of Shadows,” the *Fable* (2004) series does still have a morality issue. The player can choose to do good or bad actions throughout most of the games,<sup>18</sup> which in turn affects the way characters in the game react to the player’s existence in the various towns. Still, in some video games you *can* play in a pacifistic way and choose the exact actions that you want your avatar to do, with no effect on leveling up or gaining experience. *Fable* (2004) just happens to not be one of them, unlike *Dishonored* (2012). Both of these games are prime examples of how games can lead to discussions about morality, pacifism, and violence within the media.

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<sup>18</sup> *Fable: The Journey*, the latest installment of *Fable* released in 2012, the player does not have the same options as in the first three games.



## Using Gamification in the Classroom

Chapter two introduced two theories that use games in the classroom. The first was Albert Bandura's social learning theory, and the second was Jerome Bruner's scaffolding theory. There are several theories that Kapp (2012) discusses in his book, the two previously mentioned among them.

### Motivation: Intrinsic Versus Extrinsic

Before using a game in a classroom, it is important to discuss why a person is motivated to play in a certain way: is it intrinsic or extrinsic motivation? A person can choose to play as a virtual nonviolentist because of morality, which is the case of Brock Soicher, a 16-year-old gamer. Soicher's parents did not want him playing any game above a T (Teen) rating. Soicher's parents attempted to keep violent video games away from him. In fact, Soicher's first gaming system came attached to a treadmill, in an effort to keep him from turning into a couch potato (Dougherty, 2012). After his mom discovered a copy of *Killzone* (2004), a popular shooting game for the PlayStation 3, she was concerned. However, Soicher surprised her by showing her videos on YouTube of himself playing *Uncharted 3: Drake's Deception* (2011) without killing anyone. Daniel Mullins' nonviolent playing had inspired Soicher. Soicher's experiences would be considered intrinsic motivation. "Intrinsic motivation is when the rewards come from carrying out an activity rather than from the result of the activity" (Kapp, 2012, p. 52).

However, in the case of Daniel Mullins, motivation comes from the challenge. Mullins has no issue killing within video games, and has even played

through several games before attempting a pacifist run. But after wanting “a change of pace” in *Skyrim* (2011), Mullins changed his persona and attempted it nonviolently. Stephen Totilo, the editor-in-chief at Kotaku,<sup>19</sup> stated that video game pacifism is not normally a question of morality, but “an urge to break the rules and dial up the difficulty of the game” (Dougherty, 2012, para. 8). Dougherty adds, “One of the most interesting challenges is to get through the game without killing” (2012, para. 8). Mullins’ motivation is primarily extrinsic. Essentially it is “behavior undertaken in order to obtain some reward or avoid punishment” (Kapp, 2012, p. 52), with the reward in this instance being achievement in the game; bragging rights; and, possibly, brief online fame. Motivation may seem like common sense to some people; however, it is still important to have the conversation when introducing a game into the classroom.

### **Scaffolding**

Introduced in chapter two, scaffolding is the idea that as a student progresses through a game, the educator provides less help, making the student learn how to problem solve on his/her own and build confidence. Kapp (2012) writes:

The technique of scaffolding and the use of levels in games provide educational advantages but also maintain interest in the game as a player moves from level to level having different experiences and achieving success as he or she progresses toward the ultimate goal.

The levels usually become more difficult and challenging as the

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<sup>19</sup> A popular gaming blog, [www.kotaku.com](http://www.kotaku.com).

players more toward the end of the game, and the skills they exhibit at the final level would not be possible without the experience of playing the preceding levels. (p. 67)

It can be difficult to get started playing nonviolently. As violence is the “default” action in most games, it is the more familiar action to deal with the enemy. Using the scaffolding theory, the educator would show the student a few ways to complete a mission in a nonviolent way. Once the student finished a mission, he/she would build confidence and knowledge. Then, when the student would come across an enemy later in the game, the student would be able to approach the enemy in a nonviolent way. In this manner, the student would also possibly be developing the skills for other games, or more importantly, real life.

