

THE EXAMINED LIFE: LIFE WELL PLAYED

COURSE NUMBER: IDS2935	INSTRUCTOR: DR. KYLE BOHUNICKY
SEMESTER/YEAR: FALL 2020	OFFICE LOCATION/HOURS: ONLINE, WEDNESDAY 10 - 12
CREDIT HOURS/WORDS: 3.0 / 4000	CONTACT EMAIL: KYLE@DIGITALWORLDS.UFL.EDU
CLASS LOCATION: NRG 205	CONTACT PHONE: (352) 294-2000
CLASS MEETING TIME(S): ONLINE	COURSE WEBSITE: elearning.ufl.edu
COURSE COST: NONE	QUEST 1 THEME: The Examined Life

COURSE DESCRIPTION

Play is a significant, yet superfluous, element of our academic and professional lives. Our spaces of play have become places for politics, economics, and warfare; yet conversely, we find that politics, business, and war have readily adopted the appearance of play. We create and circulate playful art such as memes and twitch streams, yet the content of such playful arts confronts and performs significant social and cultural work. We participate in digital game worlds as escape, only to take pleasure in interacting with and designing the very themes and topics that we seek refuge from. In short, play is an unassumingly complex and critical component of contemporary life, yet it is mired in numerous contradictions. “Life Well Played,” therefore, equips students to effectively explore and navigate play’s complicated manifestations in contemporary life.

In this course, we will examine play by applying a humanistic lens to the performances within digital games and arts. In doing so, we will seek answers to several key questions, including: Why do we play? Does everyone play the same? What makes play matter? What can we do with play? What might play tell us about our contemporary moment? To answer such questions, we will draw on humanities-based theories emerging from the fields of arts, education, computer sciences, storytelling, gender studies, and more to discuss how digital game play (and playing digital games well) has become an essential component of our lives, media, and discourse. In addition to reading and writing about play, students will be asked to engage with play through practices central to the arts such as performing, making, and exhibiting. In doing so, students will learn both the value of play and how to mobilize it in arts-based practice and their future careers.

PREREQUISITE KNOWLEDGE AND SKILLS

- N/A

STUDENT LEARNING OUTCOMES

Reflecting the curricular structures of Quest 1 and these Gen Ed designations, after taking Life Well Played students will be able to:

1. Explain the history, theories, and methodologies used by the humanities within game and play studies to understand how play is an essential avenue for self-exploration, self-expression, and critical thought. **(Content and Communication SLOs for Gen Ed Humanities and Q1)**
2. Identify and analyze the value of theories/methodologies within digital arts, computer sciences, narrative theory, critical theory, etc. to humanistic inquiry **(Critical Thinking SLOs for Gen Ed Humanities and Q1)**
3. Analyze rhetorical and political expression within play **(Critical Thinking SLO for Gen Ed Humanities)**
4. Analyze and evaluate the cultural and ethical issues surrounding play (including representation, labor, identity, etc.) **(Communication and Critical Thinking SLO for Gen Ed Humanities)**
5. Analyze, evaluate, and critically reflect on connections between course content and their intellectual, personal, and professional development at UF and beyond **(Communication and Critical Thinking SLO for Q1)**
6. Develop and present clear and effective responses to essential questions about play in multimodal forms appropriate to the relevant humanities disciplines incorporated into the course **(Communication SLO for Gen Ed Humanities and Q1).**

TO SEE HOW ASSIGNED WORK ADVANCES EACH SLO, GO TO PAGES 12 - 18

QUEST 1 SLOS AND DESCRIPTION:

QUEST 1 DESCRIPTION

Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.

QUEST 1 SLOS

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- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).

HUMANITIES DESCRIPTION

Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

HUMANITIES SLOS

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

WRITING REQUIREMENT:

WRITING DESCRIPTION:

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. The writing course grade assigned by the instructor has two components: the writing component and a course grade. **To receive writing credit a student must satisfactorily complete all the assigned written work and receive a minimum grade of C (2.0) for the course.** It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component.

WRITING EVALUATION:

This course carries 4000 words that count towards the UF Writing Requirement. You must turn in all written work counting towards the 4000 words in order to receive credit for those words.

The instructor will evaluate and provide feedback on the student’s written work with respect to content, organization and coherence, argument and support (when appropriate), style, clarity, grammar, punctuation, and other mechanics, using a published writing rubric (see syllabus pages 20 - 34).

More specific rubrics and guidelines for individual assignments may be provided during the course of the semester.

Feedback on the final paper will be provided electronically via canvas before the end of the semester. For more information on grading and evaluation of the final, please see the rubric (pages 20 – 34).

COURSE SCHEDULE:

This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day.

Date	Class Discussion	SLOs
Aug 20	Topic Syllabus and Assignments Review	N/A
Aug 22	Topic What is Art History? Assignment Read: Panofsky – “Art as a Humanistic Discipline” Lavin – “The Art of Art History: A Professional Allegory” (https://publications.ias.edu/sites/default/files/Lavin_ArtArtHistory_1996.pdf)	1, 2
Aug 27	Topic	1, 2

	<p>How to do Art History</p> <p>Assignment Read: Kleiner – Chapter 1 Panofsky – “Iconography and Iconology”</p>	
Aug 29	<p>Topic Writing Instruction – Intro to Critical Writing Concepts</p> <p>Assignment Read: Bogost “How to Talk About Video Games” – Chapter 1</p>	5, 6
Sept 3	<p>Topic Art History and Humanism in Games and Play</p> <p>Assignment Read: Polansky – “Towards and Art History for Videogames” (https://rhizome.org/editorial/2016/aug/03/an-art-history-for-videogames/) “Reconciling Art History and Videogames” (http://www.idmaajournal.org/2015/11/reconciling-art-history-and-video-games/)</p>	1, 2, 5, 6
Sept 5	<p>Topic Art History and Humanism in Games and Play Continued</p> <p>Assignment Read: Melissinos – “Art and Video Games” in <i>Thinking about Video Games</i> Pearce – Games AS Art, The Aesthetics of Play</p>	1, 2, 5, 6
Sept 10	<p>Topic Art, Games, and Humanism Conclusion / Writing Discussion</p>	1, 2, 5, 6

