2020

Early Design Challenges in Developing a Reacting to the Past Game

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REACTING TO THE PAST has emerged as a high-impact pedagogy that is attracting a growing following of academic practitioners. From the beginning of 2015 through 2017, about 110 titles were added as games in development on a list managed by the editorial board of the Reacting to the Past Consortium, according to Editorial Board Chairman Nick Proctor, a history professor at Simpson College.[1] An expanding body of academic research explains why Reacting works and shows that students who take Reacting courses perform better in various assessment measures. In his seminal book *Minds on Fire* (2014), Mark Carnes argues that Reacting makes educational use of three things that college students have always embraced: competition, subversion, and trying on different identities.[2] Carnes also provides evidence that Reacting enhances student empathy, leadership, and community building.[3] *Playing to Learn with Reacting to the Past: Research on High Impact, Active Learning Practices* (2017), edited by C. Edward Watson and Thomas Chase Hagood, provides further evidence of Reacting's effectiveness.[4]

Many others have written about Reacting's value for student learning.[5] Nick Proctor's *Reacting to the Past Game Designer's*

Handbook (2011) offers an excellent general overview of the principles of game design.[6] Still, academic literature on Reacting lacks resources about the practical challenges of designing games, which involves repeated cycles of play testing in the classroom, revising, and play testing again. This paper is an effort to fill that void by discussing lessons learned in the early stages of designing a Reacting game. I will discuss some of the challenges and difficulties I have encountered in designing a Reacting game with the hope that my experience can help others as they cut a path through the thicket of game design choices.

Game Structure for Reacting to the Past

Reacting games are built around major historical moments or events. Students inhabit historical characters, with attributes, powers, and victory objectives spelled out in a role sheet. Games generally feature factions that have divergent views on the weighty questions at hand. Members of factions attempt to persuade characters called "indeterminates" to adopt their positions.

Games consist of written assignments, argument, debate, and some kind of action—often voting—to decide which side or which individual prevails. Gaming elements, such as the ability to make secret deals, often spice up play. Counterfactual elements are permissible, and often desirable, if they contribute to the smooth functioning of the game and if they can be justified as historically plausible.[7] Counterfactual elements may collapse historical events from differing times or places into one setting or insert characters who were not involved in the actual history at hand. Although student role players get a set of victory objectives, assessment relies primarily on how well they inhabit their characters and on how well they perform on written assignments—not on whether they win the game. Games can, and often do, take ahistorical turns. Reacting games always feature a final debriefing session or sessions in which students come to understand how and why their game elements and outcomes deviated from history.

My game focuses on efforts in the late 1930s by New Deal regulators at the Federal Communications Commission to curb the monopoly power of the "chain" of network radio broadcasters, the chief target being industry leader NBC. The setting is a hearing

room, corresponding to a series of FCC hearings in 1938 and 1939 that delved into the structure of the radio broadcasting industry and the practices of the chain broadcasters. Students take on roles as FCC commissioners, witnesses who testified at the hearings, and journalists who covered the events. I also created a role for President Franklin D. Roosevelt, which I'll discuss later. The game forces students to grapple with big questions about broadcasting, regulation, and the public interest—questions that replay today in debates about net neutrality and media concentration. Just what is the public interest when it comes to media regulation? Is the public interest limited to only what interests the public, or should broadcasting have a higher calling? What role should the government, through the FCC, play in promoting the public interest? What position would a student's assigned character take on these questions?

In the FCC game, the commissioners are the indeterminates. The game as currently structured features three factions: (1) a Big Network faction consisting of NBC, CBS, and their supporters; (2) a Regional Network faction encompassing various regional groupings of radio stations; and (3) a Progressive faction linking people and institutions with interests in curbing the power of the networks or promoting various reforms in broadcasting. Witnesses testify at the hearing and debate six proposals aimed at curbing the power of the networks, leading up to final votes on the issues. Certain characters can meet victory objectives by making secret deals with other players—as long as they do not get exposed by journalists who are on the hunt for scoops.

