
ENGL 4XXX: Game Studies

Fall 202X

As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course.
– Doug Stark

Instructor Information

Instructor Name

Doug Stark, Ph.D. (he/him/his)

Office Location

[Carlisle 413](#)

Office Phone Number

817-272-2692

Email Address

douglas.stark@uta.edu

Faculty Profile

[Doug Stark](https://www.uta.edu/academics/faculty/profile?username=starkdj) (https://www.uta.edu/academics/faculty/profile?username=starkdj)

Office Hours

██████████ and by appointment.

Communication Guidelines

Either chat with me after class or send me an email. I endeavor to respond within 48 hours.

Course Information

Section Information

ENGL 4XXX - 001

Time and Place of Class Meetings

[Earth and Environmental Sciences](#) ██████████

Description of Course Content

Around the turn of the millennium, the rise of video games prompted academics to establish conferences, publication venues, and, ultimately, a field of research dedicated to games. This course introduces students to theories of and approaches to games by charting a rough chronology from the field's early attempts to define what a game is to current topics like artificial intelligence, live

streaming, esports, environmental collapse, and “battle pass capitalism.” On the way, we will cover critical approaches to the representation of race, gender, and sexuality in games; the video game’s ties with the military-entertainment complex; and the various ways in which the game industry extracts value from play. Each week, readings will be paired with relevant, freely accessible games or video games, especially indie titles that explore complex themes. No prior affinity with games is required, and while we will treat the video game as an object that demands unique approaches, this course will impart analytical abilities, theoretical frameworks, and communicative skills applicable to other media.

Prerequisites

English majors must have earned a C or better in [ENGL 3350](#) and in one literature survey course ([ENGL 3340](#), [ENGL 3341](#), [ENGL 3351](#), [ENGL 3352](#), [ENGL 3361](#), or [ENGL 3362](#)). Non-majors must have earned a C or better in 3 hours of sophomore literature ([ENGL 2303](#), [ENGL 2309](#), [ENGL 2319](#), [ENGL 2329](#)).

Student Learning Outcomes (SLOs)

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

1. Define ambivalent concepts like “play,” “game,” and “video game”
2. Explain different approaches to the study of video games
3. Apply different approaches to the study of video games
4. Analyze the design and experience of video games
5. Synthesize empirical observations and theoretical concerns to generalize findings
6. Conduct independent research
7. Critique the powers that shape what it means to play

Required Articles and Excerpts Available on Canvas

Anable, Aubrey. *Playing with Feelings: Video Games and Affect*. University of Minnesota Press, 2018.

Apperley, Thomas, and Darshana Jayemanne. "Game Studies' Material Turn." *Westminster Papers in Communication and Culture*, vol. 9, no. 1, 2012, pp. 5-25.

Bartle, Richard. "Hearts, Clubs, Diamonds, Spades: Players Who Suit MUDs." *Journal of MUD Research*, vol. 1, no. 1, 1996.

Bogost, Ian. *Persuasive Games*. MIT Press, 2007.

Boluk, Stephanie, and Patrick LeMieux. *Metagaming: Playing, Competing, Spectating, Cheating, Trading, Making, and Breaking Videogames*. University of Minnesota Press, 2017.

Caillois, Roger. *Man, Play, and Games*. University of Illinois Press, 2001.

Consalvo, Mia. "There Is No Magic Circle." *Games and Culture*, vol. 4, no. 4, 2009, pp. 408-417.

Fickle, Tara. "Made in China: Gold Farming as Alternative History of Esports." *ROMchip*, vol. 3, no. 1, 2021.