	<p>Assignment Read: Pratt – “The Art History...of Games?” (https://www.gamasutra.com/view/news/118076/The_Art_History_Of_Games_Games_As_Art_May_Be_A_Lost_Cause.php) Jenkins – “Games, The New Lively Art”</p>	
Sept 12	<p>Topic Introduction to Critical Making / Critical Playing</p> <p>Assignment Read: Critical Making Wiki (https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxiQkDDP1mXWo6uco/wiki/Critical_making.html) Watch: Anthropometries for Quake 4 (https://vimeo.com/4712450), Noclip (https://noclip.website/)</p>	5, 6
Sept 17	<p>Topic Critical Play Continued</p> <p>Assignment Read: Kunzelman “Kill the Pig” Keogh “Towards Dawn” Watch: Many-Worlds Mario (https://www.youtube.com/watch?v=pw3T9vxetAk) and read http://blogs.discovermagazine.com/but-not-simpler/2014/02/20/many-worlds-hypothesis-hardest-super-mario-level/#.Uw1zc9zbg5w Coding through Play: https://www.reddit.com/r/videos/comments/2t7sk1/super_mario_world_speedrunner_pulls_off_a_glitch/</p>	5, 6
Unit 2 – Defining Play and its Aesthetics		

<p>Sept 19</p>	<p>Topic Defining Play – Theory / Writing Discussion</p> <p>Assignment Read: Salen and Zimmerman Chapter 22</p>	<p>1, 2, 3, 4, 5</p>
<p>Sept 24</p>	<p>Topic Defining Play - Praxis</p> <p>Assignment Read: Adams Chapter 5</p>	<p>1, 2, 3, 4</p>
<p>Sept 26</p>	<p>Topic Defining the Aesthetics of Play</p> <p>Assignment Read: Caillois Chapters 1 and 2 Due: Player Paper 1</p>	<p>1, 2, 3, 4</p>
<p>Oct 1</p>	<p>Topic Technology Demonstration for Capturing Critical Play</p> <p>Assignment Download: OBS Studio, Adobe Premiere</p>	<p>5, 6</p>
<p>Oct 3</p>	<p>Topic Aesthetics of Play Continued / Writing Instruction</p> <p>Assignment Read: Sutton-Smith Chapter 1</p>	<p>1, 2, 3, 4</p>
<p>Unit 3 – The Aesthetics of Play</p>		

<p>Oct 8</p>	<p>Topic Play as Escapism – The Magic Circle / Writing Discussion</p> <p>Assignment Read: Huizinga <i>Homo Ludens</i> Chapter 1</p>	<p>1, 2, 3, 4, 5, 6</p>
<p>Oct 10</p>	<p>Topic Play as Escapism Continued – The Myth of the Magic Circle</p> <p>Assignment Read: Consalvo “There is No Magic Circle” Zimmerman “Jerked Around by the Magic Circle” https://www.gamasutra.com/view/feature/135063/jerked_around_by_the_magic_circle_.php</p>	<p>1, 2, 3, 4, 5</p>
<p>Oct 15</p>	<p>Topic Play as Socializing</p> <p>Assignment Read: Steinkuehler and Williams – “Where Everybody Knows Your Screen Name” <i>Lisa World of Warcraft</i></p>	<p>1, 2, 3, 4</p>
<p>Oct 17</p>	<p>Topic Play as Socializing Continued</p> <p>Assignment Read: Williams “Gamers Don’t Bowl Alone” <i>Lisa World of Warcraft</i></p>	<p>1, 2, 3, 4</p>
<p>Oct 22</p>	<p>Topic Play as Learning / Writing Discussion</p> <p>Assignment</p>	<p>1, 2, 3, 4</p>

	Read: Gee “Semiotic Domains: Is Playing Video Games a ‘Waste of Time?’”	
Oct 24	<p>Topic Play as Learning Continued</p> <p>Assignment Read: Squire Chapters 1 and 2</p>	1, 2, 3, 4, 5
Oct 29	<p>Topic Play as Expression</p> <p>Assignment Read: Wirman “On Productivity and Game Fandom”</p>	1, 2, 3, 4
Oct 31	<p>Topic Play as Expression Continued</p> <p>Assignment Read: Flanagan and Nissenbaum Chapters 1 and 2 Due: Player Paper 2</p>	1, 2, 3, 4
Nov 5	<p>Topic Play as Rhetoric</p> <p>Assignment Read: Bogost “The Rhetoric of Video Games” http://www.cogsci.rpi.edu/public_html/ruiz/EGDFall2013/readings/RhetoricVideoGames_Bogost.pdf</p>	1, 2, 3, 4
Nov 7	<p>Topic Play as Rhetoric Continued</p> <p>Assignment</p>	1, 2, 3, 4

	Read: Flanagan Introduction and Chapter 3	
Nov 12	<p>Topic Playing Identities</p> <p>Assignment Read: Penix-Tadsen <i>Cultural Code</i> Intro and Chapter 1</p>	1, 2, 3, 4, 5
Nov 14	<p>Topic Playing Identities Continued</p> <p>Assignment Read: <i>Rated M for Mature</i> Chapters 2, 3, and 6 Due: Player Community Reflection</p>	1, 2, 3, 4, 5
Nov 19	<p>Topic Playing Identities Continued</p> <p>Assignment Read: Shaw Chapter 2 and 3 https://medium.com/@Electronic_Arts/what-inclusion-means-to-players-db4522bdd8a0</p>	1, 2, 3, 4, 5
Nov 21	<p>Topic Play as Labor</p> <p>Assignment Read: Kucklich “Precarious Playbour” (http://five.fibreculturejournal.org/fcj-025-precarious-playbour-modders-and-the-digital-games-industry/)</p>	1, 2, 3, 4, 5
Nov 26	<p>Topic In-class Channel Feedback</p> <p>Assignment Bring in Channel Drafts</p>	1, 2, 3, 4, 5, 6

