
Syllabus

JOUR 1501 Section 001: Digital Games and Society

Spring 2024 | 3 credits | Meets Arts and Humanities Core & Technology and Society Theme
Liberal Education requirements

Fully Online | Asynchronous

Instructors

Dr. Colin Agur, Associate Professor
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We are also pleased to have
Dr. Eric Kramer as consultant and
instructor-designate.
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Office Hours

Tuesdays 10am-2pm via Zoom. Email
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appointment.

Teaching Assistants

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Office hours: Mondays 8-10am [via Zoom](#)

Delivery Method

Fully Online | Asynchronous | No mandatory meeting time, assignment due dates are as specified in the syllabus schedule and on Canvas

Course Website

- Canvas site: <https://canvas.umn.edu/courses/410004>
- Important Note: All students enrolled in the class are asked to [turn on Canvas email notifications](#) for all their Hubbard School classes for the duration of the semester
- Access the Canvas site via MyU Portal – <http://myu.umn.edu>
- For help call the computer helpline at 612-301-4357 (1-HELP) or email help@umn.edu

Course Overview

Digital games are one of the fastest growing sectors of the entertainment media industry, generating enormous profits for game companies as well as wide-ranging implications for society. Related developments in mobile applications and virtual reality simulations are also becoming more than big business; they are changing the very way we think about media, augmented reality, and our human relationships.

In this course, you will:

- Be introduced to the academic study of video games and related media;
- Examine digital games as forms of communication, culture, and interactive storytelling, as well as in their various uses for entertainment, commerce, social activism, education, and more;
- Study the history, ethics, and socio-cultural impact of digital games and related technologies; and
- Consider next generation virtual reality and other game-related technologies that may change the way we think about media and society.

In addition to reading about games, you will also be expected to engage with them as part of both individual and interactive online work. Specifically, you will be asked to reflect on your own experiences playing with specific games and interacting with others through them. Although this course will touch on the design and development of these digital tools, this class will not involve the actual production of games, sims or apps. Rather, we will concentrate on writing prototypes for potential game designs as well as analyzing existing games as cultural objects, interactive media, and vehicles for promoting social transformation.

Course Learning Objectives (LO)

As one of the courses in the College of Liberal Arts' Technology and Society theme, students who complete this course will be able to connect technology and culture to other learning by understanding the interrelationships of technological and cultural concepts and the roles that they and digital games play in other disciplines and in society.

You will understand that digital games help us form community and cultural identity through technology. Digital games are also tools for exploiting labor, generating profit, and contributing to social change. Additionally, game design elements have been incorporated into non-game contexts.

By the end of the course you will know the...

1. Discuss digital games, sims, and apps from an academic perspective (to enrich their perspective and awareness as players, fans, and observers);
2. Trace the historical development of games, sims, and apps and the establishment of their social, economic and cultural identity;
3. Outline the organization and economics of the industry built around games, sims, and apps;
4. Identify the associations between games, sims, and apps and social identities, particularly those of age, race, and gender;
5. Articulate the legal, regulatory and ethical constraints on and implications for games, sims, and apps;
6. Articulate the complex social, cultural and economic contexts within which digital games exist; and
7. Evaluate and critique the content and design of games intended for entertainment, commerce, news, social activism, training, education, etc.

Liberal Education Goals

Meets the following requirements: Arts and Humanities Core *and* Technology and Society Theme

Career Readiness

- Analyze and think critically about digital gaming and society
- Develop oral and written communication skills
- Develop digital literacy skills
- Be innovative and creative

See the [CLA Career Readiness page](#) for more information.

Textbook

There are no required textbook purchases for this course. All readings for this course are available on Canvas by clicking on the links under the course schedule.

Assignments

All assignments and quizzes are due on Fridays throughout the course by 11:59pm CST unless stated otherwise in the course schedule and on Canvas. Specific deadlines are listed in the course schedule and on Canvas. Grades and feedback will be provided by the TAs and instructor within 1-2 weeks of assignment submission.

