NEWM N131

Game On! The History of Video Games

Department of Human-Centered Computing, Media Arts and Science Program
Indiana University School of Informatics and Computing, Indianapolis
Spring 2017

Section No.: #######/#####  Credit Hours: 3
Time: Wednesdays, 6–8:40 pm
Location: IT 252, Informatics & Communications Technology Complex
535 West Michigan Street, Indianapolis, IN 46202 [map]
First Class: January 15th, 2016
Website: TBD – IU Canvas

Instructor: Mathew A. Powers, MFA in Digital Media, Lecturer
Office Hours: Weds 12–3 pm and by appointment
Office: IT 455, see address above
Phone: (317) 278-8448 (Office)
Email: matapowe@iupui.edu

TA: Ethan Harmeyer, MS in MAS Candidate
Office Hours: By Appointment
Contact: ekharmey@imail.iu.edu
Prerequisites: None (Not an extension of any undergraduate or graduate course)

Course Description:

This course examines ancient and traditional games to inform a history of video games from their humble birth in the 1940’s to the present. Students design and evaluate aspects of games to understand the historical development of game designs.

Extended Course Description:

This course examines the historical development of game design approaches as understood through a study in changes in the construction, production, and development of video games and their characters, creatures, worlds, mechanics, and narratives. It examines how these elements became a major factor in our lives, their influences in the past, and their effects on culture. The class examines three chief pillars of video games: 1. The communities who constructed games, and the communities who played them. 2. The narrative worlds and characters that game designers have developed and their effects. 3. Technological advancements across generations and how historically technology has influenced creation and culture. Additionally, the course covers how games have redefined our standard notions of interactivity, learning, and storytelling.
Required Readings:

Required readings will be provided gratis each class by the instructor. These multipage documents are found in the Files section of IU Canvas. Each reading must be completed by the start of the next class. The readings combine materials from the texts below and the instructor’s research. Each reading is 10–30 pages and numbered to indicate its order. All tests and quizzes cover content from the readings.

Recommended Texts:

The Ultimate History of Video Games: From Pong to Pokémon—The Story Behind the Craze that Touch our Lives and Changed the World

High Score! The Illustrated History of Electronic Games

The Ultimate Guide to Video Game Writing and Design

The Video Game Explosion: A History from Pong to PlayStation and Beyond

The Art of Game Design: A Book of Lenses

Software Used:
The Visual Creation Assignments (Part 1 and 2) require students to complete the assignment with one of the following: Photoshop, Online-Pixel Graph, or Hand-Drawing. No previous knowledge of these is required. Technical, step-by-step instructions are provided in class.

Teaching and Learning Methods:
The class will employ the following methods:
Lectures and demonstrations by the instructor, class discussion led by the instructor, class group-assignments, online note delivery, online forum discussions, and student presentations.

Principles of Undergraduate Learning (PUL):
Learning outcomes are assessed in the following areas:

1A. Core communication: written, oral, and visual skills Moderate emphasis
1B. Core communication: quantitative skills
1C. Core communication: information resources skills
2. Critical thinking (Some emphasis)
3. Integration and application of knowledge
4. Intellectual depth, breadth, and adaptiveness Major emphasis
5. Understanding society and culture Some emphasis
6. Values and ethics
### Student Learning Outcomes: (Arts & Humanities, PUL 4)

**RBT:** Revised Bloom’s Taxonomy; **PUL:** Principles of Undergraduate Education

<table>
<thead>
<tr>
<th>Upon completion of this course, the student will</th>
<th>RBT</th>
<th>PUL</th>
<th>Statewide Competencies</th>
<th>Assessment</th>
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<tbody>
<tr>
<td>1. <em>Create</em> their own 8-bit videogame pixel characters using visual creation tools to experience “creation through technology limitation” as early 1980’s game designers had.</td>
<td>6</td>
<td>4, (1A)</td>
<td>6.2, 6.5</td>
<td>• Visual Creation Assignment, Part 1</td>
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<tr>
<td>2. <em>Write</em> an in-depth backstory for a videogame character in the style of a 1980’s videogame so that the character is believable and engaging for players.</td>
<td>6</td>
<td>4, (1A)</td>
<td>6.2, 6.5, 6.7</td>
<td>• Visual Creation Backstory</td>
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<tr>
<td>3. <em>Create</em> a series of videogame enemies to engage and test the character’s abilities while maintaining game balance to simulate game making experiences of the 1980’s.</td>
<td>6</td>
<td>4, (2)</td>
<td>6.2, 6.5, 6.7</td>
<td>• Visual Creation Assignment, Part 2</td>
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<td>4. <em>Develop</em> a game design that uses created assets in a logical and fun manner for player engagement. This assignment simulates 1990’s game design practices by using game design templates from the era as guides.</td>
<td>6, 2</td>
<td>4, (2)</td>
<td>6.1–6.7</td>
<td>• 1990’s Game Design Project Report</td>
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<tr>
<td>5. <em>Create</em> as a group an original “ancient game” from prehistoric times that explores how games first arose using natural objects (e.g., rocks, sticks, leaves, shells, seeds).</td>
<td>6</td>
<td>4, (5, 2, 6)</td>
<td>6.2, 6.5, 6.7</td>
<td>• Ancient Game Physical Prototype</td>
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<td>6. <em>Create</em> an in-depth history and analysis of the culture that inspired the “ancient game” and study how this cultural mindset was manifested in the game creation.</td>
<td>6</td>
<td>4, (5, 1A, 2)</td>
<td>6.1–6.7</td>
<td>• Ancient Game Historical and Cultural Analysis</td>
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| 7. *Understand* the history and development of games, particularly videogames, and their subsequent facts, stories, technologies, personalities, and developments of games. | 2   | 4, (5) | 6.1 | • Midterm  
• Final  
• Pop Quizzes |
| 8. *Analyze* the videogame culture of the early 1980’s in relation to the videogame culture of the early 2000’s through discussion and paper writing. | 4   | 4, (5, 1A, 2) | 6.3, 6.6, 6.7 | • Cultural Comparison Paper |
| 9. *Create* videogame items and objects that enhance life for people in real situations. This assignment simulates the use of power-ups and items in games from the 2000’s and will include both a visual creation and an accompanying explanation. | 6   | 4, (1A) | 6.2, 6.5 | • Serious Game Design Document |
| 10. *Write* an assessment of their favorite game and why it is important to them. This will explain the student’s personal interest in gaming and shape discussions in the class. | 3   | 1A, (4, 1C, 5) | 6.5 | • Favorite Game Reflection Paper |
Statewide Competencies