### **Cognitive Apprenticeship**

Cognitive apprenticeship is the idea that a person learns better in the environment in which he or she is attempting to learn about. Kapp (2012) writes, “The environment in which [people] are learning cannot be separated in any analysis . . . they are each part of a mutually constructed environment” (p. 69). It is easier for some people to learn about something while doing the action. A student can sit in a classroom for hours reading about and discussing nonviolent actions, but the student may not fully understand the concept until he/she participates in a nonviolent action. Video games are a cost effective, yet still educational, option. The real world is usually more diverse than a video game, but a game like *Dishonored* (2012), where every move the player makes

changes the course of the game, can provide a more realistic cause-and-effect simulation.

Learning how to play nonviolently in a violent world gives the student practice using his/her nonviolent leadership skills. The game *A Force More Powerful* aims for just that. Developed in March 2006 by the International Center of Nonviolent Conflict, York-Zimmerman,<sup>20</sup> and BreakAway Games, *A Force More Powerful* aimed to become a training tool for activists and educators. The game “not only teaches the principles and techniques of nonviolent action, but also allows users to interactively learn how to think strategically” (Maloney, 2009, p. 49). The game features ten different scenarios, each “movement . . . attempt[s] to overthrow a dictator, resist a foreign occupier, force free elections, change aggressive foreign policy, promote organized labour and women’s rights, fight corruption and segregation or free a comrade from prison” (Maloney, 2009, p. 49).

The player becomes the senior strategist and leads the movement. While the game progresses, the player gets feedback from an artificial intelligence representing the regime. Maloney (2009) quotes Ivan Marovic’s critique of the game, “The beauty of the games is that players can teach themselves by trying things out” (Maloney, 2009, p. 50). If the player’s nonviolent skills are poor, the movement ends and the regime wins. The benefit of playing games like *A Force More Powerful* is that if the student messes up, only a virtual life is lost or ruined.

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<sup>20</sup> The International Center on Nonviolent Conflict and York-Zimmerman also published a book and documentary of the same name.

The student gets to practice what he/she was taught and learn what does and does not work, yet is comforted that he/she cannot actually harm someone.

### **Social Learning Theory**

As previously discussed in chapter two, Albert Bandura developed social learning theory in the late 1970's. Best known for his Bobo doll test, Bandura studied how children learned from one another in social situations. He discovered through further research that "human social models can be effective in influencing another person to change behaviors, beliefs, or attitudes, as well as social and cognitive functioning" (Kapp, 2012, p 70). Essentially, when put in the same situation, humans can impact the way others do the same action. This is especially important in the classroom.

Whether it is started because of intrinsic or extrinsic motivation, if a person brags about beating a game in a pacifist run, his/her action is more than likely to influence friends to try to do the same action, or better yet, beat two games in the same manner. If the person who starts a thread is a pacifist or nonviolentist in true morality, not just in the game, the action could spawn a conversation. "Video games offer excellent conditions for learning to occur. They simultaneously expose the player to modeling, rehearsal, and reinforcement of the social behavior that is involved in the game's theme" (Kapp, 2012, p. 71).

### **Impacting the Peace Studies Classroom**

Peace studies is an interdisciplinary field, drawing upon other departments and disciplines, such as sociology, philosophy, communications, and psychology, to fulfill its major guidelines. As an alumna of the peace studies program at

Manchester University, I see the potential to incorporate virtual nonviolence and video game studies easily into the peace studies curriculum at Manchester University, as well as on a wider scale.