Assignment Breakdown

Title	Description & Learning Objectives	Due Date	Points	% of Final Grade
Discussion Forum Posts & Replies	To facilitate discussion online and in class, you will reflect on the concepts that appear in each week's course materials guided by prompts provided. These will take place in Canvas in a discussion format, giving students the opportunity to share their perspectives and learn from fellow students. The objective of these posts is to develop skills including written communication, analytical and critical thinking, teamwork, and digital literacy. Students are required to write an original post and respond to at least one peer each week indicated in the syllabus schedule / on Canvas. Responding to more than one peer / having conversations that go beyond one reply per person is encouraged, but not required. Grading rubric and guidelines available on Canvas. Your lowest discussion forum post will automatically be dropped from the gradebook at the end of the course. Late submissions and make-up work will not be accepted.* Course Learning Objectives (LO)	Fridays by 11:59pm CST	12 points x 6 forums = 72 points	30%

	<ul style="list-style-type: none"> LOs: #1-7 			
Quizzes	<p>A key part of your learning in this course is the reading and videos that you will complete to prepare for the course assignments. To help us focus on the readings within each course topic and to encourage you to carefully consider the material, quizzes will be posted to Canvas throughout the course. You are free to use your notes or the readings, lecture slides, and videos. These quizzes will be timed (60 minutes each), and will only allow a single attempt, so I strongly recommend that you review the material for each quiz ahead of time. Your lowest quiz will automatically be dropped at the end of the course. Late submissions and make-up work will not be accepted.*</p> <p>Course Learning Objectives (LO)</p> <ul style="list-style-type: none"> LOs: #1-7 	Fridays by 11:59pm CST	10 points x 6 quizzes = 60 points	30%
Final Project Presentation	<p>Using a series of slides, you will examine a video game that has been especially meaningful to you in light of course reading and concepts we cover throughout the semester. The broader objectives of this assignment are to better understand the impacts and roles of technology in society as users and consumers of digital games. There are four required checkpoints throughout the semester to keep you on track and to ensure you complete all requirements of the assignment as follows:</p> <ul style="list-style-type: none"> Final Project Checkpoint #1: Due Friday, January 26 Final Project Checkpoint #2: due Friday, February 9 Final Project Checkpoint #3: due Friday, March 1 		10 points per checkp oint + 100 points for final project = 140 points	40%

	<ul style="list-style-type: none"> Final Project Checkpoint #4: due Friday, April 5 Final Project Presentation: due Friday, April 19 <p>The objective of this assignment is also to develop oral communication and digital literacy skills, which are among the College of Liberal Arts' Core Career Competencies. Full assignment description and due date(s) available on Canvas. Late submissions and make-up work will not be accepted.*</p> <p>Course Learning Objectives (LO)</p> <ul style="list-style-type: none"> LOs: #1-7 			
Gradebook Total	-	-	260	100%

Course Schedule

Students: see the Course Learning Objectives section for more detail on learning objectives listed for certain activities. Learning objectives are indicated by their number, and look like this in the schedule: (LO #3).

Week	Date	In Class	To Do
1	Tues. 1/15 - Fri. 1/18	<p>Introduction to Digital Games (LO #3)</p> <p>Week 1 slides</p> <p>Insider Intelligence. (2023, January 24). US Video Gaming Industry in 2023: Gaming Devices & Video Game Content Viewership Trends. Insider Intelligence. https://www.insiderintelligence.com/insights/us-gaming-industry-ecosystem/</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> Submit: Discussion Forum Post + Peer Reply

		<p>Schiesel, S. (2020). For the Uninitiated and Bored, an Introduction to the World of Gaming. <i>The New York Times</i>. https://www.nytimes.com/2020/04/01/arts/gaming-introduction-basics-quarantine-coronavirus.html</p> <p>Al Jazeera English. (2019, December 22). <i>The Gaming Industry</i> https://www.youtube.com/watch?v=LEurg3JaP2o</p> <p>View: National Museum of Play Online Exhibits: Video Game History Timeline Early Home Video Game History: Making Television Play The Oregon Trail, MECC, and the Rise of Computer Learning</p>	
2	<p>Mon. 1/22 -</p> <p>Fri. 1/26</p>	<p>Understanding & Analyzing Digital Games (LO #1)</p> <p>Week 2 Slides</p> <p>Cote, A. C. (2020). "Introduction: Diversification and Resistance in Gaming's Casualized Era." In <i>Gaming Sexism: Gender and Identity in the Era of Casual Video Games</i>, pp. 1-22. NYU Press.</p> <p>McGonigal, J. (2011). "Introduction" & "Chapter 1." In <i>Reality is Broken: Why Games Make Us Better and How They Can Change the World</i>, 1-34. New York: Penguin.</p> <p>Bogost, I. (2011). "Introduction: Media Microecology." In <i>How to Do Things With Videogames</i>, 1-8.</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Complete: Quiz #1 • Submit: Final Project Checkpoint #1

