THE EXAMINED LIFE: LIFE WELL PLAYED

COURSE NUMBER: IDS2935	**INSTRUCTOR:** DR. KYLE BOHUNICKY
SEMESTER/YEAR: SPRING 2021	**OFFICE LOCATION/HOURS:** ONLINE, THURSDAY 8 – 9 PM
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

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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.

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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
Jan 12th	**Topic** Course Introduction **Assignment** Watch: Course Welcome Video	N/A
Jan 14th	**Topic** What is Meaningful Play? **Assignment** Watch: Meaningful Play Video Read: Salen and Zimmerman – Meaningful Play	1, 2

Jan 19th	**Topic** How Will We Define Play? **Assignment** Watch: Defining Play Recording Read: Salen and Zimmerman - Play	1, 2
Jan 21st	**Topic** What are the Primary Forms of Play? **Assignment** Watch: Three Types of Play Read: Adams – Expressive Play	5, 6
Jan 26th	**Topic** Writing Instruction: Writing about Art History **Assignment** Watch: Writing about Art History Introduction Read: Barnet – A Short Guide to Writing about Art Chapter 1	1, 2, 5, 6
Jan 28th	**Topic** What is Art History? **Assignment** Watch: What is Art History? Read: Lavin	1, 2, 5, 6
Feb 2nd	**Topic** A Brief History of Play and Art – The Beginnings	1, 2, 5, 6

	Assignment Watch: A Brief History of Play and Art, Part 1 – The Beginnings	
Feb 4th	**Topic** Introduction to Art History Methods **Assignment** Watch: Introduction to Art History Methods Read: Kleiner, Panofsky	5, 6
Feb 9th	**Topic** A Brief History of Play and Art, Part 2 – The Surrealists **Assignment** Watch: A Brief History of Play and Art, Part 2 – The Surrealists Read: Laxton – Chapter 1	5, 6
Feb 11th	**Topic** Writing Instruction: Sentence Structure and Organization **Assignment** Watch: Sentence Structure and Organization	1, 2, 3, 4, 5
Feb 16th	**Topic** A Brief History of Play and Art, Part 3 – Play in Artistic Practice **Assignment** Watch: A Brief History of Play and Art, Part 3 – Play in Artistic Practice Read: Pearce – Games as Art	1, 2, 3, 4

Feb 18th	**Topic** A Brief History of Play and Art, Part 4 – Play Spaces as Art Object **Assignment** Watch: A Brief History of Play and Art, Part 3 – Play Spaces as Art Object Read: Polansky - https://rhizome.org/editorial/2016/aug/03/an-art-history-for-videogames/ Melissinos – "Art and Video Games"	**1, 2, 3, 4**
Feb 23rd	**Topic** Writing Instruction: Writing about Art and Formal Analysis **Assignment** Watch: Writing about Art and Formal Analysis Read: Barnet Ch 2 & 3	**5, 6**
Feb 25th	**Topic** Play and Learning - Literacy **Assignment** Watch: Play and Learning - Literacy Recording Read: Gee – "Video Games as Semiotic Domains"	**1, 2, 3, 4**
Mar 2nd	**Topic** Play and Learning – Content Acquisition **Assignment** Watch: Play and Learning – Content Acquisition Read: Squire Chapters 1 and 2	**1, 2, 3, 4, 5, 6**

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Mar 4th	**Topic** Writing Instruction: Cohesion and Coherence **Assignment** Watch: Cohesion and Coherence Video	**1, 2, 3, 4, 5**
Mar 9th	**Topic** Play as Socializing **Assignment** Watch: Play as Socializing Recording Read: Pearce - Communities of Play	**1, 2, 3, 4**
Mar 11th	**Topic** Play and Communal Spaces **Assignment** Watch: Play and Communal Spaces Recording Read: Digital Spaces during COVID (Links to an external site.) Living a Virtual Life (Links to an external site.) Social Interactions in MMOs	**1, 2, 3, 4**
Mar 16th	**Topic** Play and Toxic Behavior **Assignment** Watch: Play and Toxic Behavior Recording Read: Gray - Intro, Ch. 3, 4, & 5 (Content Warning: Racism and racial slurs, verbal abuse, body hatred, sexism and misogyny)	**1, 2, 3, 4**