Design Challenges

The road to designing even a partially developed game is long and full of pitfalls. In my case, working out the basic mechanics of the game—how the voting on various issues should play out—has taken repeated experimentation. A more vexing challenge has been deciding how to balance precise historical accuracy with elements that would make the exercise work as a game, bending history and introducing counterfactual elements that enhance play. Developing effective victory objectives has been another challenge. And finally, honing my own role as game master has been an ongoing source of trial and error.

This paper will proceed to discuss each of these challenges, focusing on the third run of the game, which occupied three weeks of a History of Broadcasting class I taught in the spring of 2017. Gathering feedback from students in the class was sanctioned by the Institutional Research Board at Georgia College & State University, and students in the class were given three options for how their comments might appear. Students agreeing to participate could be quoted by name, they could choose to be referred to only by the character they played, or they could be referred to only as a student who played the game. Student comments in this paper were culled from post-game refection papers and from separate interviews.

Voting Mechanics

For this run of the game, I made significant changes in the voting mechanics on the six issues before the Commission. First, witnesses were given voting power, which they did not have in early incarnations of the game. Under the altered scheme, each witness had a single vote and commissioners had two votes on each of the six questions before the Commission (compared to a previous incarnation of the game in which only commissioners voted). Second, players held non-binding votes on each issue following preliminary debates (previously, final votes were held either during the last hearing session, or after players finished debate on each issue; neither method proved ideal for vigorous game play). Holding preliminary polling and pushing final votes back until the last hearing session maximized incentives for horse trading in advance of the final showdown. Commissioners and, in particular, the commission chairperson, were also encouraged to make their own rules for running the hearings, as long as they accomplished specified goals for each game session.

The new mechanics and creative license produced an unexpected and welcome result. Maggie Foster, the student playing Commission Chair Frank McNinch, promoted a freewheeling atmosphere in which witnesses and commissioners jumped in to debate the various questions, often without being called upon. If one side in a particular argument was dominating the conversation, Maggie would call on a witness she knew would take the opposite position. In an interview after the game concluded, she told me she was guided by two things: the need to hear from the various sides in the time allotted for any

particular question, and her view of McNinch as a no-nonsense figure intent on getting the facts and hearing from all sides. "I enjoyed playing the role of McNinch," Maggie wrote in her reflection paper:

> For me personally it helped my communication skills because I got the opportunity to debate but also listen carefully to consider my own opinions as well as the opinions of everyone else…I have a newfound respect for people moderating and orchestrating debates and hearings; they're very stressful yet rewarding.[8]

Taylor Ussery, who played Commissioner James Fly, also contributed to the open-ended atmosphere. Fly, who in real life joined the FCC as chair shortly after the hearings concluded, was a staunch New Dealer who became an object of derision for the networks and their allies in the industry and in Congress. Taylor played the role with flair, often injecting himself into a debate to challenge players from the Big Network faction. Playing Fly, Taylor made a point of confronting David Sarnoff, the NBC Chair. Taylor wrote in his reflection paper:

> The most interesting and stimulating part of the game was debating. I love debating with people, just to see how they think and operate. My job as Commissioner Fly was to be in support of basically anything New Deal related and oppose big corporate pleas. I really thought of my character as playing devil's advocate and just stirring the pot so that more arguments could be made amongst the networks and affiliates.[9]

The design changes promoted a give-and-take and horse trading in the voting. Cameron Schulte, who played Joseph Weber, President of the American Federal of Musicians, wrote in her reflection paper that she found it stimulating to negotiate with members of her own Progressive faction, some of whom differed with Weber on positions he championed. "I liked that aspect, because it really brought the feel of playing a game in. I was able to bargain my vote on a certain question for [another] faction member's vote on a helpful question for me," she wrote.[10]

Historical Accuracy vs. Gaming Elements

For the Spring 2017 run of the game, I changed role sheets of some characters to make differences between the factions more striking. To accomplish this, I had to relax my instinct to hew as

closely as possible to historical accuracy. In previous iterations of the game, I had felt compelled to mimic characterizations that emerged from my close reading of the actual hearing testimony. This proved to be a problem in constructing game roles, particularly for the regional network executives. Testimony transcripts revealed that these historical actors were highly nuanced figures; in some ways, they benefited from the status quo, but in others, they were constricted by and antagonistic to the big networks. Some of these executives had successfully negotiated exceptions to draconian big network rules and were not as inclined as others to publicly oppose NBC and CBS in their testimony before the FCC. But for purposes of game play, I decided to put extra weight on their animosity toward the big networks and make all regional network executives vigorous adversaries of the two larger chains. Rewritten role sheets reflected that emphasis.