		<p>Minneapolis, MN: University of Minnesota Press.</p> <p>Extra Credits (2014). The Magic Circle: How Games Transport Us to New Worlds. https://www.youtube.com/watch?v=qZ-EY9gTsgU&feature=emb_title</p> <p>Extra Credits (2012). Aesthetics of Play: Redefining Genres in Games. https://www.youtube.com/watch?v=uepAJ-rqIKA&feature=emb_title</p>	
3	<p>Mon. 1/29 -</p> <p>Fri. 2/2</p>	<p>Game Design & Development (LO #7)</p> <p>Week 3 Slides</p> <p>Fullerton, T. (2018). "The Role of the Game Designer." In Game Design Workshop: A Playcentric Approach to Creating Innovative Games. 4th ed, 3-29. Boca Raton, FL: CRC Press.</p> <p>Bogost, I. (2011). "Music," "Snapshots," and "Relaxation." In How to Do Things With Videogames, 30-36; 70-76; 89-95. Minneapolis, MN: University of Minnesota Press.</p> <p>Samuels, A. (2019). "Every Game You Like Is Built on the Backs of Workers.' Video Game Creators Are Burned Out and Desperate for Change." Time, June 11. https://time.com/5603329/e3-video-game-creators-union/</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Submit: Discussion Forum Post + Peer Reply

		<p>Boss Keys (2016). "Game Design in The Legend of Zelda: Ocarina of Time"</p> <p>Extra Credits (2015). "Making Your First Game"</p> <p>Techquickie (2016). "Steam as Fast As Possible"</p>	
4	<p>Mon. 2/5 -</p> <p>Fri. 2/9</p>	<p>Games, Narrative, & Storytelling (LO #1)</p> <p>Read:</p> <p>Mäyrä, F. (2008). "Game Culture: Meaning in Games." In An Introduction to Game Studies, 13-29. Thousand Oaks, CA: Sage.</p> <p>Jenkins, H. (2002). "Game Design as Narrative Architecture." In First Person: New Media as Story, Performance, and Game, edited by Noah Frup-Waldrop and Pat Harrington. Cambridge, MA: MIT Press.</p> <p>Watch:</p> <p>Extra Credits. (2012). Narrative Mechanics—How Missile Command Tells a Story—Extra Credits.</p> <p>Extra Credits (2012). Skyrim's Opening: How NOT to Start a Game. https://www.youtube.com/watch?v=mpddXJLhPY&feature=emb_logo</p> <p>Boss Keys (2018). The World Design of Dark Souls. https://www.youtube.com/watch?v=QhWdBhc3Wjc</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Submit: Final Project Checkpoint #2

5	<p>Mon. 2/12 -</p> <p>Fri. 2/16</p>	<p>The Business of Digital Gaming (LO #3)</p> <p>View: Week 5 Slides</p> <p>Read:</p> <p>Wardyga, B. J. (2018). "Chapter 9: Video Games Become Big Business," In The Video Games Textbook: History, Business, Technology, pp. 27-48. Boca Raton, FL: CRC Press.</p> <p>Newzoo. (2023). PC & Console Gaming Report 2023. <i>Newzoo</i>. https://newzoo.com/resources/trend-reports/pc-console-gaming-report-2023</p> <p>Townley, D. (2022, June 1). The Growth of Gaming And The Role of Influencers in The Gaming Industry. Influencer Marketing Hub. https://influencermarketinghub.com/growth-of-gaming-influencers/</p> <p>Chipotle. (2022, April 5). FANS CAN ROLL BURRITOS AT CHIPOTLE IN THE METAVERSE TO EARN BURRITOS IN REAL LIFE - Apr 5, 2022. Chipotle. https://newsroom.chipotle.com/2022-04-05-FANS-CAN-ROLL-BURRITOS-AT-CHIPOTLE-IN-THE-METAVERSE-TO-EARN-BURRITOS-IN-REAL-LIFE</p> <p>Watch:</p> <p>CNBC. (2018, November 16). How To Make Money Playing Video Games. https://www.youtube.com/watch?v=SK7MnJ1RHbA</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Complete: Quiz #2 • Submit: Discussion Forum + Peer Reply
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		KARE-11 (2016). The Video Game Industry in Minnesota Today	
6	Mon. 2/19 - Fri. 2/23	<p>Competition + eSports (LO #3)</p> <p>View: Week 6 Slides</p> <p>Read:</p> <p>The History of eSports (timeline)</p> <p>Savov, V., & Byford, S. (2014). "Can Video Games be Sports?" The Verge, July 11.</p> <p>Webster, A. (2018). Why Competitive Gaming is Starting to Look A Lot Like Professional Sports. The Verge. https://www.theverge.com/2018/7/27/17616532/overwatch-league-of-legends-nba-nfl-esports</p> <p>Watch:</p> <p>"A New Hero: The Rise of College eSports" (2015)</p> <p>Free to Play (2014)</p> <p>Esports: Inside the relentless training of professional gaming stars (CBS News, 2018)</p> <p>Video #1: Starcade (1982), the First Video Arcade Game Show</p> <p>Video #2: Worlds Semifinal Match Highlights (2018)</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> Complete: Discussion Forum + Peer Reply
7	Mon. 2/26 - Fri. 3/1	<p>Livestreaming (LO #3)</p> <p>Read:</p> <p>Epstein, A. (2021, January 31). Twitch is the undisputed champion of</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> Submit: Quiz #3 <p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> Submit: Final Project Checkpoint #3

