

University of Waterloo
Global Business Digital Arts, Stratford Campus
GBDA302 Digital Media Project:
Values-in-Design and Media Practice: Gamification
Winter 2016
Fridays, 1:00-3:50 pm, Classroom 3129

Instructor: Jennifer R. Whitson, PhD

Office: DMS 2014

Office Hours: by appointment, and 4:00-5:00pm on Fridays.

Email: jwhitson@uwaterloo.ca

Your first point of contact should you have questions is to first read the syllabus and course news, and then contact the project assistants or the general SLACK FAQ. The slack channel is the best way to reach me, especially if you want to book an appointment or have a quick question. During the work week, I'll respond within 24 hours. During the weekend and holidays, I'll respond within 72 hours.

Project Assistants:

Andrea Zehr

Email: ajdzehr@uwaterloo.ca

Andrea Zehr is a 302 alumni with production experience. Consider Andrea your Project Manager – she will act as MediaSmarts' representative on the ground, ensuring that the quality of work you do meets our client's specific requirements. Andrea will also hold office hours for one-on-one consulting and troubleshooting.

Aberratheth

Email: a2sriska@uwaterloo.ca

Aberratheth is in the MDEI program and later in the course will be your contact point for all questions relating to the assignment guidelines, the deadlines and grading.

Course Description

This course combines an analysis of how games and gamification are designed to foster behavioural change with practical game design exercises that encourage you to consider your role as visual media content producers. Together, we will discuss the design of persuasive technologies, the promises of gamification to make the world a better place, and the industry pressures that work to promote potentially exploitative design, such as compulsive use patterns and hidden player surveillance. The goals of the course are to help you more deeply reflect on the

ethical responsibilities that emerge with designers' increased abilities to shape human interactions and behaviour, and the role of persuasive visual media in this process.

This course emphasizes media practice and group work. The best way to learn about ethics, visual communication, and design is to take on the role of designers yourself. To fully understand the interplay between developers' own goals and values and the demands of their clients, you will be working with an industry mentor, MediaSmarts, a not-for-profit charitable organization for digital and media literacy. In teams of six to eight, you will work on a nested set of projects during the semester, culminating with playable and polished media content to be presented to MediaSmarts. Specifically, you will be tasked with creating visual content for their modules on games, including that on privacy and intellectual property, including "gamified content" and materials designed to persuade users to change their current media consumption behaviours.

This is a project-based course, and as such it will require a substantial amount of out-of-class time investment. Prepare yourselves. In class, we will be discussing the design of persuasive technology and critical approaches to shaping behavior through gamification and playful design. Your readings will include both practical game design literature and more theoretical work examining values -in-design. One section of class per week will focus on media practice and gameful design (learning how to make game content), while the second section will theories of persuasive technology, gamification, and values-in-design (thinking critical about the influence of games in the world).

In effect you will be wearing two hats: that of the theorist and that of the practitioner. This is a challenging task, and some of you will be better at one than the other. That is okay - this to be expected. The point of the course assignments are to 1) combine and put to use the practical and critical skills you have developed in your previous courses, and, 2) reflect on the very difficult balance designers must achieve between the daily demands of the workforce/client/project, and the larger impact their designs have on users.

Your coursework demands self-motivation and self-direction. You and your team will have autonomy over the direction of your project and meeting the design criteria set by our client. You and your team are responsible for researching and solving your technical and game-development related issues. Ultimately, you and your team will excel or fail to excel depending on how well you are able to overcome obstacles, delegate tasks, and work together effectively.

Course Goals and Learning Outcomes

There are a number of inter-related learning outcomes for this course. Obviously, the key learning outcome will be to critically reflect on the ethical design of gamified materials that are overtly intended to change users' behaviours. But you will learn many other things along the way:

1. One objective of the course is to further develop experience working on self-directed

teams:

- a. You will improve your techniques for collaboration and problem-solving.
 - b. You will work with an external client and consultants, thus developing best practices for future projects.
 - c. You will learn how to respond to client and user feedback.
 - d. You will conduct yourself in a collegial, professional and, collaborative manner.
2. Another objective of the course is to further hone your media practice skills. The best way to do so is through continued, ahem, practice.
- a. You will develop project management skills related to media development.
 - b. You will learn to scope and schedule a set of inter-related projects and provide them on time.
 - c. You will learn to iterate your design mechanics, art-style, and interface in response to playtesting.
 - d. You will learn from failure.
3. A third objective is to integrate critical thinking and communication skills.
- a. You will carry out background research, learning how to translate the academic reports on MediaSmart’s website into content publically accessible and playful.
 - b. You will summarize and present design considerations that are contextually and culturally appropriate.
 - c. You will practice integrating critical research on values-in-design into your design practice.
 - d. You will be able to create critical as well as educational content for mass audiences.