	Due: Player Paper 3	
Dec 3	Topic Channel Presentations	1, 2, 3, 4, 5, 6

REQUIRED TEXTBOOKS AND SOFTWARE:

1. Course Reader (includes selections from the following books: *Rated M For Mature*, *Critical Play*, *Cultural Code*, *Values at Play*. *Homo Ludens*, *Man, Play, Games*, *Ambiguity of Play*, *Fundamentals of Game Design*, *The Game Design Reader*, *Gaming at the Edge*, *Thinking about Video Games*, *Works of Game*, *Meaning in the Visual Arts*, *Art Through the Ages*)

RECOMMENDED TEXTBOOKS AND SOFTWARE:

1. *A Short Guide to Writing about Art*. Barnet, Sylvan.
2. *Style: The Basics of Clarity and Grace*, Edition TBA, Williams and Bizup

COURSE FEES:

Course fees are assessed for certain courses to offset the cost of materials or supply items consumed in the course of instruction. A list of [approved courses and fees](#) is published in the Schedule of Courses each semester. (UF-3.0374 Regulations of the University of Florida).

Material and supply and equipment use fee information is available from the academic departments or from the schedule of courses (Florida Statutes 1009.24). The total course fee for this class is \$0.0

The total course fee for each course is listed on the UF Schedule of Courses. (<https://registrar.ufl.edu/soc/>).

COURSE ASSIGNMENTS

DISCORD PARTICIPATION

Total Points Possible: 100

Participation will be worth 10% of students' final grade

While remote, our class still features a “discussion-based” portion that is central to its learning goals and objectives. While we will not meet in person, regular (once a week) posts to the class Discord server will be required of all students. These posts must demonstrate that students are working as active collaborators presenting ideas, questions, and examples that help unpack and explain the course topics.

But what constitutes good participation in a remote and online class? **I define participation as in-class, relevant, insightful, and applied posts**, and I evaluate your contributions on three levels:

- 1.) Relevance to class lecture topics (35%)
- 2.) Demonstrates outside preparation (you show you've read/watched/played assigned and related media) (35%)
- 3.) Moves beyond summary (you provide examples of application instead of simply repeating what we've already read) (35%)

Contributions will be viewable on the discord, and your participation grade will be updated weekly via canvas gradebook to keep you informed of your progress.

Keep in mind that participation is not a freebie grade that you get just for sending random words or memes, and it is not an invitation to share whatever happens to be on your mind. All participation must also follow our server rules and may be removed if it violates the rules.

Advances SLOs: 1, 2, 3, 4, 5, 6

PLAYER PRODUCTIONS – FORMAL/STYLISTIC SCRIPT + ANALYSIS, LUDO-GRAPY SCRIPT + ANALYSIS, THEORY AND CRITICISM SCRIPT + ANALYSIS

As a course emerging from the College of the Arts, students will gain familiarity with producing media that adheres to three common forms of written art history and analysis. Referred to as “Player Productions,” students will first produce a 250 word script and video document of their gameplay. They will then have two weeks to review their classmates’ productions and write a 750 word paper that engages with the recorded gameplay to complete the production (Production 1 = 250 + 750 words min., Production 2 = 250 + 750 words min., Production 3 = 250 + 750 words min.) that totals to 3000 words. Player Productions invite students to create meaningful digital media using a variety of platforms, honing

their skills in video essays, critical analysis, and critical play. Students are expected to take notes and observe how their or others' performance connects to the themes and ideas in an already discussed unit. Notes might, for example, document the following:

- Who plays? Who doesn't play?
- How do players play?
- Do players connect their play to things outside of the game?
- Does the play seem to comment on any social or cultural issues?
- What are the "aesthetics" of play?
- Does play become a space for discussing issues that are important to the players?
- How are players affected by their play?

The script portion of the assignment must be structured around at least **two** key concepts from our class discussions, and the follow-up papers should apply **two** readings that we have already discussed during class. In addition to introducing key writing and production skills in the college of the arts, both scripts and papers are meant to have students perform and connect ideas in current units to previous units to encourage iterative thinking.

All papers must be typed, double-spaced with one-inch margins, 12 pt Times New Roman. You must include a word-count at the top of your first page. Please also include your name, the date you hand in the assignment, and title your essays. Scripts should follow the same format but with paragraph breaks to indicate pauses and shifts in discussion. All video recordings must be submitted on an accessible and permanent platform (for example, Twitch erases videos after two weeks).

Each paper is to be uploaded onto the course's e-learning site in Canvas with a link to the video recording. You can log in and find the course web page here: elearning.ufl.edu. The papers will be graded electronically and returned to you electronically. We will consider allowing you to turn in a paper late without penalty only if you have a valid and documented reason for doing so. If you turn in a paper, script, or video without a valid or documented reason, 1/3 of a letter grade will be deducted for each day it is late (including weekend days).

As a 4000-word writing credit course, papers must be well composed and edited. The rubric clearly identifies how point values are assigned to each of four levels of achievement (Excellent, Good, Needs Improvement, Unacceptable), according to what level you have reached with respect to each of six areas: the appropriateness of the play you have chosen, the presence and clarity of a thesis about its operation, the

explanation of how you experienced or observed the play, the evaluation of what the thesis might mean for play on a larger scale, writing mechanics, and writing coherence. Please see the rubric for short papers included at the end of the syllabus for elaboration of these requirements.