		<p>video game streaming. Quartz. https://qz.com/1966986/twitch-owned-by-amazon-is-the-dominant-force-in-live-streaming/</p> <p>Epstein, A. (2021, March 28). How watching other people play video games took over the world. Quartz. https://qz.com/1985927/how-video-game-streaming-took-over-the-world/</p> <p>Weightman, C. (2020). Crucible: The science behind why watching others playing video games has become so popular. The Conversation. Retrieved from http://theconversation.com/crucible-the-science-behind-why-watching-others-playing-video-games-has-become-so-popular-139190</p> <p>Clark, T. (2017). How to Get Rich Playing Video Games Online. New Yorker. https://www.newyorker.com/magazine/2017/11/20/how-to-get-rich-playing-video-games-online</p> <p>Watch:</p> <p>Justin Kan. (2021, February 11). Selling Twitch to Amazon...the real story Storytime with Justin Kan. https://www.youtube.com/watch?v=RwUA5i-QoIY</p> <p>CNBC. (2019, February 26). How Amazon Changed Twitch Live Streaming. https://www.youtube.com/watch?v=NbZuw8TSgms</p>	
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		<p>Pokimane. (2019, November 17). A Day in the Life of a Twitch Streamer Pokimane. https://www.youtube.com/watch?v=e3A8-cCZwNk</p>	
	<p>Mon. 3/4 - Fri. 3/8</p>	<p>No Class - Spring Break</p>	<p>No Class - Spring Break</p>
8	<p>Mon. 3/11 - Fri. 3/15</p>	<p>Gaming Communities + Collaboration (LO #6 + 7)</p> <p>Read:</p> <p>"Building Stronger Communities: The challenges of moderating online games and why the industry isn't giving up," Game Informer (2019)</p> <p>Parkin, S. (2020). Finding Connection During Quarantine with Animal Crossing: New Horizons. New Yorker. https://www.newyorker.com/culture/culture-desk/finding-connection-during-quarantine-with-animal-crossing-new-horizons</p> <p>McGonigal, J. (2011). "Chapter 9: How Alternate Reality Games Can Create New Real-World Communities." In Reality is Broken: Why Games Make Us Better and How They Can Change the World, pp. 168-182. New York, NY: Penguin.</p> <p>McGonigal, J. (2011). "Chapter 7: The Benefits of Alternate Realities" and "Chapter 11: The Engagement Economy." In Reality is Broken: Why Games Make Us Better and How They Can Change the World,</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> Complete: Discussion Forum + Peer Reply

		<p>119-145; 219-246. New York, NY: Penguin.</p> <p>Watch:</p> <p>"Gaming Can Make a Better World," Jane McGonigal Ted Talk (2010)</p> <p>"Luis von Ahn: Massive-Scale Online Collaboration"</p> <p>"How Discord Works in 148,000 Milliseconds or Less"</p>	
9	<p>Mon. 3/18 -</p> <p>Fri. 3/22</p>	<p>Gaming & Representation (LO #4)</p> <p>View: Week 9 Slides</p> <p>Read:</p> <p>Wardyga, B. J. (2018). "Sex and Violence Take Center Stage." In The Video Games Textbook: History, Business, Technology, pp. 160-182. CRC Press.</p> <p>Cote, A. C. (2020). "Tits, Tokenism, and Trash-Talk." In Gaming Sexism: Gender and Identity in the Era of Casual Video Games, pp. 56-85. NYU Press.</p> <p>Peckham. (2020, June 21). Confronting racial bias in video games. TechCrunch. https://social.techcrunch.com/2020/06/21/confronting-racial-bias-in-video-games/</p> <p>Avery, J. N. (2022, January 17). Behind the Movement to Create More Black Video Game Characters. The New York Times. https://www.nytimes.com/2022/01/17/technology/gaming/black-video-game-characters/</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Submit: Quiz #4