Required Text

Each week you will be reading three articles. One will be a shorter “think piece” on persuasive design from your assigned text, one will be a game design resource to help you think through your projects, and the last will be a critical reading about values-in-design.

- Fogg, B. J. (2003). *Persuasive Technology: Using Computers to Change What We Think and Do*. San Francisco, CA: Morgan Kaufmann.
- Your other weekly readings are available online or through LEARN, predominantly, we will be drawing from *The Gameful World* (2015) and *Values at Play in Digital Games*. (2014).

These texts are all available via the UW library as ebooks, and your LEARN courseware also links directly to them.

Supplemental Texts

While not required, some books are recommended if you want to teach yourself more about how to make games and playful systems of engagement that are enjoyable. And let's face it, most gamification projects are *not* enjoyable to play. I suggest you buy Schell's text: it's the bible for many game developers and is useful to think about the role of games in society more generally.

- Schell, Jesse. 2014. *The Art of Game Design: A book of lenses*. 2nd Edition. Natick MA: A K Peters/CRC Press.
- Salen, Katie, and Eric Zimmerman. 2004. *Rules of Play: Game design fundamentals*. Cambridge MA: The MIT Press. (early drafts of this book have made their way online.)
- Koster, Raph. 2013. *A Theory of Fun for Game Design*. 2nd edition. Scottsdale, AZ: Paraglyph Press.

I especially enjoy Raph Koster's book in terms of trying to operationalize what makes something "fun". Like *Persuasive Technology*, it's a quick read.

Course Requirements and Assessment

For this course, you will predominantly be assessed not on the technical quality of the content you produce, but in terms of its growth and iteration along the way, cultural and contextual suitability, and both the creative and critical thinking skills your team employs. Many smaller assignments are structured to set deadlines, provide early feedback, and keep you on schedule and pinpoint any problem areas.

Assessment	Date of Evaluation	Weighting
Solo: Written Content Summary, infographic	January 22	10%
Group: Project Outline and draft content	February 5	15%
Group: Interactive prototype and storyboards	February 26	20%
Group: Usability test Reflections and Pivot Strategy	March 18	10%
Group: Final Content Presentation to MediaSmarts	April 4	20%
Solo: Values-in-Design Reflection	April 13	10%
Solo: Attendance, Collaboration and Participation	Throughout semester	15%
Total		100%

For group assignments, you will receive a group mark. Your collaboration grade is derived entirely from the class participation and peer-evaluations, so working well with a team and carrying the weight of the project equally (and avoiding either under-contributing or over-contributing) is essential if you want to do well in the course. Failure to attend class, do the required readings, and/or submit your weekly quote at the start of class will impact your Solo grade.

Course Outline

This is a tentative reading list. Please check the LEARN site for any updates.

	Date	Topic	Readings Due
1	Jan 8	Course Intro	None Project Launch –
2	Jan 15		Fogg . Persuasion in the Digital Age & Chapter 1 Buley, Leah. “ Chapter 5. Planning and Discovery Methods. ” In the User Experience Team of One. <i>Rosenfeld Media</i> . Flanagan, Mary and Nissenbaum, H. (2014). “Groundwork for Values in Games” and “Uncovering Values at Play” in <i>Values at Play in Digital Games</i> . Cambridge MA: The MIT Press. Pp 3-31
3	Jan 22. Solo. Content summer ay . 1pg text, 1 infograp hic due		Fogg. Chapter 2. The Functional Triad: Computers in Persuasive Roles. Deterding, Sebastian. (2015) “The Ambiguity of Games: Histories and Discourses of a Gameful World”. <i>The Gameful World</i> Cambridge MA: The MIT Press. Pp23-64. Fullerton, Tracy. 2014. “Chapter 6 on Conceptualization” from <i>Game Design Workshop: A playcentric approach to creating innovative games</i> . 3rd ed. Burlington MA: Morgan Kaufmann Publishers.
4	Jan 29. 1on 1 with AZ – draft outline		Fogg. Chapter 3. Computers as Persuasive Tools. Jesse Schell. (2014). Chapter 26 “The Team Sometimes Communicates Through Documents” from <i>The Art of Game Design: A book of Lenses</i> . 3rd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg. 425-432. Alexandre Moisan (2015) Hand-out on Project Management. SEE LEARN
5	Feb 5 Team Outline due. Video proposa l, game pitch, schedul		Fogg. Chapter 4. Computers as Persuasive Media: Simulation. Flanagan, Mary, Nissenbaum, Helen and Belman, Jonathan. (2014).” Game Elements: The Language of Values” in <i>Values at Play in Digital Games</i> . Cambridge MA: The MIT Press. Pp 33-72. Holopainen and Stain. (2015) “Dissecting Playfulness for Practical Design”. <i>The Gameful World</i> . Cambridge MA: The MIT Press. pp419-148