Formal and Stylistic Script + Analysis

Total Points Possible: 100

Worth 25% of your final grade

This assignment asks for you to perform a “formalized” style of play and write a detailed description of the “formal” and “stylistic” qualities of another student’s gameplay. Formal here means “related to the form,” not “fancy” or “elegant,” and “stylistic” refers to a specific type of performance style (exploratory, critical, competitive, etc.). For the script and video, you will first practice and discuss how the composition of your gameplay (arrangement of parts of or in the work) including movement, interaction, deviation, bodily gestures, environment, etc. fits into (or resists) a larger category of performances. In the analysis, you’ll analyze these elements in another student’s video. Your primary concern in this assignment is to attempt to explain how the player arranges and uses these various elements to accomplish something *beyond* winning the game.

You will be required to produce a highly detailed description of the play, and you will most likely struggle with finding a way to translate action and performance into words and vice versa. Re-playing your game is a must, and watch others play more than once to help notice small details you may miss is also critical.

In art history, translating something from a visual and performative language to a textual language is a vital task, and in this assignment I will be reading to see how successfully you have accomplished this. Additionally, I will be reading for how well you can scrutinize performance; in other words, can you look—and look carefully? Think of the play as a series of decisions that an artist made. Your job is to figure out and describe, explain, and interpret those decisions and why the artist/player may have made them.

In writing this assignment, focus on creating a logical order so that your reader doesn’t get lost. Don’t ever assume that because your instructor has seen the work, he or she knows what you are talking about. **Here are a couple of options:**

- summarize the overall appearance, then describe the details of the play

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- describe the composition and then move on to a description of the materials used (hardware, pieces, boards, environments, costumes, bodies, etc.)
- begin discussing one repeated performance that you see and then use that base-line to build into more complex performances
- describe things in the order in which they draw your eye around the play (and draw it towards other ideas/concepts), starting with the first thing you notice and moving to the next
- describe how the play fits a stylistic category
- describe how the play does not fit a category
- describe how two plays with the same type of content look totally different from each other, because of the style (for example, both plays are competitions, but they show different approaches to other participants, etc.)

This assignment consists of pure description with little or no interpretation, so focus on describing your object.

Ludo-graphy

Total Points Possible: 100

Worth 25% of your final grade

In this assignment, you will first develop a script and video recording that focuses on a particular element that occurs in the play (an object, action, gesture, pose). In the second part of the assignment, you will explain the following in another student's video:

- when that same element occurs in other elsewhere and how this performance's representation is unique
- or
- what that element means generally in game studies or to game studies scholars—in other words, the traditional association a game scholar might make between that performance and some other thing

For example, there have been thousands of video game avatars, and even more performances of each of those individual avatars. Let's say you decide to play as Super Mario and you choose to play him in a different way (for example, dodging all enemies instead of killing them). You might explain and discuss how this performance of Super Mario connects into a larger history of the pacifist hero and pacifist modes of

gameplay, ultimately discussing how this is at odds with the typical ways that we understand avatars within video games. In your analysis of a peer's video, you will need to discuss the ways that this pacifist performance is unique to them.

Theory and Criticism

Total Points Possible: 100

Worth 25% of your final grade

This assignment asks you to look beyond or through the object toward theoretical, historical, or social contexts of the play, player, or time period. Specifically, you will write a script and record a video that considers the play's relationship to ideas about gender, class, artistic creation, culture, or politics associated with that time. Your analysis will then make an argument about these same topics that you see emerging in another student's video.

Consider this in the realm of visual arts. Jackson Pollock's abstract expressionist paintings have been discussed as all of the following (to list just a few):

- stemming from and/or helping to create an American post-war culture of masculinity and superiority
- exploring the relationship between American culture and its "Native American roots"
- portraying a stylistic progression from a more realistic/naturalistic representation to a more abstract representation that emphasizes the flatness of the canvas and the paint over content or narrative
- pointing out the cowardice and malleability of wealthy American patrons.

As these examples demonstrate, be sure that your paper contains a strong argument, but keep in mind that the play should be at the forefront of your discussion. The theory or criticism should arise out of the play, rather than be superimposed on it. A good way to keep your focus on the play is to write a formal analysis before getting into the theory. Writing it will give you insight into the play you are discussing.

Advances SLOs: 1, 2, 3, 4, 6

See Rubric Below for Total Points and Percentage of Grade

PLAYER COMMUNITY REFLECTION

Total Points Possible: 100

Community Paper will be worth 15% of your final grade

Students will be asked to attend a local gaming event hosted by the community and write a 1000 word paper reflecting on the experience. While the paper is similar in nature to the Player Papers, the goal here is to document how the event circulates through and affects the local community. These reflections should address how play and players at such gatherings interface with the broader Gainesville community and beyond. Your reflection will describe the possible motivations for the event, where you learned of the event, what possible benefits the event holds for the community, and how the event did or did not achieve those benefits while still addressing the main themes of the course. Please see the Player Community Reflection rubric included at the end of this syllabus for a description of requirements and assessment.

Advances SLOs: 1, 3, 4, 5

See Rubric Below for Total Points and Percentage of Grade

See Rubric Below for Total Points and Percentage of Grade

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Grade	Total Words
Formal and Stylistic Script + Analysis	100	25%	1000
Ludo-graphy Script + Analysis	100	25%	1000
Theory and Criticism Script + Analysis	100	25%	1000
Community Event Paper	100	15%	1000
Participation	100	10%	N/A

GRADING SCALE:

Letter Grade	% Equivalency	GPA Equivalency
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A	94 – 100%	4.0
A-	90 – 93%	3.67
B+	87 – 89%	3.33
B	84 – 86%	3.00
B-	80 – 83%	2.67
C+	77 – 79%	2.33
C	74 – 76%	2.00
C-	70 – 73%	1.67
D+	67 – 69%	1.33
D	64 – 66%	1.00
D-	60 – 63%	.67
E, I, NG, S- U, WF	0 – 59%	0.00

More information on grades and grading policies is here: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