- Fizek, Sonia. *Playing at a Distance: Borderlands of Video Game Aesthetic*. MIT Press, 2022.
- Gray, Kishonna L. *Intersectional Tech: Black Users in Digital Gaming*. LSU Press, 2020.
- Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Beacon Press, 1980.
- Jagoda, Patrick. "Videogame Criticism and Games in the Twenty-First Century." *American Literary History*, vol. 29, no. 1, 2017, pp. 205-218.
- Joseph, Daniel (2021) Battle Pass Capitalism. *Journal of Consumer Culture*, 21 (1). pp. 68-83.
- Juul, Jesper. *Half-Real: Video Games Between Real Rules and Fictional Worlds*. MIT Press, 2005.
- Kirkpatrick, Graeme. "Video Game Image." *Art and Game Obstruction*, 2017, pp. 25-32.
- Kücklich, Julian. "Precarious Playbour: Modders and the Digital Games Industry." *Fibreculture Journal*, no. 5 (2005).
- Mitchell, Alex, and Jasper Van Vught. *Videogame Formalism: On Form, Aesthetic Experience and Methodology*. Amsterdam University Press, 2024.
- Ruberg, Bo, and Adrienne Shaw, editors. *Queer Game Studies*. University of Minnesota Press, 2017.
- Ruberg, Bo. *Video Games Have Always Been Queer*. New York University Press, 2019.
- Stang, Sarah. "Too Close, Too Intimate, and Too Vulnerable: Close Reading Methodology and the Future of Feminist Game Studies." *Critical Studies in Media Communication*, vol. 39, no. 3, 2022, pp. 230-238. <https://doi.org/10.1080/15295036.2022.2080851>.
- Suits, Bernard. *The Grasshopper: Games, Life and Utopia*. Broadview Press, 2014.
- Taylor, T. L. "The Assemblage of Play." *Games and Culture*, vol. 4, no. 4, 2009, pp. 331-339. <https://doi.org/10.1177/1555412009343576>.
- Taylor, Tina Lynn. "The Assemblage of Play." *Games and Culture*, vol. 4, no. 4, 2009, pp. 331-339.

Recommended Articles and Excerpts Available on Canvas

- Chang, Alenda Y. *Playing Nature: Ecology in Video Games*. University of Minnesota Press, 2019.
- Chia, Aleena, and Paolo Ruffino. "Politicizing Agency in Digital Play After Humanism." *Convergence*, vol. 28, no. 3, 2022, pp. 309-319.
- Ruberg, Bo. "No Fun: The Queer Potential of Video Games That Annoy, Anger, Disappoint, Sadden, and Hurt." *QED: A Journal in GLBTQ Worldmaking*, vol. 2, no. 2, 2015, pp. 108-124.
- Wark, McKenzie. *Gamer Theory*. Harvard University Press, 2009.

Recording of Classroom and Online Lectures

Faculty maintain the academic right to determine whether students are permitted to record classroom and online lectures. Recordings of classroom lectures, if permitted by the instructor or pursuant to an ADA accommodation, may only be used for academic purposes related to the specific course. They may not be used for commercial purposes or shared with non-course participants except in connection with a legal proceeding.

As the instructor of this course, I elect to prohibit the recording of classroom or online lectures, unless other arrangements have been made with my consent.

Assessment

Assignments and Weightings

Grades will be posted on Canvas. There are 100 points on offer. Totals equate to final letter grades:

A (90-100), B (80-89), C (70-79), D (60-69), E (50-59), F (<50)

The instructor reserves the right to adjudicate whether averaging up is warranted (e.g. 89.5 may receive an A). Further information on all assignments will be provided on Canvas and discussed in class. Unless stated otherwise, every assignment is due by 11:59 p.m. CT on the listed due date.

| Assignment | Points | Description | SLOs | Due |
|---------------------|--------|--|---------|---------------------------|
| Paper 1: Definition | 5 | A short, 2-page essay (double-spaced) that draws on academic literature covered in class to explain: 1) why a game of student choice is a game and 2) why a game of student choice complicates traditional definitions of what a game is. | 1, 5 | 9/15 |
| Reading Notes | 15 | Reading Notes (RN) worksheet to be completed for one assigned reading for each coming week, excluding “recommended” readings (e.g. the RN submitted on Sunday 9/1 will cover the reading for Wednesday 9/4). There are 13 RN opportunities, complete 12 properly for 100%. | 2, 6 | Every Sunday starting 9/1 |
| Playing Notes | 15 | Playing Notes (PN) worksheet to be completed for one assigned game each coming week, excluding “in class” games. (e.g. the PN submitted on | 3, 4, 6 | Every Sunday starting 9/8 |