Mar 18th	**Topic** Writing Instruction: Analysis and Research **Assignment** Watch: Analysis and Research Read: Barnet Ch 4 & 11	**1, 2, 3, 4, 5**
Mar 23rd	**Topic** Playing Rhetoric **Assignment** Watch: Playing Rhetoric Read: Bogost "The Rhetoric of Video Games" http://www.cogsci.rpi.edu/public_html/ruiz/EGDFall2013/readings/RhetoricVideoGames_Bogost.pdf	**1, 2, 3, 4**
Mar 25th	**Topic** Player as Author **Assignment** Watch: Player as Author Read: Poremba – Intro, ch. 1 and 2	**1, 2, 3, 4**
Mar 30th	**Topic** Play as Expression of Rhetoric **Assignment** Watch: Play as Expression of Rhetoric Read: Flanagan and Nissenbaum Chapters 1 and 2	**1, 2, 3, 4**
April 1st	**Topic** Playing Identities – Race	**1, 2, 3, 4**

	Assignment Watch: Playing Identities Read: Gaunt – Intro, Ch 1 & 2 https://medium.com/@Electronic_Arts/what-inclusion-means-to-players-db4522bdd8a0	
April 6th	**Topic** Playing Identities – Class **Assignment** Watch: Playing Class Read: Gaunt - Ch 3 & 4	1, 2, 3, 4, 5
April 8th	**Topic** Playing Identities – Gender **Assignment** Watch: Playing Gender Read: Gaunt – Ch. 5	
April 13th	**Topic** Playing Identities – Race and Sexuality **Assignment** Watch: Playing Sexuality Read: Read: *Rated M for Mature* Chapters 2 and 3	1, 2, 3, 4, 5
April 15th	**Topic** Playing Identities – Race and Sexuality Continued **Assignment**	

	Watch: Playing Sexuality Pt. 2 Read: Read: *Rated M for Mature* Chapter 6	
April 20th	**Topic** Course Conclusion **Assignment** Watch: Course Conclusion and Further Research	1, 2, 3, 4, 5

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

GROUP REVIEW SESSIONS

Total Points Possible: 100 (per month over four months, 400 total)

Worth 40% of your grade

THINGS TO CONSIDER WHEN PROVIDING FEEDBACK:

- Is the inquiry question something your colleague shows actual interest in?

- Is the inquiry question focused on play and related course materials?
- Is the inquiry question a REAL question (a question whose answer is not known?)
- Is the inquiry question focused on the presenter's own area of study and practice?

FINE-TUNING AN INQUIRY QUESTION FEEDBACK GROUP PROTOCOL:

Step One: Framing and Sharing your Topic/Question (4-5 Minutes) – Presenter shares the A.) dilemma or idea that led to their B.) review session topic/question and then shares this topic/question with the group. (for example, "A.) I've always wondered why play becomes such a significant part of people's lives…Our readings mention creativity as a component of play, so this makes me want to B.) investigate whether play gives players an outlet for creative expression.

Step Two: Probing Questions (6 Minutes) – Participants in the chat pose probing questions about the A.) dilemma/idea and B.) topic/question. Probing questions are open-ended and designed to help clarify areas in the presenter's A.) dilemma/idea and B.) topic/question, while also encouraging the presenter think more deeply about how they presented their B.) topic/question (for example, "you seem to use the word "participatory" to describe play. Can you tell us what this means and why you use it?").

  Other Sample Probing Questions:

- What is most important for you to learn related to your A.) dilemma or idea? In what ways does your B.) topic/question address what is important to you?
- Who might benefit from your exploration of this question?
- What do you already know about the A.) dilemma or idea / B.) topic/question? In what ways might gaining insights into your B.) topic/ question enhance what you already know?

Step Three: Fine-Tuning the B.) topic/question (4-5 Minutes) – Based on what they heard in Steps One and Two, participants in the chat provide suggestions for fine-tuning the wording of or reframing the B.) topic / question.

> **TIP:** *Inquiry question are generally not phrased as dichotomous (yes/no) questions. If a question is phrased dichotomously, try rewording using the following question starters*
>
> - In what ways does . . .
> - What is the relationship between . . .
> - How do players experience…
> - What happens when . . .
> - How does . . .

Step Four: Presenter Thanks. (1 Minute maximum) **--** Presenter briefly shares insights they gained into their topic/question.

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

PLAYER PAPERS – FORMAL/STYLISTIC ANALYSIS, LUDO-GRAPY, THEORY AND CRITICISM,

As a course emerging from the College of the Arts, students will gain familiarity with three common forms of written art history and analysis through monthly "Player Papers" (paper 1 = 500 words min., paper 2 = 500 words min., paper 3 = 1000 words min.) that will account for 2000 words. Player Papers invite students to go out and play or observe the playing of a game of their choosing. Whereas many written documentations focus on the plastic and object-based arts, these papers are designed for students to document the aesthetics of transient forms like play and performance. To accomplish this, students will produce the following: a formal and stylistic analysis of play, a "ludo"-nography of play, and a theory and criticism of play. Additionally, while playing or observing, students must 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?