Leonard (2004) discusses the urgency of introducing video games into the classroom. He discusses the importance of using video games as part of a pedagogy of peace, drawing upon the works of Jean Baudrillard, Paul Virilio, James Der Derian, and Melani McAlister (Leonard, 2004). Leonard (2004) discusses the desensitization to war and violence in our society as one of the main reasons why video games should be included in peace education. “The erasure of carnage and bloodshed through smart bombs, CNN, video games, and other forms of virtual warfare is making peace increasingly more difficult, necessitating an increased emphasis on popular cultural literacy” (Leonard, 2004, para. 8). When a person sits down to play *Mario Kart 7* (2011) on the Nintendo Wii, he/she is potentially partaking in a violent action. While zooming around the racetrack, the player has the option of hitting “item boxes,” boxes that contain power ups, which include items such as a mushroom, which gives the player a boost. However, item boxes also contain red or green shells. These shells, which look like turtle shells, are essentially bombs. The player “throws” these at different players to disrupt their race so he/she could potentially pass them. These actions are violent, however not thought so in most instances

because of the lack of blood and death.<sup>21</sup> However, it is this kind of kind of violence that concerns Leonard (2004), and many others.

Games such as *Mario Kart 7* (2011) can start a discussion that can develop into deeper conversations as more games that have a pacifist run, such as *Dishonored* (2012) or *Skyrim* (2011), are introduced. Another way to start a conversation is to study how violence can impact a person. Have two different students play two different games, one violent, one not violent. Discuss how the person who is playing the violent game is changed, if he/she does indeed change. Another option is to have a conversation about violence and nonviolence. Ask students, “What constitutes violence?” and, “Is it nonviolent if you injure a person but not kill him/her?”

### **Boyer’s Scholarship of Integration**

Ernest L. Boyer (1997) highlights four types of scholarship in his book *Scholarship Reconsidered: Priorities of the Professoriate*: discovery, integration, application, and teaching. Each of these offers a different purpose and can be measured by various assignment and activities. The specific type of scholarship that is most accurately applied to the use of video games in the classroom is the scholarship of integration, which helps “interpret the use of knowledge across disciplines” (Nibert, p. 11).

The use of video games merges different fields within the classroom. Boyer (1997) states the scholarship of integration is more about interpretation

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<sup>21</sup> In *Mario Kart 7*, if a player falls off an edge, they get lifted back to the track. A player never “dies.”

than discovery: discovery focuses on the knowledge of an existence of an object, interpretation asks why and how it exists (Boyer, 1997). Boyer (1997) sees the four types of scholarship as a way to engage students and believes educators should create a dynamic atmosphere. “[Dynamic educators] stimulate active, not passive, learning and encourage students to be critical, creative thinkers, with the capacity to go on learning” (Boyer, 1991, p. 11). Any video game, even those not considered scholarly, integration in the classroom provides a chance for students to connect across disciplines.

Virtual nonviolence within the classroom opens the door to a wide amount of discussion topics. The media is often blamed for the violence it portrays, but part of the problem is that media violence is not discussed; it is just consumed or ignored. If virtual nonviolence is taken into the classroom, there is potential to learn and grow.



## Chapter Five: Limitations and a Call for Further Research

In this thesis, I discussed virtual nonviolence. I created a definition for the term “virtual nonviolence,” which is “refusal to engage in violent military activity within the video game because of one’s principles or beliefs; seeks alternative routes to playing the game.” I also concluded that the term “virtual pacifism” is not precise enough, and, due to previously mentioned differences, the term “virtual nonviolence” should be used instead.

I also discussed the lack of academic research on virtual nonviolence as a whole, as well as how virtual nonviolence can be used within education. Aside from Calka’s (2009) research on the *World of Warcraft* guild, Sisters of the Forsaken, I found nothing academic on the subject. Due to this lack of research, I relied on popular sources, such as articles from gaming blogs, national newspapers, podcasts, and broadcasts. After scouring gaming forums and blogs, I found that virtual nonviolence has been around since the 1980’s, but has not been studied in an academic manner.

Coming from a peace studies background at Manchester University, I drew upon my experiences as a peace studies student to discuss how an educator can use virtual nonviolence and video games in the classroom. I discussed in detail theories that relate to this concept in regards to how they relate to the subject and how to implement the theories in the classroom. I decided that virtual nonviolence can be utilized not only to provide discussion, but also to practice

nonviolence, such as in the game called *A Force More Powerful*. This game enables someone to try out his/her nonviolence skills without the potential for harm or destruction of a real city, town, or country.