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| | | Sunday 9/8 will cover the playing for Monday 9/9). There are 10 PN opportunities, complete 10 properly for 100%. | | |
| Paper 2: Video Game Analysis | 10 | A short, 2-page essay (double-spaced) that draws on at least one academic source to analyze and interpret (that is, make an argument about) a single video game. | 3, 4, 5, 7 | 10/13 |
| Final Paper Proposal | 10 | A 1-page abstract (double spaced) outlining the final paper and an annotated bibliography explaining which secondary sources you will use and why. | 3, 5, 6, 7 | 11/3 |
| Final Paper Draft | 10 | A 6 to 7-page (double-spaced) seminar paper. | 2, 3, 4, 5, 6, 7 | 11/25 |
| Final Paper | 25 | A revision of "Final Paper Draft." | 2, 3, 4, 5, 6, 7 | 12/9 |
| Participation | 10 | Participation (5): Curious, courteous, and prepared participation during class. Attendance (5): We have 28 meetings, attend 25 and receive 100%. | 1, 2, 3, 4, 5, 7 | N/A |

Grounds for Grade Reduction

- Inappropriate, overbearing, or disruptive behavior in classes or on asynchronous platforms.
- Lateness: Late weekly assignments will not be accepted. Late one-off assignment submissions will receive a 1-point reduction per day late. Extensions will be granted on a case-by-case basis, but you must contact me *several days in advance* of the deadline. Three late arrivals to class will convert to an absence.
- Sloppiness: All assignments and exams should include a title and the student's name and adhere to supplied formatting and style guidelines. Failure to do so will receive a 0.5-point reduction.
- Lack of attention: We allow devices in class, but only if they amplify your learning. Inattention will damage your participation grade.
- Seven or more absences may result in a failing grade for the course.
- Plagiarism in any mode of assessment will result in a failing grade for the course.

Grade Grievances

Any appeal of a grade in this course must follow the procedures and deadlines for grade-related grievances as published in the current [University Catalog Grades and Grading Policies](#).

Course Schedule

Suggested Week Plan

Monday: Review notes, attend class at 2:30pm. If you want to chat, attend office hours between 4:00 and 5:00 pm.

Tuesday: Read/play/watch for Wednesday.

Wednesday: Review notes, attend class at 2:30pm. If you want to chat, attend office hours between 4:00 and 5:00 pm.

Thursday: Complete the Reading Notes (RN) for one of next week's readings.

Friday-Saturday: Complete the Playing Notes (PN) for one of next week's games.

Sunday: Submit RN, PN, or any other assignment due by 11:59 pm.

Remember: Cover all assigned material by class-time on the corresponding day.

| Week and Topic | Monday | Wednesday | Sunday |
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| Week 1: Introduction | 8/19 (#1) What are we Doing? <i>Play</i> (in class) <i>Pong</i> (Alcorn, 1972) <i>Pacman</i> (Iwatani, 1980) <i>LJM</i> (Kopas, 2012) | 8/21 (#2) Why Video Games? <i>Read</i> Jagoda, "Videogame Criticism and Games in the Twenty-First Century" (2017), 205-218. | 8/25 Nothing due |
| Week 2: Definitions | 8/26 (#3) What is Play? <i>Read</i> Huizinga, "The Nature and Significance of Play" in <i>Homo Ludens</i> (1938/1980), 1-27. <i>Play</i> (in class) A selection of open-ended play practices | 8/28 (#4) What is a Game? <i>Read</i> Suits, "Construction of a Definition" in <i>The Grasshopper</i> (1978), 20-42. <i>Watch</i> | 9/1 RN #1 |

