University of Waterloo
Global Business Digital Arts, Stratford Campus
GBDA302 Digital Media Project 2:
Persuasive Technology and MediaSmarts
Winter 2017
Fridays, 1:00-3:50 pm, Classroom 3129

Instructor: Jennifer R. Whitson, PhD

Office: DMS 2014
Stratford Office Hours: 8:30am – 10:30 am on Fridays, or make an appointment for directly after class or another time slot.
Email: jwhitson@uwaterloo.ca

Teaching Assistant:
Kanika Samuels
Email: k2samuel@uwaterloo.ca
(Kanika is a published doctoral student in the Department of Sociology and Legal Studies. Contact her for comments on drafts, writing help, further feedback on solo assignments, and info about due dates).

Email is the best way to reach me. During the work week, I'll respond within 24 hours. During the weekend and holidays, I'll respond within 72 hours.

Course Description
This course is a project course focused on media literacy and the design of persuasive digital media. You will design educational content aimed for global online distribution, targeting specific underserved demographics that are stipulated by our course partner, MediaSmarts. Together, we will discuss media literacy topics such how gender stereotypes are constructed and promoted, and the role of advertising and marketing in online media, and design strategies for creating playful educational content. You will learn more about the design of persuasive technologies and the business/economic pressures that work to promote potentially exploitative design, with a focus on how this is achieved in the global game industry. The goal of the course is to help you to unpack the role of persuasive digital media – particularly games- in shaping human interactions, and to reflect on the ethical responsibilities of designers that arise as a result.

Course Goals and Learning Outcomes
There are a number of inter-related learning outcomes for this course. The key learning outcomes will be to further develop your media analysis and design skills, as well as to critically reflect on the design of online materials that are overtly intended change users' behaviours, in both positive and negative ways.
1. You will further hone your media practice skills:
    a. You will improve your techniques for collaboration and problem-solving.
    b. You will work with an external client (MediaSmarts) and consultants, thus developing best practices for future projects.

c. You will learn how to give constructive feedback to your peers.

d. You will learn how to respond to peer, client and user feedback.

e. You will conduct yourself in a collegial, professional and, collaborative manner.

f. You will develop project management skills related to media development.

g. You will learn to scope and schedule a set of inter-related projects and provide them on time.

h. You will learn to iterate your design mechanics, art-style, and interface in response to f e e d b a c k   a n d   user testing.

i. You will learn from failure and iteration.

2. You will integrate critical thinking and communication skills with digital media design.

a. You will carry out background research, learning how to translate academic material into media content that is publically accessible and playful.

b. You will learn about theories surrounding educational game design.

c. You will summarize and present design concepts that are contextually and culturally appropriate.

d. You will create persuasive educational content for mass audiences.

e. You will understand the difference between different funding models for game production, including crowdsourcing, and how this relates to the disappearing role of business plans.

Course Requirements and Assessment

For this course, your 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 (i.e. fit with MediaSmarts mission and mandate), and the creative and critical thinking skills you and your team employ.

- Your grade is split evenly between individual and group work assignments.

- You will be required to complete 5 small assignments throughout the semester. These may include in-class quizzes, short answer assignments, or other formats as determined by the instructor. These will not be scheduled in advance; they will be 'surprise' assignments to be completed in class.

- Group deliverables differ according to whether you are in a "Games" subgroup or a "Crowdfunding & Video" subGroup.

Assessment	Date of Evaluation	Weighting
Solo: Written Content Summary	January 27	20%
Solo: Peer Review	April 4	5%
Solo: 5 In-Class Assignments	Throughout semester	25%
Groups: Revised Design Brief for Client	February 17	15%
Groups: Usability Test & Report	March 10	15%

Groups: Final Content and Crowdfunding Pitch	March 31	20%
Total		**100%**

An important note on group work and distributing workload

This is a double-weight project-based course (twice that of a "normal" course). This reflects the substantial amount of out-of-class time you will require for your project-based work beyond the course lectures. You and your team are ultimately responsible for making time outside of class to collectively work on your course deliverables and solve your technical issues. Please carefully consider your project scope to ensure it meets both your team's technical capabilities and your limited timeline. 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.

I reserve full authority to assign group project marks. Using the team contract, documentation, and end-of-term peer assessments, if I deem that an individual has not carried a proportionate workload as outlined in the team contract, nor made themselves available for team work periods, and/or has submitted work of such low quality that team members have had to substantively re-do that work, I reserve the right to assign an individual grade that is proportionate to the individual members' contribution to the team. Accordingly, please be mindful of how well each of you work with others: complete your tasks in a timely manner, help your teammates, and demonstrate community-minded behaviour.