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6	Feb 12 1on1 with AZ. Game design, videoplans		<p>Fogg. Chapter 5. Computers as Persuasive Social Actors.</p> <p>Flanagan, Mary and Nissenbaum, H. (2014). "Overview of the Heuristic" and "Discovery" in <i>Values at Play in Digital Games</i>. Cambridge MA: The MIT Press. Pp 75-98</p> <p>Jesse Schell. (2014). Chapter 15 "Game Mechanics Support Puzzles" from <i>The Art of Game Design: A book of Lenses</i>. 3rd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg. 239-252.</p>
7	Feb 26. Game prototype. Video Storyboard.		<p>Fogg. Chapter 6. Credibility and Computers.</p> <p>Jesse Schell. (2014). Chapter 16 "Players Play Games Through an Interface" from <i>The Art of Game Design: A book of Lenses</i>. 3rd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg. 253-278.</p> <p>Ramirez, Dennis and Squire, Kurt. (2015) "Gamification and Learning". <i>The Gameful World</i>. Cambridge MA: The MIT Press. pp629-652.</p>
8	Mar 5 1on1 with Andrea – user test questions		<p>Fogg. Chapter 7. Credibility and the World Wide Web.</p> <p>Jesse Schell. (2014). Chapter 27 "Good Games are Created Through Playtesting" from <i>The Art of Game Design: A book of Lenses</i>. 2nd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg 448-448</p> <p>Fullerton, Tracy. 2014. "Chapter 9 on Playtesting" from <i>Game Design Workshop: A playcentric approach to creating innovative games</i>. 3rd ed. Burlington MA: Morgan Kaufmann Publishers.</p>
9	Mar 12 Usability tests – infographic, game, video		<p>Fogg. Chapter 8. Increasing Persuasion through Mobility and Connectivity.</p> <p>Rilla Khaled (2014). "Gamification and Culture" from <i>The Gameful World</i>, eds S. Walz and S. Deterding. Cambridge MA: The MIT Press.</p> <p>Froehlich, Jon E. (2015) "Gamifying Green: Gamification and Environmental Sustainability". <i>The Gameful World</i>. Cambridge MA: The MIT Press. pp563-596.</p>
10	Mar 18. Pivot		<p>Fogg. Chapter 9. The Ethics of Persuasive Technology.</p> <p>Bogost, Ian. (2015) "Why Gamification is Bullshit". <i>The Gameful World</i>.</p>

	Plan. Funding plan to AZ		Cambridge MA: The MIT Press. 64-80. Ralph Borland. (2014). "The PlayPump" from <i>The Gameful World</i> , eds S. Walz and S. Deterding. Cambridge MA: The MIT Press.
11	April 1 Practice pitch with AZ		Jesse Schell. (2014). Chapters 30 "The Designer Gives the Client a Pitch" from <i>The Art of Game Design: A book of Lenses</i> . 2nd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg 471-484. McGonigal, Jane. (2015) "Introduction". In <i>SuperBetter: A Revolutionary Approach to Getting Stronger, Happier, Braver and More Resilient-Powered by the Science of Games</i> . New York: Penguin Books. TBD
12	April 4. Final Presentation. Mock Page and walkthrough to client. . Grant application also due.		Fogg. Chapter 10. Captology: Looking Forward Khaled, R. and Ingram, G. "Tales from the Front Lines of a Large-Scale Serious Game Project." In the <i>Proceedings of CHI '12</i> , 2012. http://www.academia.edu/1534797/Tales from the front lines of a large-scale serious games project TBD

E-mails

Please use emails for administrative matters only. Your professors will be available during office hours, or by appointment, to discuss course material. During the day, they will check emails regularly. You should not expect to hear from them evenings or weekends.

All e-mail communication sent from students to instructors (including PAs), and from students to staff, must originate from the student's own UWaterloo e-mail account. This policy protects confidentiality and confirms the identity of the student. It is the student's responsibility to ensure

that communication is sent to the university from an UWaterloo account. If an instructor becomes aware that a communication has come from an alternate address, the instructor may not reply at his or her discretion.

Announcements and Course Updates

Announcements, grades, lecture slides, information on exams, project assistants assigned to this section of this course, and other course materials will be posted on to LEARN. Check LEARN daily. Any changes and critical information will be posted on LEARN. You are responsible for making yourself aware of any changes made to the course by checking LEARN daily.

Electronic Device Policy

Laptop computers and other portable technologies should be used in class only as learning-facilitation tools. During class, it is not acceptable to play games, answer email, surf the web, answer cell phones, text message, or engage in other non-class-related activities. Your participation grade will be penalized if you break this rule.

Why? Not only do these practices negatively affect your learning and participation, but they also distract others and create an environment of disrespect.