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| | (e.g. <i>Deck</i> (Brecht, 1964); ChatGPT (Open AI, 2022)). | Zafred, " Types of Climbing Explained " (2011), 9 min. | |
| Week 3: Different Games | 9/2 Labor Day (no class) | 9/4 (#5) Taxonomy <i>Read</i> Caillois, "The Definition of Play" and "The Classification of Games" in <i>Man, Play, and Games</i> (1958/2001), 3-35. <i>Watch</i> Pick five short films to watch from Alÿs, Children's Games (1999-2024). | 9/8 RN #2 |
| Week 4: Video Game Studies | 9/9 (#6) Defining the Video Game <i>Read</i> Juul, "Video Games and the Classic Game Model" in <i>Half-Real</i> (2005), 23-54. <i>Task</i> Come to class prepared to talk about a video game of choice. | 9/11 (#7) Analyzing the Video Game <i>Read</i> Bogost, "Procedural Rhetoric" in <i>Persuasive Games</i> (2007), 1-3 and 28-64. <i>Play</i> (in class) The Best Amendment (Pederici, 2013) We Become What We Behold (Case, 2016) Phone Story (Pederici, 2011) | 9/15 RN #3 PN #1 Paper 1 Due |
| Week 5: Formalism 1 | 9/16 (#8) | 9/18 (#9) | 9/22 RN #4 |

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| | <p>Video Game Aesthetics</p> <p><i>Read</i></p> <p>Kirkpatrick, “Video Game Image” in <i>Art and Game Obstruction</i> (2017), 25-32.</p> <p><i>Play</i></p> <p>Rez (Mizuguchi, 2001).</p> <p><i>Recommended</i></p> <p>Wark, “Battle (On Rez)” in <i>Gamer Theory</i>, 126-130.</p> | <p>Close Playing Video Games</p> <p><i>Read</i></p> <p>Stang, “Close Reading Methodology and the Future of Feminist Game Studies” (2022), 230-238.</p> <p><i>Play</i> (in class)</p> <p>Passage (Rohrer, 2007)</p> | <p>PN #2</p> |
| Week 6: Formalism 2 | <p>9/23 (#10)</p> <p>Defamiliarization</p> <p><i>Read</i></p> <p>Mitchell and Vught, “On Videogame Form” (45-75) and “Zelda: <i>Breath of the Wild</i>” (195-215) in <i>Video Game Formalism</i> (2024).</p> <p><i>Play</i></p> <p><i>Zelda: Breath of the Wild</i> (Nintendo, 2017)</p> | <p>9/25 (#11)</p> <p>Close Playing Practice</p> <p><i>Play</i> (in class)</p> <p>QWOP (Foddy, 2008)</p> <p>Loved (Ocias, 2010)</p> <p><i>Recommended</i></p> <p>Ruberg, “No Fun” (2015), 108-124.</p> | <p>9/29</p> <p>RN #5</p> <p>PN #3</p> |
| Week 7: Context 1 | <p>9/30 (#12)</p> <p>What about the Players?</p> <p><i>Read</i></p> <p>Bartle, “Hearts, Clubs, Diamonds, Spades” (1996), 1-24.</p> | <p>10/2 (#13)</p> <p>The Magic Circle Divide</p> <p><i>Read</i></p> <p>Consalvo, “There is No Magic Circle” (2009), 408-417.</p> | <p>10/6</p> <p>RN #6</p> <p>PN #4</p> |