I analyzed and processed research through the lens of cultural studies. I discussed the difference between American and British cultural studies and decided that this thesis is more in line with British ideas of cultural studies. I also presented a brief history on British and American cultural studies.

I discussed several video games and how virtual nonviolence works within them. I introduced three young men and their motivations for virtual nonviolence were examined. I identified two types of virtual nonviolentists: those who have a moral obligation to not kill and those who wish to challenge themselves to win a game in a more difficult manner.

### **Limitations**

This thesis examined virtual nonviolence and its possible and needed role in a classroom. However, its research was taken from popular sources. Note that this thesis is only the beginning of research on this topic. I set out to explore this topic to see where and how it could be used.

The first limitation regarding this topic is the lack of interviews and discussions with virtual nonviolentists, such as Daniel Mullins. Only relying on media interviews, it can be difficult to infer exactly what a person believes. Due to budget and time restraints, it was difficult to find individuals to interview. I also attempted to contact a few authors behind some of the articles cited, but received

no response. Regarding personal motivation, it would be more conclusive to ask a person directly what motivated them to become a virtual nonviolentist.

The lack of research, as discussed in chapter two, was also a limitation. With no definition for “virtual nonviolence”, I again relied on popular sources and dictionaries to break down the words to define the term. I recognize that the definition put forth is not concrete, and it would be useful for a group to collaboratively reach a precise definition.

### **Recommendations**

Further studies need to be done on this topic. Qualitative studies are the first step to furthering this topic, as there is not much previous work. Quantitative studies would be useful to determine the usefulness of gamification within a classroom. By doing a longitudinal study of the use of virtual nonviolence and video games in a classroom, it could be inferred if gamification is something that can actually help students learn the ideal of nonviolence and put it in place when called upon to do so.

Another possible study is outside of the classroom amongst peers. Bandura’s social learning theory rests on the idea that people will learn from others based on observation and imitation. A longitudinal study of peers, with one person instigating virtual nonviolence, could be of importance to see if social learning theory can be implemented in a moral dilemma. Overall, further academic research needs to be done on this topic. This thesis is just a starting block to build upon.

It is important to keep in mind that not every person learns in the same way. Where one person excels with visual education, the next prefers the written word. “Games are teaching us to see what really makes us happy—and how to become the best versions of ourselves” (McGonigal, 2011, p. 114). Taken from Jane McGonigal’s book, *Reality is Broken: Why Games Make Us Better and How They Can Change the World*, this quote embraces the reason why utilizing video games in the classroom makes sense. If students of all ages can be taught to look at what makes them happy and why it makes them happy, their lives can be bettered. However, more research needs to be done on how virtual nonviolence can be used to teach peace within the classroom. This specific topic is highly under-researched, primarily due to a lack of definition and clarity.

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## Appendix A

### Video Games and Violence throughout History

Event Date	Event Description
1940	Edward U. Condon designs a computer for the Westinghouse display at the World's Fair that plays the traditional game <i>Nim</i> in which players try to avoid picking up the last match. Tens of thousands of people play it, and the computer wins at least 90% of the games.
1947	Thomas T. Goldsmith Jr. And Estle Ray Mann file a patent for a "cathode ray tube amusement device." Their game, which uses a cathode ray tube hooked to an oscilloscope display, challenges players to fire a gun at a target.
1955	The long tradition of military wargaming enters the computer age when the U.S. military designs <i>Hustpiel</i> , in which Red and Blue players (representing NATO and Soviet commanders) wage war.
1962	MIT student Steve Russell invents <i>Spacewar!</i> , the first computer-based video game. Over the following decade, the game spreads to computers across the country.
1963	Months after the Cuban Missile Crisis, the U.S. Defense Department completes a computer war game known as STAGE (Simulation of Total Atomic Global Exchange) which "shows" that the United States would defeat the Soviet Union in a thermonuclear war.
1964	"Everyone is a programmer." That's the creed of Dartmouth's John Kennedy, who creates the computer time-share system and BASIC programming language at Dartmouth. Both make it easy for students to write computer games. Soon, countless games are being created.
1966	While waiting for a colleague at a New York City bus station, Ralph Baer conceives the idea of playing a video game on a television screen. On September 1, he writes down his ideas that become the basis of his development of television video games.
1967	Ralph Baer develops his "Brown Box," the video game prototype that lets users play tennis and other games.