		<p>7/crosswords/video-games-black-characters.html</p> <p>Watch:</p> <p>Feminist Frequency (2014). Women as Background Decoration (video). https://www.youtube.com/watch?v=4ZPSrwedvsg&feature=emb_title</p> <p>Dornieden, N. (2020, December 22). Leveling Up Representation: Depictions of People of Color in Video Games PBS. PBS. https://www.pbs.org/independentlens/blog/leveling-up-representation-depictions-of-people-of-color-in-video-games/</p> <p>Play: SweetXheart</p>	
10	<p>Mon. 3/25 -</p> <p>Fri. 3/29</p>	<p>The Psychology of Gaming: Vices & Dangers (LO #5)</p> <p>View: Week 10 Slides</p> <p>Read:</p> <p>Heaven, W. D. (2019). "Video game addiction is now being recognized—what happens next?", MIT Technology Review.</p> <p>Lopez, G. (2018). "Video game addiction is real, rare, and poorly understood," Vox.</p> <p>Watch:</p> <p>WHO: Gaming disorder: questions and answers (Q&A)</p> <p>Is Video Game Addiction Real?</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Submit: Discussion Forum + Peer Reply

		<p>Game Addiction - I: Myths About Gaming's Impact on Health - Extra Credits</p> <p>Extra Credits (2012). Free Speech: The Supreme Court Case Against Violent Video Games. https://www.youtube.com/watch?v=RKdGBcYrdok&feature=emb_title</p> <p>Vice (2016). Vice Gaming Meets Zoe Quinn. https://www.youtube.com/watch?v=ofJzavEH12A</p>	
11	<p>Mon. 4/1 -</p> <p>Fri. 4/5</p>	<p>Gaming Platforms, Policy, & Regulation (LO #5)</p> <p>View: Week 11 Slides</p> <p>Read:</p> <p>Consalvo, M. (2009). "There is No Magic Circle." Games and Culture 4 (4): 408-417.</p> <p>Sicart, M. (2013). "Moral Dilemmas in Computer Games." Design Issues, 29 (3): 28-37.</p> <p>Watch:</p> <p>Developers vs. App Store: Apple's Fights, Explained WSJ: https://www.youtube.com/watch?v=JZXWf65yhGM</p> <p>Free Speech - The Supreme Court Case Against Violent Video Games - Extra Credits</p>	<p>Due Friday by 11:59pm CST:</p> <ul style="list-style-type: none"> • Complete: Quiz #5 • Submit: Final Project Checkpoint #4

		A Defense of Cheating in Videogames Game/Show PBS Digital Studios The Psychology of Cheating: Why do People Cheat in Multiplayer Games?	
12	Mon. 4/8 - Wed. 4/12	Gaming & Globalization (LO #2 + 4 + 6) View: Week 12 Slides Read: O'Brien, E., & Berents, H. (2018, May 24). Playing games with child trafficking in India. OpenDemocracy. https://www.opendemocracy.net/en/beyond-trafficking-and-slavery/playing-games-with-child-trafficking-in-india/ Onyango, C. (2022, February 15). Why Africa will be the world's fastest growing video game market. Quartz. https://qz.com/africa/2128387/why-africa-will-be-the-worlds-fastest-growing-video-game-market/ These Latino gamers are blazing a path for the next generation of game designers. (2022, July 4). NBC News. Retrieved from https://www.nbcnews.com/news/latino/latino-gamers-are-blazing-path-generation-game-designers-rcna35939 Lee, A., & Joseph, S. (2021, September 9). In Asia and beyond, mobile gaming is on the rise—And esports organizations are starting to take notice. Digiday. https://digiday.com/marketing/in-asi	Due Friday by 11:59pm CST

		a-and-beyond-mobile-gaming-is-on-the-rise-and-esports-organizations-are-starting-to-take-notice/ Watch: AlphaGo film https://www.youtube.com/watch?v=WXuK6gekU1Y	
13	Mon. 4/15 - Fri. 4/19	Final Projects No readings or videos this week. Use this time to complete and submit your final projects and peer replies.	Due Friday by 11:59pm CST: <ul style="list-style-type: none"> • Submit: Final Project Presentation + Peer Replies
14	Mon. 4/22 - Wed. 4/26	The Future(s) of Digital Games Read: Shea, C. (2020, June 24). The Games Industry on What Gaming Might Be Like in 2030. IGN. https://www.ign.com/articles/the-games-industry-on-what-gaming-might-be-like-in-2030 Wardyga, B. J. (2018). "Chapter 13: Military, Science, and Education Climb Aboard," In The Video Games Textbook: History, Business, Technology, pp. 27-48. Boca Raton, FL: CRC Press. Gabrielle, V. (2018, November 1). The dark side of gamifying work. Fast Company. https://www.fastcompany.com/90260703/the-dark-side-of-gamifying-work Listen/Watch: Duhaime-Ross, A. (2020, August 14). It's not just Twitch: The military has a	Due Wednesday by 11:59pm CST: <ul style="list-style-type: none"> • Submit: Quiz #6