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| | <p><i>Task</i></p> <p>Take this short “Bartle Test” and remember your result.</p> <p><i>Play</i></p> <p>Roblox (Bazucki and Cassel, 2006- Present)</p> | <p>Gray, “Introduction” in <i>Intersectional Tech</i> (2020), 1-20.</p> <p><i>Recommended</i></p> <p>D’Anastasio, “How Roblox Became a Playground for Virtual Fascists”(2021)</p> | |
| Week 8: Context 2 | <p>10/7 (#14) The Assemblage of Play</p> <p><i>Read</i></p> <p>Taylor, “The Assemblage of Play” (2009), 331-339.</p> <p><i>Play</i></p> <p>Roblox (Bazucki and Cassel, 2006- Present)</p> | <p>10/9 (#15) Paper 2 Workshop</p> | <p>10/13 RN #7 PN #5 Paper 2 Due</p> |
| Week 9: Representation 1 | <p>10/14 (#16) Gendered Play</p> <p><i>Read</i></p> <p>Chess, “Introduction” (1-19) and “Playing with Time” (59-88) in <i>Ready Player Two</i> (2017).</p> <p><i>Play</i></p> <p><i>Overcooked 2</i> (Ghost Town Games, 2018)</p> | <p>10/16 (#17) Colonial Play</p> <p><i>Watch</i></p> <p>Bird, “Representation and Reclamation,” 2022, 40 min.</p> <p><i>Play</i> (in class)</p> <p><i>Oregon Trail</i> (MECC, 1985)</p> <p><i>When Rivers Were Trails</i> (LaPensée, 2019)</p> | <p>10/20 RN #8 PN #6</p> |
| Week 10: Representation 2 | <p>10/21 (#18) Queer Game Studies</p> <p><i>Read</i></p> | <p>10/23 (#19) Failing Normativity</p> <p><i>Read</i></p> | <p>10/27 RN #9 PN #7</p> |

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| | <p>Chang, “<i>Queergaming</i>” in <i>Queer Game Studies</i> (2017), 15-23.</p> <p><i>Play</i> <i>Octodad: Dadliest Catch</i> (Young Horses, 2014)</p> <p><i>Task</i></p> <p>Come to class with some preliminary ideas about your final paper (e.g. which game(s), which approach, which sources).</p> <p><i>Recommended</i></p> <p>Ruberg, “Loving Father, Caring Husband, Secret Octopus” in <i>Video Games Have Always Been Queer</i> (2019), 84-109.</p> | <p>Anable, “Games to Fail With” in <i>Playing with Feelings</i> (2018), 103-29.</p> <p><i>Play</i> (in class)</p> <p><i>Queers in Love at the End of the World</i> (Anthropy, 2013)</p> <p><i>Dys4ia</i> (Anthropy, 2012)</p> <p><i>Hair Nah</i> (Momo Pixel, 2017)</p> <p><i>Longest Couch</i> (wedgiebee, 2014)</p> <p><i>Let’s Play Ancient Greek Punishment</i> (Barr, 2011-)</p> | |
| Week 11: Materialism 1 | <p>10/28 (#20) Material Turn</p> <p>Apperley and Jayemanne, “Game Studies Material Turn” (2012), 5-25.</p> <p>Kücklich, “Precarious Playbour” (2005), np.</p> <p><i>Play</i></p> <p><i>Fortnite</i> (Epic, 2017-Present)</p> | <p>10/30 (#21) Battle Pass Capitalism</p> <p><i>Read</i></p> <p>Joseph, “Battle Pass Capitalism” (2021), 68-83.</p> | <p>11/3 RN #10 PN #8 Paper Proposal due</p> |
| Week 12: Materialism 2 | <p>11/4 (#22) Metagaming</p> <p><i>Read</i></p> | <p>11/6 (#23) Esports vs. Gold farming</p> <p><i>Read</i></p> | <p>11/10 RN #11 PN #9</p> |