GRADING RUBRIC

FORMAL AND STYLISTIC ANALYSIS RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable	
Play	<p>Excellent papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Clearly identifies and explains the form of play they're observing / participating in -Explains the writer's 	<p>Good papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Clearly identifies and explains the form of play they're observing / participating in -Explains the writer's 	<p>Needs Improvement papers in this category will perform the following:</p> <ul style="list-style-type: none"> -May not clearly identify and/or explain the form of play they're observing / participating in -May neglect to explain the writer's position (participant, 	<p>Unacceptable papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Does not address a form of play (focuses on game over play) -Does not connect the form of play to the 	

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	<p>position (participant, observer, rule-keeper/DM, etc.)</p> <p>-Connects the form of play to the genre(s) discussed in the course</p> <p>-Is a “measurable” form of play (100-hour RPG play will be too much)</p> <p>35 – 32 points</p>	<p>position (participant, observer, rule-keeper/DM, etc.)</p> <p>-May not directly connect the form of play to the genre(s) discussed in the course</p> <p>-May not be a realistically measurable form of play</p> <p>31 – 29 points</p>	<p>observer, rule-keeper/DM, etc.)</p> <p>-May not connect the form of play to the genre(s) discussed in the course</p> <p>-Is not a realistic or measurable form of play</p> <p>28 – 26 points</p>	<p>genre(s) discussed in the course</p> <p>25 - 0 points</p>	35 points
Explanation	<p>The paper contains accurate and precise summarization, description and/or paraphrasing of game play.</p> <p>35 – 32 points</p>	<p>The paper’s summarization, description and/or paraphrasing of the following game play, but it overlooks minor aspects.</p> <p>31 – 29 points</p>	<p>The paper’s summarization, description and/or paraphrasing of gameplay is lacking several significant aspects.</p> <p>28 – 26 points</p>	<p>The paper’s summarization, description and/or paraphrasing of gameplay is missing major aspects.</p> <p>25 – 0 points</p>	35 points
Writing: Mechanics	<p>-All sentences are complete and grammatical.</p> <p>-Paper has been spell-checked and proofread, and has no errors, no rhetorical questions, and no slang</p> <p>10 – 9 points</p>	<p>-All sentences are complete and grammatical.</p> <p>-Paper has been spell-checked and proofread, and has very few errors, no rhetorical questions, and no slang.</p> <p>8 – 7 points</p>	<p>-A few sentences are incomplete and/or ungrammatical.</p> <p>-Paper has several spelling errors, rhetorical questions, and/or slang.</p> <p>6 – 5 points</p>	<p>-Many sentences are incomplete and/or ungrammatical.</p> <p>-Paper has many spelling errors, rhetorical questions, and/or uses of slang.</p> <p>4 – 0 points</p>	15 points
Writing: Cohesion and Coherence	<p>-All words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer)</p>	<p>-Most words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer)</p>	<p>-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer)</p>	<p>-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer)</p>	

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<p>-Paper content is relevant to the study and documentation of play; no extraneous material</p> <p>-Ideas are developed in a coherent order, parts of paper fit together, and it is easy to identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are defined</p> <p>-Information is accurate (names, facts, rules, etc.)</p> <p>10 – 9 points</p>	<p>-Paper content is mostly relevant to the study and documentation of play; few extraneous materials</p> <p>-Ideas are mostly developed in a coherent order, parts of paper mostly fit together, and it is somewhat easy to identify how the initial thesis informs the entire paper.</p> <p>-Most new or unusual terms are defined</p> <p>-Most information is accurate (names, facts, rules, etc.)</p> <p>8 – 7 points</p>	<p>-Paper content contains extraneous materials</p> <p>-Ideas are not developed in a coherent order, parts of paper do not fit together, and it is not easy to identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are ill-defined</p> <p>-Much inaccurate information</p> <p>6 – 5 points</p>	<p>-Much extraneous materials</p> <p>-Ideas are incoherent, cannot identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are not defined</p> <p>-All inaccurate information</p> <p>4 – 0 points</p>	<p>15 points</p>
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LUDO-GRAPHY RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable
Play	<p>Excellent papers in this category will perform the following:</p> <p>-Clearly identifies and explains the form of play they're observing / participating in</p>	<p>Good papers in this category will perform the following:</p> <p>-Clearly identifies and explains the form of play they're observing / participating in</p>	<p>Needs Improvement papers in this category will perform the following:</p> <p>-May not clearly identify and/or explain the form of play they're observing / participating in</p> <p>-May neglect to explain the</p>	<p>Unacceptable papers in this category will perform the following:</p> <p>-Does not address a form of play (focuses on game over play)</p> <p>-Does not connect the</p>

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	<p>-Explains the writer’s position (participant, observer, rule-keeper/DM, etc.)</p> <p>-Connects the form of play to the genre(s) discussed in the course</p> <p>-Is a “measurable” form of play (100-hour RPG play will be too much)</p> <p>5 points</p>	<p>-Explains the writer’s position (participant, observer, rule-keeper/DM, etc.)</p> <p>-May not directly connect the form of play to the genre(s) discussed in the course</p> <p>-May not be a realistically measurable form of play</p> <p>4 points</p>	<p>writer’s position (participant, observer, rule-keeper/DM, etc.)</p> <p>-May not connect the form of play to the genre(s) discussed in the course</p> <p>-Is not a realistic or measurable form of play</p> <p>3 – 1 points</p>	<p>form of play to the genre(s) discussed in the course</p> <p>0 points</p>	10 points
Explanation	<p>The paper contains accurate and precise summarization, description and/or paraphrasing of game play.</p> <p>35 – 32 points</p>	<p>The paper’s summarization, description and/or paraphrasing of the following game play, but it overlooks minor aspects.</p> <p>31 – 29 points</p>	<p>The paper’s summarization, description and/or paraphrasing of gameplay is lacking several significant aspects.</p> <p>28 – 26 points</p>	<p>The paper’s summarization, description and/or paraphrasing of gameplay is missing major aspects.</p> <p>25 – 0 points</p>	35 points
Evaluation	<p>The paper presents a thoughtful reading of play by supporting its explanation section with the following:</p> <p>-Multiple documented events, actions, conversations, etc.</p> <p>-Re-playing with other players/watching other players’ experience</p> <p>-Considering how the game</p>	<p>The paper presents a reading of play by supporting its explanation section with the following:</p> <p>-One or two documented events, actions, conversations, etc.</p> <p>-Partially re-playing with other players/watching other players’ experience</p>	<p>The paper supports its explanation, but it does so in a weak or superficial way because it commits one of the following:</p> <p>-No documented events, actions, conversations, etc.</p> <p>-No re-play/observation of other players</p> <p>-No consideration of other forms of play</p>	<p>The paper does not support its explanation.</p>	35 points