Event Date	Event Description
1968	Ralph Baer patents his interactive television game. In 1972, Magnavox releases <i>Odyssey</i> , the first video game system, based on his designs.
1971	Arcade Computer Space, the first commercially sold, coin-operated video game, is released.
1972	Two versions of Atari's <i>Pong</i> are released, an arcade version in 1972 and a home version in 1975.
1973	A year after launching the first general computer magazine, <i>Creative Computing</i> , David Ahl publishes <i>101 BASIC Computer Games</i> , allowing gamers to become an ancient Sumerian king in HMRABI, find the creatures hiding in a grid in MUGWMP, and command the North versus the South in CIVILW.
1974	Two decades before <i>Doom</i> , <i>Maze War</i> introduces the first-person shooter by taking players into a labyrinth of passages made from wire-frame graphics.
1976	Don Woods's version of the pioneering text-based game, <i>Adventure</i> (first created by William Crowther in 1975), plunges into an imaginary world of caves with treasures. Inspired by <i>Dungeons and Dragons</i> , <i>Adventure</i> paves the way for <i>Zork</i> and thousands of other computer role-playing games.
1976	The release of <i>Deathrace</i> . A racing game bearing absolutely no relation to today's sophisticated equivalents. <i>Deathrace</i> encouraged players to drive up the screen in order to run over "gremlins."
1977	Nintendo began to produce their Colour TV Game home video game systems. Nintendo produced four of these systems, each containing variations on a single game (for example, Colour TV Game 6 featured six versions of "light tennis").
1977	Atari releases the Video Computer System, more commonly known as Atari 2600. Featuring a joystick, interchangeable cartridges, games in color, and switches for selecting games and setting difficulty levels, it makes millions of Americans home video game players.
1978	Within a year, 60,000 <i>Space Invaders</i> machines in the United States tempt Americans to spend millions of quarters driving back the seemingly unstoppable ranks of attacking aliens.

Event Date	Event Description
1981	Nintendo releases <i>Donkey Kong</i> .
1982	Disney taps into the video game craze by releasing the movie <i>Tron</i> . The arcade game, featuring many of the contests from the movie, also becomes a hit.
1983	<i>Custer's Revenge</i> , an Atari 2600 title where the player had to avoid arrows and rape a Native American woman tied to a cactus, is released. The game provokes strong criticism from the pressure group Women Against Pornography, Native American spokespeople, and critics of the video game industry.
1983	Multiplayer play takes a huge step forward with Dan Bunten's <i>M.U.L.E.</i> In the game, players compete to gather the most resources while saving their colony on the planet of Irata.
1987	<i>Legend of Zelda</i> is released. SSI wins the video game license for <i>Dungeons and Dragons</i> , and Sierra's <i>Leisure Suit Larry</i> gives players a different kind of adult role-playing game.
1988	<i>John Madden Football</i> introduces gridiron realism to computer games, making this game—and its many console sequels—perennial best sellers.
1989	Nintendo's Game Boy popularizes handheld gaming. It charms users with its good game play, ease of use, and long battery life.
1991	Nintendo releases its 16 bit game console, the Super Nintendo Entertainment System, onto the world market.
1991	Sega needs an iconic hero for its Genesis system and finds it in Sonic the Hedgehog. Gamers, especially in the U.S., snap up Sega systems and love the little blue guy's blazing speed and edgy attitude.
1992	Westwood Studios' <i>Dune II</i> establishes the popularity of real-time strategy games that require players to act as military leaders employing their resources on the fly to defeat opponents.