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| | <p>Boluk and LeMieux, “The Turn of the Tide” in <i>Metagaming</i> (2017), 207-272.</p> <p><i>Play</i></p> <p><i>Fortnite</i> (Epic, 2017-Present)</p> | <p>Fickle, “Made in China” (2021), np.</p> <p><i>Watch</i></p> <p>Lol Esports, “Nike LPL League of Legends Documentary,” 15 min.</p> <p>Ge Jin, <i>Gold Farmers</i> parts 1, 2, 3 (2007), 30 min.</p> | |
| <p>Week 13: Posthumanism 1</p> | <p>11/11 (#24) Decentering the Human</p> <p><i>Read</i></p> <p>Chia and Ruffino, “Politicizing Agency in Digital Play After Humanism” (2022), 309-319.</p> <p><i>Watch</i></p> <p>“Everything – Gameplay Trailer” (2017), 11 min.</p> <p><i>Play</i></p> <p><i>Everything</i> (O’Reilly, 2017).</p> | <p>11/13 (#25) Ecogaming</p> <p><i>Read</i></p> <p>Chang, “Mesocosm” in <i>Playing Nature</i>, 17-68.</p> <p><i>Play</i></p> <p>Lichenia (Pederici, 2019).</p> | <p>11/17 RN #13 PN #10</p> |
| <p>Week 14: Posthumanism 2</p> | <p>11/18 (#26) Autoplay</p> <p><i>Read</i></p> <p>Fizek, “Interpassive Play” in <i>Playing at a Distance</i> (2022), 15-30.</p> <p><i>Play</i></p> | <p>11/18 (#27) Simema</p> <p><i>Watch</i></p> <p>Arcangel, Various Self-Playing Bowling Games (2011), 4 min.</p> | <p>11/24 Nothing Due</p> |

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| | Universal Paperclips (Lantz, 2017) | “ Tan Cheng Interview ,” 2017, 17 min. Triantafyllidis, Radicalization Pipeline (2021), 15 min. | |
| Week 15: Thanksgiving | 11/25 (#28) Asynchronous Work Final Paper Draft Due | 11/27 No Class | 12/1 |
| Week 16: The End | 12/2 (#29) LDOC Essay Review | 12/4 | 12/8 |
| Week 17: Submission | 12/9 Final Paper Due | 12/11 | 12/15 |

Read, Play, and Watch: Unless specified as “in class,” readings, watchings, and playings must be completed before the class session they correspond with. All watching and reading will be accessible through the course’s Google Drive. Video games will either link from the syllabus or be accessible in [The Basement](#). Finally, remember that all texts and games have been paired intentionally. **Make sure to read before you play so you can think about why a given text has been paired with a given game.**

Slides: I create extensive slides for posterity. If you miss a session, reviewing those slides closely – playing included videos and games, thinking through posed questions, and taking notes – will prepare you for the next class.

University Policies

UTA students are encouraged to review the institutional policies and informational sections below and reach out to the specific office with any questions. To view this institutional information, please visit the [Institutional Information](#) page, which includes the following policies, among others:

- Drop Policy
- Disability Accommodations
- Title IX Policy
- Academic Integrity
- Student Feedback Survey
- Final Exam Schedule

Attendance

Attending class sessions is a critical predictor and indicator of student success. The University of Texas at Arlington does not recognize a single attendance policy but encourages faculty to establish class-specific policies on attendance. As the instructor of this section, I will take attendance for every class session.

Generative AI Use in This Course

The use of Generative AI (GenAI) in course assignments and assessments must align with the guidelines established by the instructor. Unauthorized use of GenAI could result in breaches of academic integrity. Instructors bear the responsibility of clearly delineating the permissible uses of GenAI in their courses, underscoring the importance of responsible and ethical application of these tools.

The [UTA Office of Community Standards](#) articulates the university's stance on [academic integrity and scholastic dishonesty](#). These standards extend to the use of GenAI. Unauthorized or unapproved use of GenAI in academic work falls within the scope of these policies and will be subject to the same disciplinary procedures.

As the instructor of this course, I have adopted the following policy on Student use of GenAI: **Cited use of GenAI, which means that** this course permits the use of Generative AI (GenAI) as a resource for completing assignments. However, transparency is crucial, students are required to explicitly cite any GenAI tools they utilize in the creation of their work. This citation requirement allows for the acknowledgment of the collaborative nature of GenAI in the learning process while enabling the assessment of student learning to remain focused on the achievement of the course's Student Learning Outcomes (SLOs).