		<p>history of using video games to reach young people. Vox. https://www.vox.com/2020/8/14/21367819/video-games-twitch-military-recruitment-america-army-navy-res-et-podcast</p> <p>TEDx Talks. (2018, May 31). The Super Mario Effect—Tricking Your Brain into Learning More Mark Rober TEDxPenn. https://www.youtube.com/watch?v=9vJRopau0g0</p> <p>"The future of news? Virtual reality." TEDWomen 2015, Nonny de la Peña</p>	
Finals		<ul style="list-style-type: none"> • No meetings during finals week 	

HSJMC Course Policies & Information: Important Things to Know

Communication

The instructor will respond to all emails sent Monday through Thursday within 24 hours. For emails sent Friday to Sunday, you can expect a response by 5pm on Monday. Course communication will be administered through Canvas, including weekly check-ins and updates.

Email Protocol

A University assigned student email account is the University's official means of communication with all students. Students are responsible for all information sent to them via their University assigned email account: You are expected to check your umn.edu email account regularly.

Course Procedures

This course is completely online and asynchronous, with no live scheduled meetings. The course is delivered online, completely via Canvas. All course content is available to students on the first day of the course, with assignments due weekly.

Each module includes readings, videos, assignments, slideshow presentations/lectures, and discussion forums. Quizzes also appear throughout the course.

Canvas will be used to administer the course communication, final project, grades, and other materials (e.g., PowerPoint files, additional readings, handouts, assignment guidelines, evaluation forms).

Submission Policies

All assignments must be submitted on our Canvas course site. Assignments submitted via email will not be accepted under normal circumstances.

Deadlines

Deadlines are firm. All assignments are due by 11:59pm on the due date.

Late work

Quizzes and discussion posts are open for a full week before the due date. For this reason, there will be no extensions or make-ups for these assignments.

For checkpoints, late work will be subject to a 20% penalty per day. After three days, no work will be accepted.

If you have missed a deadline due to an [excused absence](#), you must contact your instructor within 24 hours of your absence to arrange an accommodation.

Regardless of your other commitments (courses, part-time work, extracurricular activities), the expectations in this course remain the same. Please do not ask for extensions or make-up assignments because you have prioritized other things over this course.

Workload Policy

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework.

outside the classroom. Students should expect to spend about 9 hours in learning efforts per week (inside and outside of class) to satisfactorily complete this course.

Statement of Instructional Time

All course content is available to students on the first day of the course, with assignments due weekly. The instructor will provide weekly email updates of upcoming deadlines every Monday. These emails will include a brief description of the student work required, links to readings and assignments, and reminders of upcoming deadlines.

The time that students engage with course content each week is broken into two categories:

- 1) Instructional time; and
- 2) Student independent work time.

Instructional time will account for approximately 3 hours of the student's time spent on the course each week. Content and activities that are considered instructional time include:

- 1) Viewing instructor-authored content such as slides;
- 2) Engaging with classmates and the instructor in discussion forums;
- 3) Reading / viewing assignment descriptions and rubrics.

Student independent work time will account for approximately 6 of the student's time spent on the course each week. Content and activities that are considered student independent work time include:

- 1) Completing all assigned readings and/or videos for each unit for the week;
- 2) Completing weekly assignments, quizzes, and simulations;
- 3) Working on assignments / projects.

Advisor Access to Canvas Gradebook

Gradebook and login information from this course's Canvas site is being made available to your academic advisor to assist in outreach efforts to support your success as a student. The information will remain confidential to you, your instructor, your advisor, and to technical staff who are responsible for maintaining this project. Advisors may occasionally use this information to reach out to students who are struggling academically, or who require additional support to be successful in their courses.

HSJMC Writing Expectations

Writing is a core competency in every course at the HSJMC. The school's commitment to student writing is reflected in its participation in the University's "Writing-enriched Curriculum" program.

Students are expected to consistently improve their writing as they progress through the curriculum. For more information regarding the writing expectations and best practices please review the [Writing Enriched Curriculum](#) information on our website.

HSJMC Plagiarism and Fabrication Policies

The [HSJMC has its own policy on plagiarism and fabrication](#), which are considered extremely serious breaches of academic conduct AND professional practice in the media industries.

If you are unsure what constitutes plagiarism or fabrication, read through the [Avoiding Plagiarism & Fabrication Canvas site](#) and [self enroll to complete the quiz](#).