The changes helped sharpen the differences between the Big Network and Regional Network factions. During game play, this became particularly evident during the debate on a proposal to force the big networks to devote 40% of their programming to educational, news, or public service topics. Players representing the Big Network faction vigorously opposed the idea, but the regional executives just as vigorously supported the initiative. The Regional Network faction at one point attempted to broker a compromise by lowering the percentage of mandated programming (I will say more about that later). Marci Thacker was a strong voice opposing the big networks in her role as Elliott Roosevelt, President Roosevelt's son, who at the time of the hearings headed the Texas State Network, a confederation of small radio stations in the Lone Star State. Marci wrote in her reflection paper that research into Elliott Roosevelt revealed him as "an entitled rich boy. I am none of those things, but it was actually easier to impersonate him than I thought." Marci continued:

> As each hearing unfolded, I got more invested and involved in the game itself…My biggest opponent was (NBC Chair) Sarnoff because we had differing views on every question…We got into many debates on each question. At one point, I offered to compromise in order to find a way to settle the debate, but Sarnoff did not comply. However, he later decided to support the compromise. I did not enter into an agreement with him because I felt Elliott Roosevelt would stick to his guns so I should do the same.[11]

Victory Objectives

Setting victory objectives has been another work in progress. By the third run of the game, I had abandoned an elaborate point scheme in which players would score more points for meeting more important objectives. Instead, I instituted major and secondary victory objectives. In the latest incarnation of the game, for example, David Sarnoff's major objective is to maintain some of the more draconian powers the network exercised over affiliates: five-year contracts, a prohibition on stations accepting programming from other networks, and a practice called "option time" under which networks had the exclusive right to fill prime time hours of affiliated stations with programming produced in their studios. Sarnoff's secondary objective was to prevent the FCC from earmarking airtime for educational or public service programming.

Gaming elements designed to make play more interesting in some cases were wrapped into objectives. David Sarnoff and CBS President William Paley had secondary objectives to call separate press conferences at some point in the game, with the aim of securing favorable press coverage. Members of the Progressive faction were given the option to stage a demonstration at a time of their choosing in hopes of gaining support for their positions. Backroom maneuvering also was encouraged. Elliott Roosevelt and others were handed secret powers to be used as conduits for leaks to the press from President Roosevelt. In addition, Sarnoff, Paley, and other network executives were given the authority to furtively offer jobs to FCC commissioners after their terms ended. Success would help them win the game, but getting exposed would have serious negative consequences. All such deals had to be revealed after the final voting. This met my plausibility test, because in the early 1930s, Sarnoff had actually hired a retiring FCC commissioner to be NBC's chief engineer.[12]

The updated victory objectives and enhanced gaming elements proved to be somewhat successful, but students pointed out flaws and uncertainties that required further tweaks to the game. Christian Thomas, who played David Sarnoff, argued his case vigorously during the mock hearings and worked hard outside of class to make deals to enhance his chances of winning the game. But he wrote in his reflection paper that he felt the deck was stacked against Sarnoff. "In the end, I feel like no one's opinion really changed

throughout the game," he wrote, adding that some confusion surrounded deal-making:

> It also seemed really hard to negotiate deals with other characters because it wasn't clear to many what they could and could not do in the negotiations. I wish I had known if I could use money in my deals or known exactly what I could offer to people in a deal. If this were the case, then I believe I would have tried to make more deals.[13]

Another player, Mutual Broadcasting System General Manager Fred Weber (played by Anna Trapnell), did entice Commissioner Thad Brown (played by Jacob Zawoysky) to accept a lucrative job at the network. Jacob explained in his reflection paper why he was enticed to accept:

> I decided to join Mutual at the end of the hearing because Fred Weber was the most consistent in gaining my attention and knowing how to get me interested. He knew exactly how to converse with me and ultimately offered me a deal that I could not refuse. I enjoyed this part because I really tried to put myself in the shoes of Brown and try to understand what he would do in a situation like this.[14]

The Progressive faction did not stage a demonstration. Faction members told me they looked for an opportunity to protest, but realized at a certain point that the moment to act had passed. David Sarnoff did call a press conference, but it amounted to nothing more than a repetition of points that already had been made. "After the game was over, I realized that I could have held my press conference earlier," Christian Thomas wrote.[15]

The Roosevelt Character

Designing the Franklin Roosevelt character also required stretching historical facts. Roosevelt actually played no public role in the hearings, and to maintain plausibility, I decided to make the president an observer who would not speak publicly, but would have powers to influence events behind the scenes. The initial design was vague and indefinite in explaining how the president would exercise his powers, and by the third run of the game, I had added clearer guidance. The president was encouraged to speak to the press and leak information to certain other players, including his son, Elliott.

The Roosevelt character came to life in the third run of the game. Tristan Watson played FDR with gusto, funneling information to Elliott Roosevelt and, in that way, helping to shape game play. The role also forced Tristan to take on a persona entirely different from his own. By his own account, Tristan Watson is a person who revels in involvement in whatever issue is up for debate. "One of the biggest things that this game helped me to gain was an understanding of patience," Tristan wrote in his reflection paper. He continued:

> [I had to] learn how to act outside my nature and become someone that I am not…There were points during the hearing when I just wanted to throw the first counter argument that popped into my head. Of course, that would break my character role so I had to think of another way to get my points across, without using my direct involvement. That was where my son, Elliot, came into play. Through discreet messaging with him, I was able to give the progressive side of the argument a greater leg to stand on during the hearing, which gave the witnesses that were on the fence about certain issues more clarity about what they should be voting for.[16]

Marci Thacker confirmed that the back channel communication worked. "When I was on my phone in class, President Roosevelt would be sending me messages to bring to light in the debates," she wrote in her reflection paper. "Occasionally outside of class, he would send me information to leak to the press. I did my best to discreetly get out the information to the public via the press."[17]

Marci and Tristan's reflections point to several benefits of Reacting. Students get invested in their roles and embody them even outside of the classroom. Evidence also shows that immersing oneself in an unfamiliar role, as Tristan was forced to do, helps to build empathy.[18] Subversively influencing the game's outcome—by leaking to the press and fulfilling victory objectives—channels the competitive drive that Reacting encourages into effective persuasion.

Journalist Characters

The third run of the game included two journalist characters who wrote articles after each hearing session and were tasked with uncovering shenanigans and getting scoops. One of the journalists was Orrin Dunlap, a *New York Times* reporter who covered the actual hearing. I also included Dorothy Thompson, the columnist and

radio commentator who *Time Magazine* in 1939 linked with Eleanor Roosevelt as the most influential women in the United States.[19] Thompson did not cover the actual hearing, but it is plausible that she might have done so, since her writings covered an enormously wide range of topics. Including a Thompson character, I thought, could enhance the game by forcing students playing the role to write in the style of a columnist or radio commentator and by introducing an influential female voice into a game that otherwise consisted entirely of male characters.

The third run of the game demonstrated that the journalist roles are still works in progress. The journalists dutifully buttonholed witnesses and commissioners after each hearing session and wrote articles on the class computer bulletin board about the daily happenings. But as it turned out, they got no scoops, uncovered no shenanigans, and—apart from the leaks from the president to Elliott Roosevelt—they wrote little that gave other players ammunition for their arguments or otherwise changed the course of the game. These were outcomes that I had hoped for, but in hindsight had not provided enough structure to accomplish.