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	might afford other play possibilities not readily observed/experienced by the players 35 – 32 points	-Considering other play possibilities, but not thoroughly explaining those possibilities 31 – 29 points				25 – 0 points	
Writing: Mechanics	-All sentences are complete and grammatical. -Paper has been spell-checked and proofread, and has no errors, no rhetorical questions, and no slang 10 – 9 points	-All sentences are complete and grammatical. -Paper has been spell-checked and proofread, and has very few errors, no rhetorical questions, and no slang. 8 – 7 points	-A few sentences are incomplete and/or ungrammatical. -Paper has several spelling errors, rhetorical questions, and/or slang. 6 – 5 points	-Many sentences are incomplete and/or ungrammatical. -Paper has many spelling errors, rhetorical questions, and/or uses of slang. 4 – 0 points			10 points
Writing: Cohesion and Coherence	-All words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer”) -Paper content is relevant to the study and documentation of play; no extraneous material -Ideas are developed in a coherent order, parts of paper fit together, and it is easy to identify how the initial thesis informs the entire paper. -New or unusual terms are defined -Information is accurate	-Most words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer”) -Paper content is mostly relevant to the study and documentation of play; few extraneous materials -Ideas are mostly developed in a coherent order, parts of paper mostly fit together, and it is somewhat easy to identify how the initial thesis informs the entire paper. -Most new or unusual terms are defined	-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer”) -Paper content contains extraneous materials -Ideas are not developed in a coherent order, parts of paper do not fit together, and it is not easy to identify how the initial thesis informs the entire paper. -New or unusual terms are ill-defined -Much inaccurate information	-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer”) -Much extraneous materials -Ideas are incoherent, cannot identify how the initial thesis informs the entire paper. -New or unusual terms are not defined -All inaccurate information			10 points

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	(names, facts, rules, etc.)	-Most information is accurate (names, facts, rules, etc.)			
	10 – 9 points	8 – 7 points	6 – 5 points	4 – 0 points	

THEORY AND CRITICISM RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable	
Play	<p>Excellent papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Clearly identifies and explains the form of play they're observing / participating in -Explains the writer's position (participant, observer, rule-keeper/DM, etc.) -Connects the form of play to the genre(s) discussed in the course -Is a "measurable" form of play (100-hour RPG play will be too much) <p>5 points</p>	<p>Good papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Clearly identifies and explains the form of play they're observing / participating in -Explains the writer's position (participant, observer, rule-keeper/DM, etc.) -May not directly connect the form of play to the genre(s) discussed in the course -May not be a realistically measurable form of play <p>4 points</p>	<p>Needs Improvement papers in this category will perform the following:</p> <ul style="list-style-type: none"> -May not clearly identify and/or explain the form of play they're observing / participating in -May neglect to explain the writer's position (participant, observer, rule-keeper/DM, etc.) -May not connect the form of play to the genre(s) discussed in the course -Is not a realistic or measurable form of play <p>3 – 1 points</p>	<p>Unacceptable papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Does not address a form of play (focuses on game over play) -Does not connect the form of play to the genre(s) discussed in the course <p>0 points</p>	5 points

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<p>Thesis</p>	<p>A clear statement about the form of play’s value/meaning to the players or larger community</p> <p>5 points</p>	<p>The value of the play to the players / larger community is obvious, but there is no single clear statement of it.</p> <p>4 points</p>	<p>The value of play to players / larger community is present but must be uncovered or reconstructed from the text of the paper.</p> <p>3 – 1 points</p>	<p>There is no value to players / larger community.</p> <p>0 points</p>	<p>5 points</p>
<p>Explanation</p>	<p>The paper contains accurate and precise summarization, description and/or paraphrasing of game play by addressing the following:</p> <ul style="list-style-type: none"> -Explains whether the form of play is player-produced or enforced by the rules of the game -Explains what themes, ideas, or beliefs might be channeled from the game through the play or vice versa -Explains what meanings the players make of their play and how that meaning is made -Explains what meanings, beliefs, ideas players bring into their play and how these things influence their play 	<p>The paper’s summarization, description and/or paraphrasing of the following game play is only missing ONE of the following aspects:</p> <ul style="list-style-type: none"> -Explains whether the form of play is player-produced or enforced by the rules of the game -Explains what themes, ideas, or beliefs might be channeled from the game through the play or vice versa -Explains what meanings the players make of their play and how that meaning is made -Explains what meanings, beliefs, ideas players bring into their play and how these things influence their play 	<p>The paper’s summarization, description and/or paraphrasing of gameplay is lacking more than one of the following aspects:</p> <ul style="list-style-type: none"> -Explains whether the form of play is player-produced or enforced by the rules of the game -Explains what themes, ideas, or beliefs might be channeled from the game through the play or vice versa -Explains what meanings the players make of their play and how that meaning is made -Explains what meanings, beliefs, ideas players bring into their play and how these things influence their play -Identifies any expressions players make through their play 	<p>The paper’s summarization, description and/or paraphrasing of gameplay is missing most, if not all, of the following aspects:</p> <ul style="list-style-type: none"> -Explains whether the form of play is player-produced or enforced by the rules of the game -Explains what themes, ideas, or beliefs might be channeled from the game through the play or vice versa -Explains what meanings the players make of their play and how that meaning is made -Explains what meanings, beliefs, ideas players bring into their play and how these things influence their play 	<p>35 points</p>