Event Date	Event Description
1993	<i>Mortal Kombat</i> creates a controversial media storm for its potent mix of realism and violence. The game prompts United States Senate hearings on video game violence. The controversy riles the industry and prompts the creation of a video game rating system. The controversy also helps the game to sell millions of copies and spawns a popular marketing franchise.
1994	The first-person shooter game <i>Doom</i> causes an outcry amongst U.S. religious groups at the game's levels of violence, gore, and satanic imagery. In 1999, the game attracts further controversy when it is linked to the Columbine High School shootings. Student killers Eric Harris and Dylan Klebold are reported to have been avid players of the game.
1994	Sony launches their PlayStation home video game console on the North American market, though the rest of the world would have to wait another year. At the same time, the Nintendo 64 (N64), Nintendo's third home video game console, is released onto the international market.
1994	Blizzard releases <i>Warcraft: Orcs and Humans</i> , a real-time strategy game that introduces millions of players to the legendary world of Azeroth.
1995	Sony releases PlayStation in the United States, selling it for \$100 less than Sega Saturn. The lower price point, along with the arrival of Nintendo 64 in 1996, weakens Sega's home console business. When Sony PlayStation 2 debuts in 2000, it becomes the dominant home console, and Sega exits the home console business.
1996	<i>Resident Evil</i> - a third person survival horror game welcomes in a new genre of graphic horror effects in video games.
1996	Lara Croft debuts as the star of <i>Tomb Raider</i> , Eido's adventure game. Players love her, but critics charge that she's an example of sexism in video games.
1997	<i>Postal</i> , a top-down 1st person shooter, attracts media attention due to its scenes of extreme comic violence and free-roaming game dynamics.
1998	Rockstar North releases <i>Grand Theft Auto</i> , the highly controversial top-down, free roaming game. The game attracts press criticism for its approval of reckless driving and wanton destruction.

Event Date	Event Description
1999	Sony Online Entertainment's <i>Everquest</i> leads hundreds of thousands of users to join guilds, fight monsters, and level up in the multiplayer online world of Norrath.
2000	Sony releases the successor to its successful PlayStation, the PlayStation 2.
2001	Nintendo's sixth generation game console, the Nintendo GameCube, is released onto the international market.
2001	Microsoft enters the video game market with Xbox and hit games like <i>Halo: Combat Evolved</i> . Four years later, Xbox 360 gains millions of fans with its advanced graphics and seamless online play.
2002	Rockstar North gains attention and controversy as <i>Grand Theft Auto: Vice City</i> is released, provoking a number of accusations of copycat anti-social behavior in the U.S. and resulting in a number of lawsuits brought against the makers and distributors of the game.
2002	While walking through the aisles of an electronics store, Lt. Colonel Casey Wardynski conceives a U.S. Army branded video game. In 2002, the army releases <i>America's Army</i> to help communicate with and recruit a new generation of electronic gamers.
2003	The Pan European Game Information (PEGI) is formed to act as a voluntary European video game content rating system. It is to be adopted by the games industry in 30 different countries.
2005	A software patch, dubbed "the hot coffee mod," which allows gamers to download previously unseen sex scenes from <i>Grand Theft Auto: San Andreas</i> , is found on the Internet. In the U.S., this leads to halting the production of the game and many major retailers refusing to stock it.
2005	Microsoft's Xbox 360 brings high-definition realism to the game market, better multiplayer competitions on Xbox Live, and popular games such as <i>Alan Wake</i> .
2006	Nintendo Wii gets gamers off the couch and moving with innovative, motion-sensitive remotes. Not only does Nintendo make gaming more active, it also appeals to millions of people who had never liked video games before.



Event Date	Event Description
2008	More than 10 million worldwide subscribers make <i>World of Warcraft</i> the most popular massively multiplayer online game. Games like this create entire virtual universes for players and redefine how we play, learn, and relate to each other.
2009	Social games like <i>Farmville</i> and mobile games like <i>Angry Birds</i> shake up the games industry. Millions of people who never would have considered themselves gamers now play games for hours on new platforms like Facebook and the iPhone.
2011	<i>Elder Scrolls V: Skyrim</i> showcases the beauty, majesty, and massiveness of video games as players explore a seemingly endless, beautifully rendered fantasy world.