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- 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?

Students must also cite at least **four** readings that we have already discussed during class. In addition to introducing key writing skills in the college of the arts, papers are meant to have students 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.

Each paper is to be uploaded onto the course's e-learning site in Canvas. 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 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 Analysis

Total Points Possible: 100
Worth 10% of your final grade

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This assignment asks for a detailed description of the "formal" and "stylistic" qualities of the observed play. 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.). In other words, you're both looking at the individual design elements, such as composition (arrangement of parts of or in the work), movement, interaction, deviation, bodily gestures, environment, etc. as well as how the play fits into (or resists) a larger category of performances. 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. You are encouraged to re-play and watch others play more than once to help notice small details you may miss. You might also encourage a player to narrate their play.

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
- 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.)

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

Ludo-graphy

Total Points Possible: 200
Worth 20% of your final grade

Here you will look for a particular element that occurs in the play (an object, action, gesture, pose) and explain either:

- when that same element occurs in other plays through digital play history 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 performances of asking players to defeat a villain and rescue someone. Let's say you are assigned one Let's Player's performance of this, (e.g. Ashley's brief sequence rescuing Leon in *Resident Evil 4*), and you are asked to find out what is unique about it. You would go look at other versions, like another player's recording/performance or a similar scenario (Claire rescuing Leon in *Resident Evil 2*), and compare how they both show players OR characters OR both making their choices. Unlike the formal/stylistic analysis, you do not have to focus on the actual construction of the performance; instead you should focus on the way the performance is represented: one player has Ashley walk backwards through the sequence, while another player has her focus on being chased. Then, you will need to hypothesize about what that means/what value it expresses.

Theory and Criticism

Total Points Possible: 200
Worth 20% of your final grade

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Whereas the previous assignment types focus on the performance itself, 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 consider the play's relationship to ideas about gender, class, artistic creation, culture, or politics associated with that time. Alternatively, you connect performances with the theories and beliefs of a particular player.

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; you may not include this analysis in your final paper, but 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 10% 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

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Grade	Total Words
Formal and Stylistic Analysis	200	20%	500
Ludo-graphy Analysis	200	20%	700
Theory and Criticism Analysis	200	20%	1000
Community Event Paper	100	10%	500
Group Review Sessions	400	40%	1800

GRADING SCALE:

Letter Grade	% Equivalency	GPA Equivalency
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	Excellent papers in this category will perform the following: -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)	Good papers in this category will perform the following: -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	Needs Improvement papers in this category will perform the following: -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	Unacceptable papers in this category will perform the following: -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	35 points

	35 – 32 points	31 – 29 points	28 – 26 points	25 - 0 points	
Explanation	The paper contains accurate and precise summarization, description and/or paraphrasing of game play. 35 – 32 points	The paper's summarization, description and/or paraphrasing of the following game play, but it overlooks minor aspects. 31 – 29 points	The paper's summarization, description and/or paraphrasing of gameplay is lacking several significant aspects. 28 – 26 points	The paper's summarization, description and/or paraphrasing of gameplay is missing major aspects. 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	15 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.	-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	-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	15 points

-New or unusual terms are defined -Information is accurate (names, facts, rules, etc.)	entire paper. -Most new or unusual terms are defined -Most information is accurate (names, facts, rules, etc.)			
10 – 9 points	8 – 7 points	6 – 5 points	4 – 0 points	

LUDO-GRAPHY RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable	
Play	Excellent papers in this category will perform the following: -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)	Good papers in this category will perform the following: -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	Needs Improvement papers in this category will perform the following: -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	Unacceptable papers in this category will perform the following: -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	10 points

	5 points	4 points	3 – 1 points	0 points	
Explanation	The paper contains accurate and precise summarization, description and/or paraphrasing of game play. 35 – 32 points	The paper's summarization, description and/or paraphrasing of the following game play, but it overlooks minor aspects. 31 – 29 points	The paper's summarization, description and/or paraphrasing of gameplay is lacking several significant aspects. 28 – 26 points	The paper's summarization, description and/or paraphrasing of gameplay is missing major aspects. 25 – 0 points	35 points
Evaluation	The paper presents a thoughtful reading of play by supporting its explanation section with the following: -Multiple documented events, actions, conversations, etc. -Re-playing with other players/watching other players' experience -Considering how the game might afford other play possibilities not readily observed/experienced by the players 35 – 32 points	The paper presents a reading of play by supporting its explanation section with the following: -One or two documented events, actions, conversations, etc. -Partially re-playing with other players/watching other players' experience -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 events, actions, conversations, etc. -No re-play/observation of other players -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
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 (names, facts, rules, etc.) 10 – 9 points	-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 -Most information is accurate (names, facts, rules, etc.) 8 – 7 points	-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 6 – 5 points	-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 4 – 0 points	10 points

