**Discussion Leader • 10% • Date TBD**

You’ll each be assigned to a set of weekly readings and asked to share in the duties of leading class with me by bringing a set of questions to spur class discussion.

Questions can tie readings together, draw in themes that have emerged in class sessions over time, and/or relate to games or other media as relevant for our course.

Note – this assignment is NOT about summarizing the readings for the class. Instead it’s a way to lead everyone in thinking through the implications of the readings, help clarify various points for people, and probing deeper into the issues raised.

As part of this discussion leader duty, you are also required to briefly present (no more than 5 minutes) research identifying and explaining a particular tool that you and/or the class might find helpful in doing game creation. Possible tools include game engines (Twine, Choice Script, Inform7, Inklewriter, Ren’py, RPG Maker, Unity, Construct3, etc), game art and sound creation tools, sites offering a variety of game assets, and particularly helpful tutorials. In particular try to find tools that are free and cross-platform, and assets that are licensed for free or noncommercial use.

**October 12** **Doing + Evaluating**

Patricia Leavy, (2015) “Social research and the creative arts” chapter 1 in *Method Meets Art, Second Edition: Arts-Based Research Practice,* Available via Concordia University Library Ebook

1. From Leavy’s reading, they reference different forms of qualitative research, discuss which forms you could see using in art based research for games?
   1. Examples, Use of Thick Descriptions from Clifford Geertz
   2. Jacques Derrida’s Deconstruction and discourse analysis
   3. Foucault, shifting relations of power
2. Consider some of the games you have played, can you see them being used in the form of arts-based therapy? For what?
3. Consider some of the uses of Art’s based research: raising awareness, empathy, unsettling stereotypes, ex. How much of an impact can game have on these factors of human existence?? Why do you think some “toxic gamers” might not be affected by these goals of games while others are?

Patricia Leavy, (2015) “Evaluation Criteria for Arts-Based Research”, chapter 8 in *Method Meets Art, Second Edition: Arts-Based Research Practice.* Available via Concordia University Library Ebook

Rilla Khaled, Jonathan Lessard and Pippin Barr, (2018) “Documenting trajectories in design space: a methodology for applied game design research” Proceedings of FDG18, August 7-10, 2018, Malmo, Sweden

1. Often with new game designers, they over scope their ideas when designing a prototype, resulting in a project too large to build and test quickly. How would you define a prototype for a new designer which takes into consideration the pitfalls of scope creep.
2. Khaled et al, reference that much design process documentation is often carefully curated promotional material which leads to a lack of transparency in the iterative process of game development. Pippin’s design diary allows for transparency from one developer, but how would you recommend this to be implemented in a larger team? What would be key parts you would want outlined in the diary? Discuss what recommendations you would make for game developer for the process of keeping a design diary?
3. In addition, do you think design diaries or other documentation devices should be publicly assessable after the launch of a game? What evidence from the readings would you use to convince developers of the positives of doing this action.
   1. Or in contrast, if you disagree, why shouldn’t there be assessable documentation on game development?

Eric Zimmerman and Nathalie Pozzi, “A primer for playtesting: Don’t follow these rules!” in Tracy Fullerton, *Game Design Workshop,* pages 293-298, available via Concordia Library eBook

1. At what point should one stop playtesting?