International Center for the History of Electronic Games. (2011). *Video game history timeline*. Retrieved from <http://www.icheg.org/icheg-game-history/timeline/>

Students' British Board of Film Classification. (2008). *Timeline*. Retrieved from <http://www.sbbfc.co.uk/Timeline/Games>

## Appendix B:

Daniel Mullin's YouTube Channel: <http://www.youtube.com/user/WestSideLuigi>

Introduction to Felix the Peaceful Monk in Skyrim. He demonstrates how he calms wolves, as well as proves he has zero skills. <http://bit.ly/Mullins1>

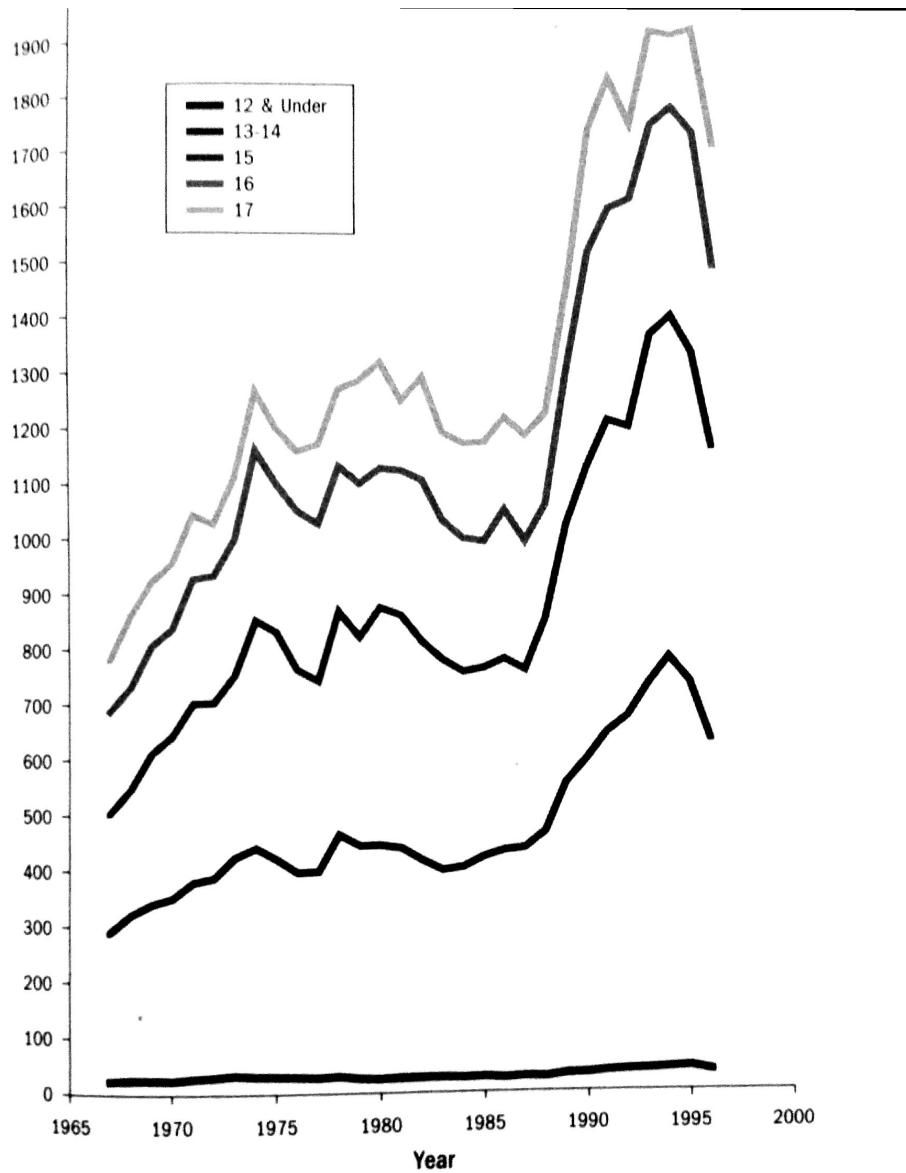
Has an assassin after him, calms him, pickpockets, and delivers food. <http://bit.ly/Mullins2>