Natalle Stovall, who played Dorothy Thompson, and the student who played Orrin Dunlap of *The New York Times* both told me in interviews that they found their roles as journalists rewarding yet challenging. Natalle said she struggled with writing opinion pieces, as required to impersonate Dorothy Thompson. "I feel like you're taught not to give your opinion, and I feel like that's where it got hard," she said.[20] The Orrin Dunlap player, who wished to remain unidentified, said he saw his character as a just-the-facts journalist who would not make a strong effort favor one side or another. He spoke about a challenge:

> What I want to do is sports journalism, and getting the information, the facts for news is—I don't want to say more difficult—but it's almost a little more foreign, and figuring out what questions to ask and exactly who to ask these questions to and things like that was one of the things that was a little difficult for me at first just because I'm used to sports.[21]

Both said they got some tips from other players, but were unable to confirm them or gather enough related information to generate stories from them. Both suggested steps that I, as game master, might take to help journalists in the game. The Orrin Dunlap player suggested

that journalists be required to attend faction meetings held outside of class in between hearing sessions. Both Natalle and the Dunlap student suggested that I dole out certain helpful information in the course of the game, either to all players or just to the journalists. Such information would be designed to provide enough information to allow the journalists to follow the trail to a completed story.

Game Master Role

The suggestions from the journalists speak to another key element in game design—finding the proper role for the game master. Conceptually, this involves walking a fine line between giving students the freedom to take full charge of the game and the need to keep them on track. My instinct bends toward the former, but in the course of play testing, I have learned that I must be more proactive. A game master must take steps to empower students as much as possible, but also prevent them from subverting historical plausibility or avoiding taking a stance of the hard questions before them. The liminal space between doing too little and too much as a game master is hard to define. I'll offer some examples from the third run of the game in which I believe I found the correct balance.

Sometimes, intervention is as simple as making game mechanics more efficient. At the close of the first hearing session of the game, Maggie Foster, playing FCC Chair Frank McNinch, polled each witness for their positions on the six questions. She began by reading each question to each witness, eliciting a yes or no answer, and moving to the next witness to go through the same routine. This would have required the reading of all six questions to each witness, an unnecessary and time-consuming exercise. At that point, I intervened and had her start by reading a question and then going around the room soliciting witness positions. Once votes were compiled on a question, she could move on to the next question, read it out, and record witness positions.

Interventions are not always that simple. During the third run of the game, I listened carefully to the ebb and flow of the arguments and took action when I thought one side or another was gaining too much momentum, or when arguments on one side or another were not being made powerfully enough. For example, when I thought that the Big Network position was not being sufficiently challenged

on the question of whether networks should be mandated to devote 40% of their programming to educational, public service, or news content, I passed a note to the commissioners with "news" that a Gallop poll indicated overwhelming popular support for the mandate. With the Big Network faction vigorously opposing the mandate, the poll added a major piece of evidence for the other side to seize on. Commissioner Fly (played by Taylor Ussery) used "facts" from the poll to ask critical questions of the Big Network players, intensifying the tenor of the debate. These kinds of ad hoc inventions that emerge during play testing can been written into the game documentation for possible general use in similar situations.

Game master intervention can become necessary if players attempt to change the rules of the game in ways that subvert fundamental learning objectives. During the debate mentioned above on the public service mandate, students attempted to negotiate a compromise by lowering the percentage of programming that would fall under the requirement. While this could have resulted in a plausible meeting of the minds, it also would have allowed students from the various factions to avoid a hard choice on the issue. Because I wanted students to struggle over the choice, I intervened and ruled that they could not change the percentage. They had to vote yea or nay on setting aside 40% of the broadcast schedule for educational, public service, or news programming.

Conclusion

My experience with the game thus far offers a number of lessons that I hope will aid others who find Reacting compelling enough to venture into the world of game design. First and foremost, be flexible and stop listening to the little voice in your head that may be telling you that historical accuracy must be maintained at all costs. Remember that Reacting works through game play, and game play often requires bending history. Equally bear in mind that you must be rigorous about comprehensively explaining in the final debriefing session or sessions exactly how the game deviated from the historical record. I have learned through trial and error that much more stretching is possible, and even necessary, than I first believed.

Listen to student feedback and make revisions that address legitimate student concerns. My experience demonstrates that

students are not shy about offering suggestions. In some cases, simple changes can go a long way. After the third run of my game, a number of students suggested something that should have been obvious: give all students thumbnail sketches of each character in the game. I had not done that, and students said that it took time to overcome initial confusion about who was who and what each character stood for.