Proven scholastic misconduct in this course will result in a minimum of assignment grade of F to a maximum of course grade of F, depending on severity (as determined by the instructor). A report also will be filed with HSJMC's Director of Undergraduate Studies and/or the Director of Graduate Studies as well as with the University's Office for Community Standards.

Self-plagiarism

Students may not submit an assignment developed in one class to fulfill an assignment in another class without (1) the explicit permission of their current instructor, and (2) a clear rationale as to how the assignment will be modified to fulfill the assignment goals for the course. Absent these conditions, submitting a previously completed assignment from a different class to fulfill the requirements of a second class is considered self-plagiarism and academic misconduct.

Additionally, if students retake an individual course, they may not reuse assignments submitted during previous attempts in that course without the explicit permission of their current instructor.

Education & Student Life Policies

**The University's Education & Student Life Policies
are available in the [Online Policy Library](#).**

Student Conduct Code

As a student at the University you are expected to adhere to the [Board of Regents Policy: Student Conduct Code \(PDF\)](#).

Artificial Intelligence

The Board of Regents [Student Conduct Code](#) states the following in Section IV, Subd.1: Scholastic Dishonesty:

"Scholastic dishonesty means plagiarism; cheating on assignments or examinations, including the unauthorized use of online learning support and testing platforms; engaging in unauthorized collaboration on academic work, including the posting of student-generated coursework on online learning support and testing platforms not approved for the specific course in question; taking, acquiring, or using course materials without faculty permission, including the posting of faculty-provided course materials on online learning and testing platforms; ..."

Artificial intelligence (AI) language models, such as ChatGPT, and online assignment help tools, such as Chegg®, are examples of online learning support platforms: they can not be used for course assignments except as explicitly authorized by the instructor. The following actions are prohibited in this course [remove bullets as necessary]:

- Submitting all or any part of an assignment statement to an online learning support platform;
- Incorporating any part of an AI generated response in an assignment;
- Using AI to brainstorm, formulate arguments, or template ideas for assignments;
- Using AI to summarize or contextualize source materials;
- Submitting your own work for this class to an online learning support platform for iteration or improvement.

If you are in doubt as to whether you are using an online learning support platform appropriately in this course, I encourage you to discuss your situation with me.

Any assignment content composed by any resource other than you, regardless of whether that resource is human or digital, must be attributed to the source through proper citation.

(Examples of citing content composed by digital tools are presented in:
libguides.umn.edu/chatgpt [or provide an alternative reference appropriate for your class].)

Unattributed use of online learning support platforms and unauthorized sharing of instructional property are forms of scholastic dishonesty and will be treated as such.

Proven scholastic misconduct in this course will result in...

Proven scholastic misconduct in this course will result in a minimum of assignment grade of F to a maximum of course grade of F, depending on severity (as determined by the instructor). A report also will be filed with HSJMC's Director of Undergraduate Studies and/or the Director of Graduate Studies as well as with the University's Office for Community Standards.

Grades

A - F Grading Scale

Letter Grade	% Grade Range	GPA Points	Definition for undergraduate credit
A	100 - 93%	4.000	Represents achievement that significantly exceeds expectations in the course.
A -	92.9 - 90%	3.667	-
B +	89.9 - 87%	3.333	-
B	86.9 - 83%	3.000	Represents achievement that is above the minimum expectations in the course.
B -	82.9 - 80%	2.667	-
C +	79.9 - 77%	2.333	-
C	76.9 - 73%	2.000	Represents achievement that meets the minimum expectations in the course.
C -	72.9 - 70%	1.667	-
D +	69.9 - 67%	1.333	-
D	66.9 - 60%	1.000	Represents achievement that partially meets the minimum expectations in the course. Credit is earned but it may not fulfill major or program requirements.

F	< 60%	0.000	Represents failure in the course and no credit is earned.
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S/N Grading Scale

S/N means "satisfactory" or "non-satisfactory." This is the University's scale for classes you take "pass/fail." GPA Points are not calculated for courses taken on a S/N basis.

Letter Grade	% Grade Range	Definition
S	100 - 70%	Achievement that is satisfactory, which is equivalent to a C- or better for undergraduate students. Graduate and professional programs may establish higher standards for earning a grade of S.
N	< 70%	Same as "F" in A-F: Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I (see also I)

If students have University-based conflicts or complaints, including course-related issues, the Student Conflict Resolution Center (sos.umn.edu or 612-624-7272) offers free and confidential assistance. Students can also [submit complaints or feedback directly to the Hubbard School using this form](#).

Incomplete (I) Grades

Incompletes will be given only in extraordinary circumstances. Poor time management is not a justification for an Incomplete. Details regarding the policy to request/grant Incomplete grades [can be found in the grading policy](#).