Required Text

- Fogg, B. J. (2003). *Persuasive Technology: Using Computers to Change What We Think and Do*. San Francisco, CA: Morgan Kaufmann. This is available through the library as an e-book.
- Your other weekly readings are available online via the library website and course reserves or through LEARN in the readings folder.

Course Outline

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

Date	Lecture Topic	Readings	Due Dates
Jan 6	Course Intro	None	
Jan 13	Persuasive Technology- Games and Procedural Rhetoric	Fogg. Persuasion in the Digital Age & Chapter 1 (page 1-22). Bogost, Ian. 2007. Excerpt from: *Persuasive Games: The Expressive Power of Videogames*. Cambridge MA: The MIT Press. (pp 28-44). Listen: Mars, Roman. 2015. *The Landlord's Game*. 99% Invisible. http://99percentinvisible.org/episode/the-landlords-game/. Play: Seize the Data (GBDA 302 game from last year).	

		http://austinfisher.ca/seize-the-data.html	
Jan 20.	The Work of Playful Educational Content Design	Fogg. Chapter 2 and 3. The Functional Triad: Computers in Persuasive Roles and Computers as Persuasive Tools (pp 31-55). Klopfer, Eric, Scot Osterweil, and Katie Salen. 2009. "Moving Games Forward: Obstacles, Opportunities and Openness." The Education Arcade. MIT. Play: Hart, Vi, and Nicky Case. 2016. "Parable of the Polygons." *Parable of the Polygons*. http://ncase.me/polygons.	
Jan 27. Team Design brains torm – in class.	Games for Learning	Bruer, John T. 1997. "Intelligent Novices: Knowing How to Learn." In *Schools for Thought: A Science of Learning in the Classroom*, fourth, 51–79. Cambridge MA: MIT Press. Gee, James Paul. 2007. "Learning and Games." In *The Ecology of Games: Connecting Youth, Games, and Learning*, edited by Katie Salen Tekinbaş, 21–40. Cambridge, Mass: The MIT Press. Play: Long Story, episode 1 (available via iOS and Android app stores).	Writing Summary due to LEARN dropbox by 11:30pm.
Feb 3	Game Production cycles and Iterative Design	Fogg. Chapter 4. Computers as Persuasive Media: Simulation. Koster, Raph. 2005. "Chapter 7: The Problem with Learning" in *A Theory of Fun for Game Design*. 110-127. Scottsdale, AZ: Paraglyph Press. Habgood, Matthew. "Chapter 2. Engagement and Learning in Digital Games" (pages 12-29). Play: Digital Compass. 2016. https://www.digitalcompass.org/game/.	Draft Design Document due. Upload it to LEARN by **10:00 AM**. We will be looking at them in class time.
Feb 10	Gender, Advertising and the Game Industry	Fogg. Chapter 5. Computers as Persuasive Social Actors. Shaw, A., & Friesen, E. (2016). Where Is the Queerness in Games? Types of Lesbian, Gay, Bisexual, Transgender, and Queer Content in Digital Games. International Journal of Communication, 10(1), (3877-3886). Watch: Heir, Manveer. 2014. *Misogyny, Racism and Homophobia: Where Do Video Games Stand?* Game Developers Conference. http://www.gdcvault.com/play/1020420/Misogyny-Racism-and-Homophobia-Where.	

Feb 17.	User-Testing and Validation	Flanagan, Mary and Nissenbaum, H. (2014). "Verification" in *Values at Play in Digital Games.* Cambridge MA: The MIT Press. Pp 119-138. Jesse Schell. (2014). Chapter 27 "Good Games are Created Through Playtesting" from *The Art of Game Design: A book of Lenses.* 2nd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg 433-448 Fullerton, Tracy. 2014. "Chapter 9 on Playtesting" from *Game Design Workshop: A playcentric approach to creating innovative games*. 3nd ed. Burlington MA: Morgan Kaufmann Publishers.	Revised Brief and schedule due to LEARN dropbox by 11:30pm
Feb 24		Spring Break	Your content should be in "beta" for user testing by this week.
Mar 3	Game Industry Economics and the Disappearing Business Plan	Zackariasson, Peter, and Mikolaj Dymek. 2016. *Video Game Marketing: A Student Textbook*. Abingdon, Oxon ; New York, NY: Routledge. Page 41-52. Jesse Schell. (2014). Chapter 31 "The Designer and Client Want the Game to Make a Profit" from *The Art of Game Design: A book of Lenses.* 2nd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg 485-498. Watch: Extra Credits: Working Conditions https://www.youtube.com/watch?v=sHBOWPLpXrs	Note – this week we will be conducting users tests outside of class.
Mar 10	Designing Culturally Aware Products for Global Markets	Rilla Khaled (2014). "Gamification and Culture" from *The Gameful World,* eds S. Walz and S. Deterding. Cambridge MA: The MIT Press. Canadian Media Fund (2014). How Likely is Your Crowdfunding Campaign to Succeed? http://crowdfunding.cmf-fmc.ca/facts_and_stats/how-likely-is-your-crowdfunding-campaign-to-succeed Canadian Media Fund (2014). The Subscription Model of Crowdfunding. http://crowdfunding.cmf-fmc.ca/regulatory_updates/the-subscription-model-of-crowdfunding	Usability Test & Report due to LEARN dropbox by 11:30pm.
Mar	Ethics in the	Fogg. Chapter 9. The Ethics of Persuasive Technology.	