Academic & Wellness Resources

Academic Success Center

The Academic Success Center (ASC) includes a variety of resources and services to help you maximize your learning and succeed as a student at the University of Texas at Arlington. ASC services include supplemental instruction, peer-led team learning, tutoring, mentoring, and TRIO SSS. Academic Success Center services are provided at no additional cost to UTA students. For additional information visit: [Academic Success Center](https://www.uta.edu/student-success/course-assistance) (<https://www.uta.edu/student-success/course-assistance>). To request disability accommodations for tutoring, please complete this [tutoring request form](https://www.uta.edu/student-success/course-assistance/tutoring/request) (<https://www.uta.edu/student-success/course-assistance/tutoring/request>).

The English Writing Center (411LIBR)

The Writing Center offers **FREE** tutoring in 15-, 30-, 45-, and 60-minute face-to-face and online sessions to all UTA students on any phase of their UTA coursework. Register and make appointments online at the [Writing Center](https://uta.mywconline.com) (<https://uta.mywconline.com>). Classroom visits, workshops, and specialized services for graduate students and faculty are also available. Please see [Writing Center: OWL](http://www.uta.edu/owl) (<http://www.uta.edu/owl>) for detailed information on all our programs and services.

Academic Plaza

The Library's 2nd floor [Academic Plaza](http://library.uta.edu/academic-plaza) (<http://library.uta.edu/academic-plaza>) offers students a central hub of support services, including IDEAS Center, University Advising Services, Transfer UTA and various college/school advising hours. Services are available during the [library's hours](https://library.uta.edu/hours) (<https://library.uta.edu/hours>) of operation.

UTA CARE Team

UT Arlington is committed to the safety, success, and well-being of our students. To support our community, UTA has created a CARE Team, which is a dedicated group of campus professionals responsible for helping students who could benefit from academic, emotional, or psychological support, as well as those presenting risk to the health or safety of the community. If you know of someone experiencing challenges, appearing distressed, needing resources, or causing a significant disruption to the UTA community, please submit a [CARE Referral](#) by visiting the [Behavior Intervention Team](#) (<https://www.uta.edu/student-affairs/dos/behavior-it>) page. You may also submit a referral for yourself if you would like additional support.

NOTE: If a person's behavior poses an immediate threat to you or someone else, contact UTA Police at 817-272-3303 or dial 911. If you or someone you know needs to speak with a crisis counselor, please reach out to the [MAVS TALK 24-hour Crisis Line](#) (<https://www.uta.edu/student-affairs/caps/crisis>) at 817-272-8255 or the [National Suicide and Crisis Lifeline](#) (<https://988lifeline.org/>) at 988.

Student Services

Everything you need to make the most of your time as a student (and beyond) is all on campus. Below are a few resources to get you started.

- [Student Services Home](#)
- [Student Access and Resource \(SAR\) Center](#)
- [Military and Veteran Services](#)
- [Health Services](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [Activities and Organizations](#)
- [Recreation](#)

Librarian to Contact

Each academic unit has access to [Librarians by Academic Subject](#) (<https://libraries.uta.edu/research/librarians>) that can assist students with research projects, tutorials on plagiarism, and citation references, as well as support with databases and course reserves.

Safety Information & Resources

Face Covering Policy

Face coverings are not mandatory; all students and instructional staff are welcome to wear face coverings while they are on campus or in the classroom.

Emergency Exit Procedures

Should we experience an emergency event that requires evacuation of the building, students should exit the room and move toward the nearest exit, which is located on your left after going left out of classroom EE 109. When exiting the building during an emergency, do not take an elevator but use the stairwells instead. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

MavAlert System

The MavAlert system sends information to cell phones or email accounts of subscribed users in case of an emergency. Anyone can subscribe to MavAlerts at [Emergency Communication System](https://www.uta.edu/uta/emergency.php) (<https://www.uta.edu/uta/emergency.php>).

Emergency Phone Numbers

In case of an on-campus emergency, call the UT Arlington Police Department at **817-272-3003** (non-campus phone), **2-3003** (campus phone). You may also dial 911. Non-emergency number 817-272-3381