THEORY AND CRITICISM RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable	
Play	Excellent papers in this category will perform the following: -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) 5 points	Good papers in this category will perform the following: -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 4 points	Needs Improvement papers in this category will perform the following: -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 3 – 1 points	Unacceptable papers in this category will perform the following: -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 0 points	5 points
Thesis	A clear statement about the form of play's value/meaning to the players or larger community 5 points	The value of the play to the players / larger community is obvious, but there is no single clear statement of it. 4 points	The value of play to players / larger community is present but must be uncovered or reconstructed from the text of the paper. 3 – 1 points	There is no value to players / larger community. 0 points	5 points

Explanation	The paper contains accurate and precise summarization, description and/or paraphrasing of game play by addressing the following: -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 35 – 32 points	The paper's summarization, description and/or paraphrasing of the following game play is only missing ONE of the following aspects: -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 31 – 29 points	The paper's summarization, description and/or paraphrasing of gameplay is lacking more than one of the following aspects: -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 28 – 26 points	The paper's summarization, description and/or paraphrasing of gameplay is missing most, if not all, of the following aspects: -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 25 – 0 points	35 points

Evaluation	The paper presents a thoughtful reading of play by supporting its explanation section with the following: -Multiple documented events, actions, conversations, etc. -Re-playing with other players/watching other players' experience -Considering how the game might afford other play possibilities not readily observed/experienced by the players 35 – 32 points	The paper presents a reading of play by supporting its explanation section with the following: -One or two documented events, actions, conversations, etc. -Partially re-playing with other players/watching other players' experience -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 events, actions, conversations, etc. -No re-play/observation of other players -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
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	-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	-Words are not chosen for their precise meanings and are used inconsistently (i.e. "player" vs "gamer) -Paper content contains extraneous materials	-Words are not chosen for their precise meanings and are used inconsistently (i.e. "player" vs "gamer) -Much extraneous materials	

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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 (names, facts, rules, etc.) 10 – 9 points	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 -Most information is accurate (names, facts, rules, etc.) 8 – 7 points	-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 6 – 5 points	-Ideas are incoherent, cannot identify how the initial thesis informs the entire paper. -New or unusual terms are not defined -All inaccurate information 4 – 0 points	10 points

PLAYER COMMUNITY RUBRIC

	Excellent	Good	Needs Improvement	Unacceptable	
Event	Excellent papers in this category will perform the following: -Clearly identifies and explains the Community Event they're observing / participating in -Explains the writer's position (participant, observer, rule-keeper/DM, etc.)	Good papers in this category will perform the following: -Clearly identifies and explains the Community Event they're observing / participating in -Explains the writer's position (participant, observer, rule-keeper/DM, etc.)	Needs Improvement papers in this category will perform the following: -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	Unacceptable papers in this category will perform the following: -Does not address a Community Event -Does not explain motivation for event	5 points

	-Describes stated motivations for the event (why is this event happening?) -Is an actual public-facing event 5 points	-Explain stated motivations for event -May not be a completely public-facing event 4 points	-Is not a public-facing event 3 – 1 points	 0 points	
Exhibition Thesis	A clear statement about how the event exhibits play and asks the public to interact with this exhibition 5 points	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. 4 points	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. 3 – 1 points	There is no thesis on how the event exhibits play and asks the public to interact with this exhibition. 0 points	5 points
Explanation	The paper contains accurate and precise summarization, description and/or paraphrasing of the event by addressing the following: -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	The paper's summarization, description and/or paraphrasing of the following game play is only missing ONE of the following aspects: -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	The paper's summarization, description and/or paraphrasing of gameplay is lacking more than one of the following aspects: -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	The paper's summarization, description and/or paraphrasing of gameplay is missing most, if not all, of the following aspects: -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	35 points

			performances 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 35 – 32 points	-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 31 – 29 points	-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 28 – 26 points	-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 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	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	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	The paper does not support its explanation.	35 points

	why 35 – 32 points	31 – 29 points	28 – 26 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 (names, facts, rules, etc.)	-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 -Most information is accurate	-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

		(names, facts, rules, etc.)			
	10 – 9 points	8 – 7 points	6 – 5 points	4 – 0 points	

COURSE POLICIES:

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 and Discord. 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 Discord server or the course management system (CANVAS). Discord is preferred. 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

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)
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.