17.	Game Industry	Jesse Schell. (2014). Chapters 30 "The Designer Gives the Client a Pitch" from *The Art of Game Design: A book of Lenses.* 2nd edition. San Francisco, CA: Morgan Kaufmann Publishers Inc. pg 471-484. Watch: Extra Credits. Where does your Console come from https://www.youtube.com/watch?v=60bCAqCmBqk&list=PLB9B0 CA00461BB187&index=268 Play: Candy Crush Saga, multiple platforms Complete at least 10 levels.	
Mar 24	Addictive Design	Fogg. Chapter 10. Captology: Looking Forward Listen: Mars, Roman. 2013. *No Armed Bandit*. 99% Invisible. http://99percentinvisible.org/episode/episode-78-no-armed-bandit/. Watch: Extra Credits. The Skinner Box. How games condition us to play more. https://www.youtube.com/watch?v=tWtvrPTbQ_c&index=18&lis t=PLB9B0CA00461BB187	
Mar 31.	TBA	TBA	Final content due to LEARN dropbox by **9am.** _____ Peer evaluations are due by 11:30pm on April 4.

Supplemental Texts

For those of you who would like to learn more about game design, here are a number of optional texts that are very useful.

- Schell, Jesse. 2014. *The Art of Game Design: A book of lenses*. 2nd Edition. Natick MA: A K Peters/CRC Press. (Available as an e-book in the library)
- 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).
- Flanagan, Mary and Nissenbaum, H. (2014). *Values at Play in Digital Games.* Cambridge MA: The

MIT Press. (Available as an E-book in the library).

- Fullerton, Tracy. 2014. "*Game Design Workshop: A playcentric approach to creating innovative games*. 3nd ed. Burlington MA: Morgan Kaufmann Publishers.
- Koster, Raph. 2013. *A Theory of Fun for Game Design*. 2nd edition. Scottsdale, AZ: Paraglyph Press.

E-mails

All e-mail communication sent from students to instructors (including TAs), 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, 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.

Attendance Policy

You are expected to attend all classes and tutorials. Absences should be avoided unless absolutely necessary and due to reasons acceptable to the University. Travel plans are not acceptable reasons for being absent or requesting alternative due dates.

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

How to Hand in your Assignments:

- With the exception of physical prototypes, all work must but be submitted to the designated dropbox on LEARN by the posted deadline. This includes all documentation that is required in advance of your mentoring sessions and workshops.
- Submissions MUST be in the appropriate file format.
- Be sure to back up your work (both locally and to network drives) and print out hard copies regularly as you write.
- It is recommended you backup your work frequently and to several different hard drives or USB sticks. Computers suffer failures all the time. You should expect this in your 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. That way, if your computer fails, you can always locate another computer at the University to finish your work.

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

- There is no late submission for the in-class mini-assignment.
- All other 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.
- **For 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.

Intellectual Property and Course Content:
Students should be aware that this course contains the intellectual property of their instructor, TA, and/or the University of Waterloo, as well as intellectual property belonging to project partners and current and past students. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof);
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides);
- Questions or solution sets from various types of assessments (e.g., assignments, quizzes, tests, final exams); and
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).
- Content created by current and past students, which belongs to those students and/or their official designees.

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights. This is a particularly issue when these contents are posted online and shared beyond the University of Waterloo community. For this reason, it is necessary to ask the instructor, TA and/or the University of Waterloo for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository such as OneClass or ScribD). **As a rule of thumb, if you didn't create the content DO NOT post it online, anywhere, without express permission from the content creator(s).**

Permission from an instructor, TA or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. In many cases, instructors might be happy to allow distribution of certain materials, particular with other enrolled University of Waterloo students. However, doing so without expressed permission is considered a violation of intellectual property rights.

Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

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 artists 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 Integritity Webpage (https://uwaterloo.ca/academic-integrity/) and the Arts Academic Integrity Office Webpage (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). For typical penalties check Guidelines for the Assessment of Penalties (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). 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).

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.