6. Humanistic and Artistic Ways of Knowing
Upon completion of the Statewide Transfer General Education Core, students will

6.1 Recognize and describe humanistic, historical, or artistic works or problems and patterns of the human experience.

6.2 Apply disciplinary methodologies, epistemologies, and traditions of the humanities and the arts, including the ability to distinguish primary and secondary sources.

6.3 Analyze and evaluate texts, objects, events, or ideas in their cultural, intellectual or historical contexts.

6.4 Analyze the concepts and principles of various types of humanistic or artistic expression.

6.5 Create, interpret, or reinterpreted artistic and/or humanistic works through performance or criticism.

6.6 Develop arguments about forms of human agency or expression grounded in rational analysis and in an understanding of and respect for spatial, temporal, and cultural contexts.

6.7 Analyze diverse narratives and evidence to explore the complexity of human experience across space and time.

Grading Information:

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Favorite Game Reflection Paper</td>
<td>50</td>
</tr>
<tr>
<td>Ancient Game Physical Prototype</td>
<td>100</td>
</tr>
<tr>
<td>Visual Creation Assignment, Part 1</td>
<td>50</td>
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<tr>
<td>Visual Creation Assignment, Part 2</td>
<td>50</td>
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<tr>
<td>1990’s Game Design Project Report</td>
<td>100</td>
</tr>
<tr>
<td>Visual Creation Backstory</td>
<td>50</td>
</tr>
<tr>
<td>Ancient Game Historical and Cultural Analysis</td>
<td>100</td>
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<tr>
<td>Cultural Comparison Paper</td>
<td>100</td>
</tr>
<tr>
<td>Serious Game Design Document</td>
<td>50</td>
</tr>
<tr>
<td>Midterm</td>
<td>100</td>
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<tr>
<td>Final</td>
<td>100</td>
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<tr>
<td>Pop Quizzes</td>
<td>100</td>
</tr>
<tr>
<td>In-class Activities</td>
<td>50</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>1000</strong></td>
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Note: Assignments are explained on Assignment Sheets distributed in class.

Calendar and Schedule:

Topic: What is a Game?

Topic: Ancient Games & Primordial 20th Century Games.
Homework/Assessment: Favorite Game Reflection Paper Due.
Week 3. January 27th: Lecture & Activity Time
Topic: 1970’s.

February:
Week 4. February 3rd: Lecture & Activity Time
Topic: Atari!
Homework/Assessment: Ancient Game Physical Prototype; Ancient Game Historical and Cultural Analysis.

Week 5. February 10th: Lecture & Activity Time.

Week 6. February 17th: Lecture & Activity Time
Topic: Nintendo!

Week 7. February 24th: Lecture & Activity Time

March:
Homework/Assessment: Visual Creation Backstory.

Week 9. March 9th: Midterm (THE MINI BOSS)
Week 10. March 16th: No Class – Spring Break

Week 11. March 23rd: Lecture & Activity Time
Topic: Psych!

Week 12. March 30th: Lecture & Activity Time
Homework/Assessment: Visual Creation Assignment, Part 2.

April:
Topic: Educational Games
Week 14. April 13th: Lecture & Activity Time
Topic: Modern Times
Homework/Assessment: 1990’s Game Design Project Report; Cultural Comparison Paper.

Week 15. April 20th: Lecture & Activity Time
Topic: MMORPGS

Topic: Traditional Analog Renaissance & What does the future hold?
Homework/Assessment: Serious Game Design Document.

May:
Week 17. May 4th: Final (THE BIG BOSS!)