Attendance

This is an exclusively online and asynchronous class designed to be flexible. You must "attend" the class each week by completing assignments and quizzes, engaging with the course material and classmates through discussion forums, etc. Outside commitments (including work, internships, other classes, etc.) are not an excuse for failure to engage each week with the class. You may determine when you want to "attend class" as the course content is available 24/7 from Tuesday, January 15 through Wednesday, May 1..

With deadlines on Fridays throughout the course, you are encouraged to organize your week, stay on pace in the course, retain information for quizzes and discussion posts, and complete the course in a timely manner.

Excused Absences

Details regarding what qualifies as an excused absence and what the protocol is for handling that can be found on the [Makeup Work for Legitimate Absences policy library page](#).

Appropriate Student Use of Class Notes and Course Materials

For information, please see Administrative Policy: [Teaching and Learning: Student Responsibilities](#).

Academic Freedom and Responsibility

For information regarding Academic Freedom please see [Board of Regents Policy: Academic Freedom and Responsibility](#).

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help: The instructor, the Hubbard School Director, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.

Student Writing Support

Student Writing Support (SWS) offers collaborative one-to-one writing consultations to help student writers develop confidence and effective writing strategies.

For this academic year, all consultations will be online and by appointment only. For more information, go to the [Student Writing Support](#) website.

In addition, SWS offers a number of [web-based resources](#) on topics such as avoiding plagiarism, documenting sources, and planning and completing a writing project.

Also, if you feel you need help with writing, you may want a copy of one of the many books that help writers hone their skills. These include:

- Kessler, Lauren and Duncan McDonald, *When Words Collide*. Belmont, CA: Wadsworth, most current edition.
- Strunk, William Jr. and E. B. White, *The Elements of Style*. New York, NY: Macmillan Publishers, most current edition.

These are just a few of the many books you can find about quality writing techniques. Your work in this class will be judged, at least in part, on your ability to communicate well.

Disability Accommodations

The University of Minnesota is committed to creating learning environments that are inclusive and accessible to all students. If you are experiencing disability-related barriers to learning in your courses, the Disability Resource Center (DRC) is the office that collaborates with students to explore reasonable accommodations, tools, and resources.

- If you are registered with the DRC and have a current accommodation letter please share your letter with me as soon as possible so that we can discuss how your accommodations will be implemented in this course. The sooner I know about your disability access-needs, the more equipped I can be to facilitate accommodations. You may reach out to me or your (access consultant/disability specialist) if you have any questions or concerns about your accommodations.
- If you are not registered with the DRC and are experiencing or think you may be experiencing disability related to a mental health, attention, learning, chronic health, sensory, or physical condition, and would like to discuss accommodations and/or resources, please contact the DRC on our campus (e.g., UM Twin Cities - 612.626.1333).
- If you have a short-term medical condition, such as a broken arm, I may be able to assist in minimizing classroom barriers. In situations where additional assistance is needed, you should contact the DRC as noted above.

Disability Resource Center Contact Information (Twin Cities Campus)

- Website: <https://disability.umn.edu/>
- Email: drc@umn.edu
- Phone: 612-626-1333

Mental Health and Stress Management

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of [confidential mental health services available on campus](#).

Sexual Harassment, Sexual Assault, Stalking and Relationship Violence

The University prohibits sexual misconduct, and encourages anyone experiencing sexual misconduct to access resources for personal support and reporting. If you want to speak confidentially with someone about an experience of sexual misconduct, please contact a confidential [resource on your campus](#). If you want to report sexual misconduct, or have questions about the University's policies and procedures related to sexual misconduct, please contact your campus [Title IX office or relevant policy contacts](#).

Instructors are required to share information they learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. This allows a Title IX staff member to reach out to those who have experienced sexual misconduct to provide information about personal support resources and options for investigation. You may talk to instructors about concerns related to sexual misconduct, and they will provide support and keep the information you share private to the extent possible given their University role.

For more information, please see [Administrative Policy: Sexual Harassment, Sexual Assault, Stalking and Relationship Violence](#).

Discrimination

All University members are prohibited from engaging in, or assisting or abetting another's engagement in, discrimination and related retaliation (collectively "prohibited conduct"). For more information regarding this policy, please see [Administrative Policy: Discrimination](#).

Equal Opportunity and Title IX

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information please read the [information provided by the Office of Equity and Diversity](#).

HSJMC Feedback Form

If you have a concern about a course, faculty or staff member, School climate, bias, discrimination, accessibility issues and/or equity, [please use this feedback form](#).