Felix is completing yet another mission. <http://bit.ly/Mullins3>

### Appendix C:

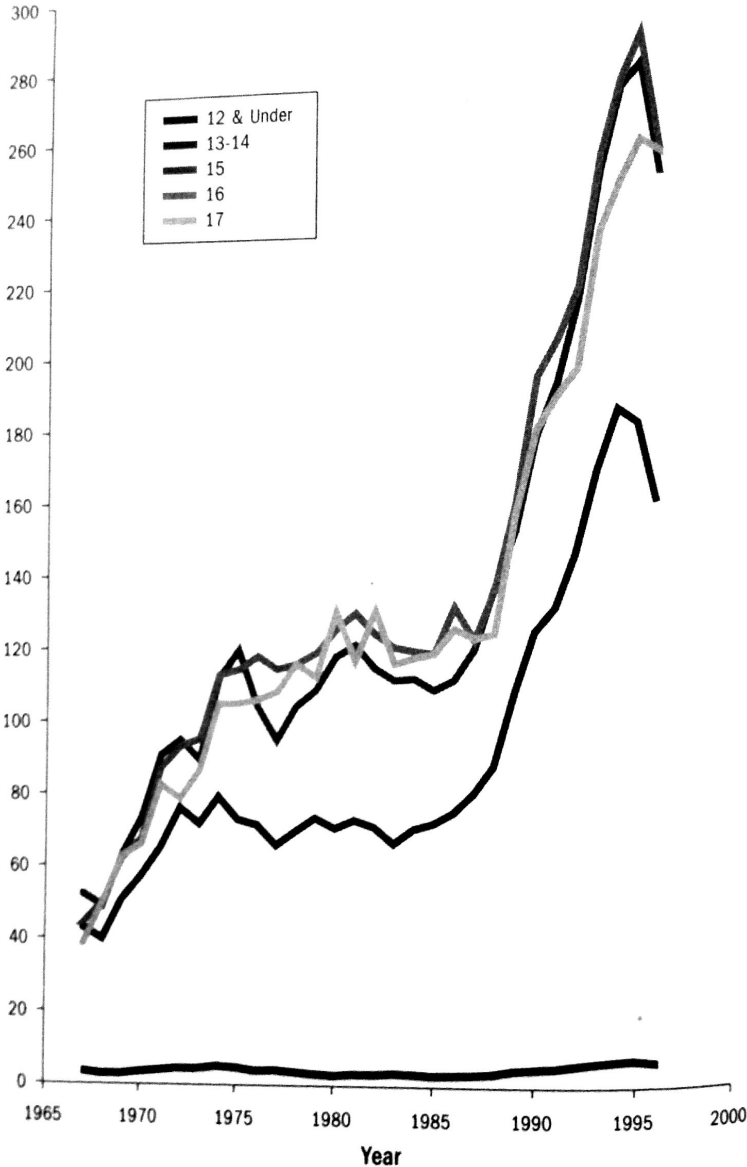
#### Juvenile Delinquency between 1965 and 1996

Male:



**FIGURE 2.** Violent Crime Arrest Rate for Juvenile Males (per 100,000). (Source data: Federal Bureau of Investigation, *Crime in the United States 1996, Uniform Crime Reporting Statistics*. U.S. Department of Justice, 1996.)

**Female:**



**FIGURE 3.** Violent Crime Arrest Rate for Juvenile Females (per 100,000). (Source data: Federal Bureau of Investigation, *Crime in the United States 1996, Uniform Crime Reporting Statistics*. U.S. Department of Justice, 1996.)

Grossman, D., & DeGaetano, G. (1999). 19-20. *Stop teaching our kids to kill: A call to action against TV, movie & video game violence*. New York: Crown.