Work to find the sweet spot between over-prescribing what characters can do and sending students into the rapids without a life jacket by giving them too much leeway. Repeated play testing is the only way to find this balance, which includes embracing the role of the game master.

Take heart. My experience demonstrates that even a less than fully developed game will be more attractive to students than a course structured solely along traditional lines, with lectures, discussions, exams, and/or research papers. In the words of some of the students:

> Christian Thomas (NBC Chair David Sarnoff): I found this game to be extremely beneficial to my learning experience…I learned how and why our system of broadcasting works today.[22]

> Jacob Zawoysky (FCC Commissioner Thad Brown): I think that if another course offered something similar to this, I would be incredibly interested in doing it. I certainly believe that the best type of learning is done through interaction and real life experience. Although we were playing characters, I felt like we were truly getting the chance to be involved in a real life trial.[23]

> Anna Trapnell (Mutual General Manager Fred Weber): I found it interesting just how passionate some people became about their characters' viewpoints and how they believed the industry should have been regulated at that time.[24]

> Maggie Foster (FCC Commissioner Frank McNinch): I think Reacting was a very useful learning experience because it's one thing to outline a hearing and say "this witness argued this" and "this was the outcome," but it's another thing to have those arguments formulated by the participants and the outcomes weighted by everyone to really understand the issues being discussed.[25]

By my evaluation—and clearly by the evaluation of the students—the rewards for shaping a game into a memorable learning experience are profound.

Notes

1.   Nick Proctor, e-mail message to author, 9 July 2017.
2.   Mark C. Carnes, *Minds on Fire: How Role-Immersion Games Transform College* (Cambridge, MA: Harvard University Press, 2014), 40-48.
3.   Carnes, *Minds on Fire*, 193-245.
4.   C. Edward Watson and Thomas Chase Hagood, eds., *Playing to Learn with Reacting to the Past: Research on High Impact, Active Learning Practices* (New York: Palgrave Macmillan, 2017).
5.   Kathleen A. Kelly, "A Yearlong General Education Course Using 'Reacting to the Past' Pedagogy to Explore Democratic Practice," *International Journal of Learning* 16, no. 11 (December 2009): 147; Amanda Houle, "Listening to Students: Reacting to 'Reacting,'" *Change: The Magazine of Higher Learning* 38, no. 4 (July-August 2006): 52-53; Brandon W. Kliewer and Daniel J. Kapust, "The Foundations Game: A Pedagogy of Classroom Engagement," *Conference Papers -- American Political Science Association*, January 2010, 1-28; April Lidinsky, "'Reacting to the Past' to Be Proactive in the Present: Feminist Roots of High-Impact Practices," *Feminist Teacher* 24, no. 3 (September 2014): 208-212; Tracy Lightcap, "Reacting to the Past: Extended Simulations and the Learning Experience in Political Science," *Conference Papers -- American Political Science Association -- Teaching & Learning*, January 2008, 1; Tracy Lightcap, "Creating Political Order: Maintaining Student Engagement through 'Reacting to the Past,'" *PS: Political Science and Politics* 42, no. 1 (January 2009): 175-179; Russell Olwell and Azibo Stevens, "'I had to double check my thoughts': How the Reacting to the Past Methodology Impacts First-Year College Student Engagement, Retention, and Historical Thinking," *The History Teacher* 48, no. 3 (May 2015): 561-572; Adam L. Porter, "Role-Playing and Religion: Using Games to Educate Millennials," *Teaching Theology & Religion* 11, no. 4 (October 2008): 230-235; Peggy Schaller, "Can (Role-) Playing the French Revolution *En Français* Also Teach the Eighteenth Century?" *Digital Defoe: Studies in Defoe & His Contemporaries* 4, no. 1 (Fall 2012): 41; Jeff Webb and Ann Engar, "Exploring Classroom Community: A Social Network Study of Reacting to the Past," *Teaching & Learning Inquiry* 4, no. 1 (March 2016): 1-17; Matthew C. Weidenfeld and Kenneth E. Fernandez, "Does *Reacting to the Past* Increase Student Engagement? An Empirical Evaluation of the Use of Historical Simulations in Teaching Political Theory," *Journal of Political Science Education* 13, no. 1 (2017): 46-61; Mark D. Higbee, "How Reacting to the Past Games 'Made Me Want to Come to Class and Learn': An Assessment of the Reacting Pedagogy at EMU, 2007-2008," in *The Scholarship of Teaching and Learning at EMU* 2, no. 1, <https://commons.emich.edu/sotl/vol2/iss1/4>; Mark C. Carnes, "The Liminal Classroom," *The Chronicle of Higher Education* 51, no. 7 (8 October 2004); Mark C. Carnes, "Setting Students' Minds on Fire," *The Chronicle of Higher Education* 57, no. 27 (6 March 2011); Mark C. Carnes, "Plato's War on Play," *The Chronicle of Higher Education* 61, no. 5 (29 September 2014); James M. Lang, "How Students Learn From Games," *The Chronicle of Higher Education* 61, no. 3 (25 August 2014); Judith Shapiro and Mark C. Carnes,