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<p>Writing: Mechanics</p>	<p>-All sentences are complete and grammatical.</p> <p>-Paper has been spell-checked and proofread, and has no errors, no rhetorical questions, and no slang</p> <p>10 – 9 points</p>	<p>-All sentences are complete and grammatical.</p> <p>-Paper has been spell-checked and proofread, and has very few errors, no rhetorical questions, and no slang.</p> <p>8 – 7 points</p>	<p>-A few sentences are incomplete and/or ungrammatical.</p> <p>-Paper has several spelling errors, rhetorical questions, and/or slang.</p> <p>6 – 5 points</p>	<p>-Many sentences are incomplete and/or ungrammatical.</p> <p>-Paper has many spelling errors, rhetorical questions, and/or uses of slang.</p> <p>4 – 0 points</p>	<p>10 points</p>
<p>Writing: Cohesion and Coherence</p>	<p>-All words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer)</p> <p>-Paper content is relevant to the study and documentation of play; no extraneous material</p> <p>-Ideas are developed in a coherent order, parts of paper fit together, and it is easy to identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are defined</p> <p>-Information is accurate (names, facts, rules, etc.)</p> <p>10 – 9 points</p>	<p>-Most words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer)</p> <p>-Paper content is mostly relevant to the study and documentation of play; few extraneous materials</p> <p>-Ideas are mostly developed in a coherent order, parts of paper mostly fit together, and it is somewhat easy to identify how the initial thesis informs the entire paper.</p> <p>-Most new or unusual terms are defined</p> <p>-Most information is accurate (names, facts, rules, etc.)</p> <p>8 – 7 points</p>	<p>-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer)</p> <p>-Paper content contains extraneous materials</p> <p>-Ideas are not developed in a coherent order, parts of paper do not fit together, and it is not easy to identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are ill-defined</p> <p>-Much inaccurate information</p> <p>6 – 5 points</p>	<p>-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer)</p> <p>-Much extraneous materials</p> <p>-Ideas are incoherent, cannot identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are not defined</p> <p>-All inaccurate information</p> <p>4 – 0 points</p>	<p>10 points</p>

PLAYER COMMUNITY RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable	
Event	<p>Excellent papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Clearly identifies and explains the Community Event they’re observing / participating in -Explains the writer’s position (participant, observer, rule-keeper/DM, etc.) -Describes stated motivations for the event (why is this event happening?) -Is an actual public-facing event <p>5 points</p>	<p>Good papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Clearly identifies and explains the Community Event they’re observing / participating in -Explains the writer’s position (participant, observer, rule-keeper/DM, etc.) -Explain stated motivations for event -May not be a completely public-facing event <p>4 points</p>	<p>Needs Improvement papers in this category will perform the following:</p> <ul style="list-style-type: none"> -May not clearly identify and/or explain the Community Event -May neglect to explain the writer’s position (participant, observer, rule-keeper/DM, etc.) -May not explain stated motivations for event -Is not a public-facing event <p>3 – 1 points</p>	<p>Unacceptable papers in this category will perform the following:</p> <ul style="list-style-type: none"> -Does not address a Community Event -Does not explain motivation for event <p>0 points</p>	5 points
Exhibition Thesis	<p>A clear statement about how the event exhibits play and asks the public to interact with this exhibition</p>	<p>How the event exhibits play and asks the public to interact with this exhibition is obvious, but there is no single clear statement of it.</p>	<p>How the event exhibits play and asks the public to interact with this exhibition is present but must be uncovered or reconstructed from the text of the paper.</p>	<p>There is no thesis on how the event exhibits play and asks the public to interact with this exhibition.</p> <p>0 points</p>	5 points

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	5 points	4 points	3 – 1 points		
Explanation	<p>The paper contains accurate and precise summarization, description and/or paraphrasing of the event by addressing the following:</p> <ul style="list-style-type: none"> -Explains how the performance is affected by its surroundings (environment, people, games, etc.) -Explains how the motivations for the event affect the types of play on display -Explains any implied literacies necessary for reading and understanding the value of the performances on display -Explains who performs and who does not perform as well as why this matters to the possible reception from the community -Identifies any larger 	<p>The paper’s summarization, description and/or paraphrasing of the following game play is only missing ONE of the following aspects:</p> <ul style="list-style-type: none"> -Explains how the performance is affected by its surroundings (environment, people, games, etc.) -Explains how the motivations for the event affect the types of play on display -Explains any implied literacies necessary for reading and understanding the value of the performances on display -Explains who performs and who does not perform as well as why this matters to the possible reception from the community -Identifies any larger 	<p>The paper’s summarization, description and/or paraphrasing of gameplay is lacking more than one of the following aspects:</p> <ul style="list-style-type: none"> -Explains how the performance is affected by its surroundings (environment, people, games, etc.) -Explains how the motivations for the event affect the types of play on display -Explains any implied literacies necessary for reading and understanding the value of the performances on display -Explains who performs and who does not perform as well as why this matters to the possible reception from the community -Identifies any larger expressions that this collective play makes about Gainesville or society at large 	<p>The paper’s summarization, description and/or paraphrasing of gameplay is missing most, if not all, of the following aspects:</p> <ul style="list-style-type: none"> -Explains how the performance is affected by its surroundings (environment, people, games, etc.) -Explains how the motivations for the event affect the types of play on display -Explains any implied literacies necessary for reading and understanding the value of the performances on display -Explains who performs and who does not perform as well as why this matters to the possible reception from the community -Identifies any larger 	35 points