Backup Your Work

It is recommended that students backup their work frequently and to several different hard drives or USB sticks. Computers suffer failures all the time. Students should expect this in their workflow. Investing in a USB thumb drive or external hard drive is always a good idea when working in a class that makes use of digital equipment.

Attention to Detail

Students should always follow the specifications listed in the project instructions, for instance, the use of specific filenames when submitting projects, deadlines and grading rubrics.

Attendance Policy

Attendance is Mandatory.

On a case by basis we will adapt to issues such as bus closures.

Deadlines

Assignments are due by the date given in the schedule at the time of day specified. Extensions to assignment deadlines will be granted only in cases of illness or emergency. Extensions are granted based on the discretion of the instructor. Students should contact the instructor as soon as possible to make their requests and provide credible documentation (such as a doctor's note or a Verification of Illness Form).

Late Work

Individual assignments submitted late without approved extensions will be subject to late penalties. 5% will be deducted for projects that are handed in within 24hrs after the deadline and an additional 5% per day thereafter (including weekends) up to a maximum of 50%. After that time a grade of 0% will be assigned for the late work. Late penalties are not recoverable.

Because of the client-based nature of this course, there are no extensions for late group work. If one of you happens to be sick, the rest of your team members will be there to present for you or to upload your documentation. Ensure that that you have a PRIVATE system for sharing your slides, research, scripts, other documents and media (like dropbox) so that any team member can theoretically present all material involved, and a backup plan is in place if your key presenter cannot be present.

Plagiarism and Copyright

The offence of plagiarism as defined by Policy 71 (Student Discipline) includes visual and aural plagiarism of works of art (drawings, photographs, graphics, video, sound, ideas, etc. conceived/made by other artists). The rules of conduct that apply to text-based work at the University of Waterloo also apply to work completed for studio-based assignments and research. There are two issues to consider with visual and aural plagiarism: ethics, i.e. expectations related to academic integrity as outlined in Policy 71; and copyright infringement, for which you could also be legally liable. Plagiarism and copyright infringement occur when you create an artwork that is substantially similar to the original source. For example, making a drawing in pencil based on a photograph that you find in a magazine may constitute plagiarism and be an infringement of copyright.

Please take note of the following points:

- All work submitted for evaluation must be your own. If the submitted work is determined not to be your own, the Academic Discipline Procedure of Policy 71 will be invoked.
- If you use any visual or aural material, such as images from the internet, magazines, books, websites of other artists, or from any source that can be cited, you must acknowledge/cite those references. Failure to do so will be deemed a violation of academic integrity and possibly an infringement of copyright and the Academic Discipline Procedure of Policy 71 will be invoked.
- If you are using visual or aural material that you have not made yourself, you must make an appointment with your instructor/s to discuss the ramifications of using 'found' or 'appropriated' material.
- Any original images used as the basis for any work you create – whether manipulated digitally or manually, or otherwise incorporated or appropriated for your work – must be properly cited, and must accompany your final work at the time of submission or evaluation.

A note on copyright free and Creative Commons:

Resources are available in the public domain that are identified as copyright free or that fall under licenses from Creative Commons. Public domain is a term used for works that are not protected by copyright law. If an image is in the public domain then you are allowed to use it—to copy it, to manipulate it and to distribute it. Works identified as Creative Commons allow varying degrees of use. In this case, the authors decide how you can use their images.

Helpful Links:

- CARFAC (Canadian Artists Representation / Le front des artistes canadiens) ([CARFAC website](#))
- Wikimedia Commons and Flickr have databases of digital files that are available for use. You need to check the conditions of use as they vary: (Wikimedia Commons website; [Flickr Commons link](#))
- The Copyright Act in Canada was recently amended to reflect the current digital landscape. To find out more about the “Copyright Modernization Act”, check out: ([Canadian Copyright Act link](#))
- The following is a conversation that occurred on the US-based site, Copyright Advisory Network. It answers some of the basics related to US Copyright, images and fair use: (<http://librarycopyright.net/forum/view/1456>)
- The following document defines works in the public domain for United States as of January 1, 2013: (<http://copyright.cornell.edu/resources/docs/copyrightterm.pdf>)

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the [UWaterloo Academic Integrity Webpage \(https://uwaterloo.ca/academic-integrity/\)](https://uwaterloo.ca/academic-integrity/) and the [Arts Academic Integrity Office Webpage \(http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility\)](http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility) for more information.

Discipline

A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71, Student Discipline \(http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm\)](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm). For typical penalties check [Guidelines for the Assessment of Penalties \(http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm\)](http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm).

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70) (https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70). When in doubt please be certain to contact the department's administrative assistant who will provide further assistance.

Appeals

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm) (<http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>).

Note for Students with Disabilities

The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.