"The Next Act: Revitalizing the Past and the Future," *Change: The Magazine of Higher Learning* 45, no. 1 (January-February 2013): 56-57.

6.   Nick W. Proctor, *Reacting to the Past Game Designer's Handbook*, third ed. (San Bernardino, CA: CreateSpace Independent Publishing Platform, 2011).

7.   Porter, "Role-Playing and Religion." See the section on the "Plausibility Corridor," pp. 71-74.

8.   Maggie Foster, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

9.   Taylor Ussery, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

10.   Cameron Schulte, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

11.   Marci Thacker, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

12.   Erik Barnouw, *The Golden Web: A History of Broadcasting in the United States*, vol. 2 (New York: Oxford University Press, 1966), 42.

13.   Christian Thomas, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

14.   Jacob Zawoysky, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

15.   Christian Thomas, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

16.   Tristan Watson, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

17.   Marci Thacker, student reflection paper.

18.   Carnes, *Minds on Fire*, 207-227.

19.   "The Press: Cartwheel Girl," *Time Magazine* 33, no. 24 (12 June 1939), 47-51.

20.   Natalle Stovall, student interview, "History of Broadcasting" course, Georgia College & State University, Spring 2017.
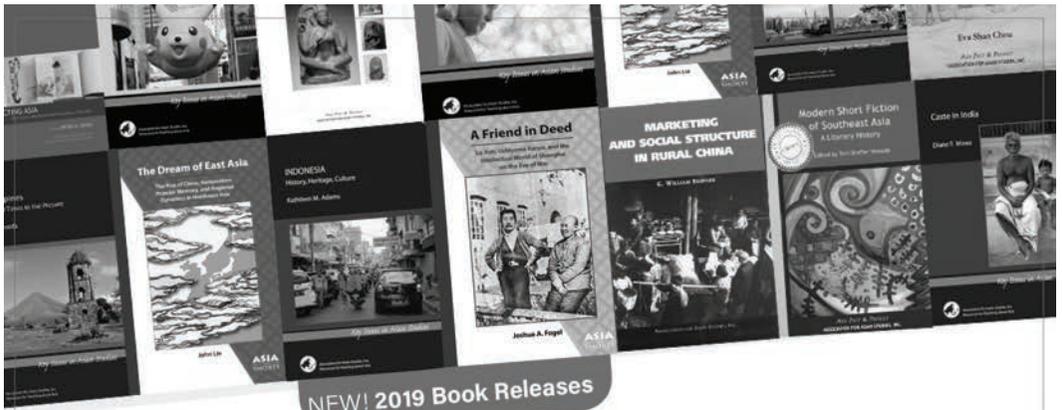
21.   Anonymous student, student interview, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

22.   Christian Thomas, student reflection paper.

23.   Jacob Zawoysky, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

24.   Anna Trapnell, student reflection paper, "History of Broadcasting" course, Georgia College & State University, Spring 2017.

25.   Maggie Foster, student reflection paper.