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	expressions that this collective play makes about Gainesville or society at large 35 – 32 points	expressions that this collective play makes about Gainesville or society at large 31 – 29 points	28 – 26 points	expressions that this collective play makes about Gainesville or society at large 25 – 0 points	
Evaluation	The paper presents a thoughtful reading of the Community Event by supporting its explanation section with the following: -Multiple documented actions, conversations, performances, etc. -Conversations with a variety of attendees -Considering play possibilities not featured at the event and why 35 – 32 points	The paper presents a reading of the Community Event by supporting its explanation section with the following: -One or two documented actions, conversations, performances, etc. -Only conversing with small number of attendees -Considering other play possibilities, but not thoroughly explaining those possibilities 31 – 29 points	The paper supports its explanation, but it does so in a weak or superficial way because it commits one of the following: -No documented actions, conversations, performances, etc. -No conversation with other attendees -No consideration of other forms of play 28 – 26 points	The paper does not support its explanation. 25 – 0 points	35 points
Writing: Mechanics	-All sentences are complete and grammatical. -Paper has been spell-checked and proofread, and has no errors, no rhetorical questions, and no slang 10 – 9 points	-All sentences are complete and grammatical. -Paper has been spell-checked and proofread, and has very few errors, no rhetorical questions, and no slang. 8 – 7 points	-A few sentences are incomplete and/or ungrammatical. -Paper has several spelling errors, rhetorical questions, and/or slang. 6 – 5 points	-Many sentences are incomplete and/or ungrammatical. -Paper has many spelling errors, rhetorical questions, and/or uses of slang. 4 – 0 points	10 points

<p>Writing:</p> <p>Cohesion and Coherence</p>	<p>-All words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer)</p> <p>-Paper content is relevant to the study and documentation of play; no extraneous material</p> <p>-Ideas are developed in a coherent order, parts of paper fit together, and it is easy to identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are defined</p> <p>-Information is accurate (names, facts, rules, etc.)</p> <p>10 – 9 points</p>	<p>-Most words are chosen for their precise meanings and are used consistently (i.e. “player” vs “gamer)</p> <p>-Paper content is mostly relevant to the study and documentation of play; few extraneous materials</p> <p>-Ideas are mostly developed in a coherent order, parts of paper mostly fit together, and it is somewhat easy to identify how the initial thesis informs the entire paper.</p> <p>-Most new or unusual terms are defined</p> <p>-Most information is accurate (names, facts, rules, etc.)</p> <p>8 – 7 points</p>	<p>-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer)</p> <p>-Paper content contains extraneous materials</p> <p>-Ideas are not developed in a coherent order, parts of paper do not fit together, and it is not easy to identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are ill-defined</p> <p>-Much inaccurate information</p> <p>6 – 5 points</p>	<p>-Words are not chosen for their precise meanings and are used inconsistently (i.e. “player” vs “gamer)</p> <p>-Much extraneous materials</p> <p>-Ideas are incoherent, cannot identify how the initial thesis informs the entire paper.</p> <p>-New or unusual terms are not defined</p> <p>-All inaccurate information</p> <p>4 – 0 points</p>	<p>10 points</p>

COURSE POLICIES:

ATTENDANCE

Our class is asynchronous, meaning that students will be able to access all lecture materials as pre-recorded videos on the course canvas page; however, we will determine several times throughout the week that we will hold group-based online discussions of the course materials and assignments. These are an opportunity for you to ask questions and receive feedback about any aspect of the course and are separate from online office hours. Students are asked to attend these sessions once a week. Although not mandatory, these sessions will provide students with vital information and support to succeed in the course. Students are expected to participate on the course Discord server.

MAKE-UP POLICY

Unless discussed at least 72 hours in advance of the deadline, late assignments will not be accepted. Excluded from this policy are any assignments missed due to medical emergencies.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

COURSE TECHNOLOGY

The students will be required to have access to and use a personal computer with the access to the Internet. Word editing software will be required for written assignments. Students will also be required to use video editing software and computer cameras, all of which are available free of charge in the Digital Worlds Institute.

COURSE COMMUNICATIONS

Students can communicate directly with the Instructor regarding the course material through the course management system (CANVAS). Electronic communication must demonstrate a formal tone and style and, unless absolutely urgent, will be responded to M-F from 9 AM to 5 PM.

COURSE TECHNOLOGY SUPPORT:

The [Technology Support Center](#) provides computer support for students who access Visimeet, lecture recordings, student equipment, facilities and other technology-based resources.

For computer assistance related to Visimeet, lecture recordings, student equipment, and facilities request please [Submit a Help Ticket](#) or email support@digitalworlds.ufl.edu.

For support related to account services, technical consulting, mobile device services, software services, administrative support, application support center, and learning support services, please contact the [UF Computer Help Desk](#) available 24 hours a day, 7 days a week at 352-392-4357 or helpdesk@ufl.edu.

UF POLICIES:

UNIVERSITY HONESTY POLICY

UF students are bound by The Honor Pledge that states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The [Honor Code](#) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

UNIVERSITY PRIVACY POLICY

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

CLASS DEMEANOR

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Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

STUDENTS REQUIRING ACCOMMODATIONS

Students with disabilities requesting accommodations should first register with the [Disability Resource Center](#) (352-392-8565) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

NETIQUETTE COMMUNICATION COURTESY

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats, more information can be found at: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

ONLINE COURSE EVALUATIONS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. They can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

CAMPUS RESOURCES

HEALTH AND WELLNESS

U Matter, We Care

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392- 1575 so that a team member can reach out to the student.

Counseling and Wellness Center

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

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Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

ACADEMIC RESOURCES

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning- support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

Writing Studio, 2215 Turlington Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Student Complaints Campus:

https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf

On-Line Students Complaints:

<http://www.distance.ufl.edu/student-complaint-process>

Disclaimer: This syllabus represents the instructor's current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.