Lecture Topics:
Week 1. – What is a Game?
Why do we play games? Why do we even “play” at all? What does “play” do for all ages? What are the social and cultural underpinnings that generate the need for games within ourselves? How has “play” manifested itself through games over the course of our cultural and technological developments?

Week 2. – Ancient Games
What did our ancestors play? Have games been found in all cultures (yes)? What ancient games survive today? Why did some ancient games determine a player’s place in the afterlife? How have these ancient games formed the backbone of modern analog games and videogames?

Primordial 20th Century Games, Videogames crawl out of the sea.
Were there any video/computer games before the 1970’s? Yes. What companies and individuals pioneered games through technology that led up to Pong and all subsequent games? Why is a Tech Model Railroad student club at MIT the founding basis for all modern games?

Week 3. – 1970’s
What were the first true games like? How did a $70 billion industry almost never make it off the ground? How much influence did Pong and other games have? Why did we see our first great videogame crash happen in this decade?

Week 4. – Atari!
How this giant of the videogame world developed games into an actual industry and led the way up until the North American videogame crash of 1983–1985 (97% drop in revenues). How this
company became a juggernaut and then shrunk to nearly nothing. Atari set the stage for all videogames, and without this company and its innovations, today’s games would be fewer and less varied.

**Week 5. – 1980’s, Part 1**
This decade set the tone and spirit of gaming though it was also to see the worst disaster to ever befall games. How did it start so strong and by the middle of this decade nearly kill off its own unique creation? What are arcades and why were they important?

**Week 6. – Nintendo!**
A comprehensive history of its humble roots as a company that only made hand-crafted Hanafuda cards to the globe-spanning empire that it is today. In addition, we examine how Nintendo saved gaming in 1985 and why their characters define videogames today.

**Week 7. – 1980’s, Part 2**
For as much pain as there was during the middle of this decade the latter half of it saw videogames dominate the planet. Why did games roar as the 1980’s ended and how did this wave crash into the next decade?

**Week 8. – 1990’s, Part 1**
The 1990’s saw an explosion of games. Companies sprang up overnight, and longtime technology giants saw an opening that they had not before. Technology exploded right along with game ideas, and this decade showed more experimentation than at any time outside of modern times.

**Week 9. Midterm (THE MINI BOSS)**

**Week 10. No Class – Spring Break**

**Week 11. – Psych!**
The psychology behind gaming experiences. Winning, losing, achievements, and status. Immersion and losing one’s soul to a gaming. Gaming culture and the “nerd” factor. What trends area and have developed in videogames?

**Week 12. – 1990’s, Part 2**
What are the console wars? Why do I need seven discs to run a Final Fantasy game? Why are there magazines for videogames? The latter half of the second full decade of games saw games fully plant themselves into the culture of our planet. Times were calming down and a more even develop process was forming. How did the 20th century and the second millennium end with gaming?

**Week 13. – Educational Games**
How has education served videogames? Why it is an important backdrop to modern, traditional, and videogames? How are all major school topics covered by games? For example, Oregon Trail continues to be one of the more popular educational history games but newcomers such as Civilization and even Red Dawn Redemption use history for both educating and entertaining. How is science, math, art, and even typing used in games for a fun and educational experience?

**Week 14. – Contemporary Times**

How have things changed from the turn of the millennium? What has occurred in the past 15 years? What is social gaming? What is causal gaming? Who all are gaming? Now that a generation raised on videogames has come into their own how is this early childhood development asserting itself on modern culture and those living in the modern age (i.e., this video series®).

**Week 15. – MMORPGS**

One of the more engaging innovations of the modern era of gaming is the never-ending, “life-gaming” know as an MMORPG. These games connect thousands of players across the world in real-time and have lasted for years on end. Many have folded but the desire to bring people together in a world outside of our own continues to push developers and designers to create them. Various business models and technologies have been used for these experiences and we will look at the first MUDs to Ultima Online to titans such as World of Warcraft and EVE.

**Week 16. – Traditional Analog Renaissance**

Why are board, card, and dice games making a strong comeback? What has technology to do with this? How are the physical and the digital marrying and repulsing each other? Why are their more games being made today than ever in human history? What is the difference between playing at a table compared with on a TV?

**What does the future hold?**

Where are games going? What does the future hold? How are traditional game types moving towards and away from technology? What might games look like in the future? How has an entirely new genre of Game-Watching taken over the Internet?

**Week 17. Final (THE BIG BOSS!)**

**Attendance and Participation:**

IUPUI policy is that class attendance is mandatory. Attendance is taken at the start each class at the front desk of the lecture hall. Any student missing FOUR classes without an approved excuse will lose five points from the final grade. An additional five points will be removed for every missed day after the fourth missed day.

Be on time to class. Lateness is assessed 15 min after class begins and when the TA picks up the sign-in sheets. DO NOT SIGN FOR OTHER PEOPLE! Every three “lates” equals one absence that in turn counts towards the final grade reductions. If you are unable to attend, please send me a notice through IU-Canvas email before class. Absences may be excused.
with valid doctor’s documentation or other extenuating circumstances. Students are expected to actively participate in class by asking questions and sharing any relevant experiences.

Only the following are acceptable excuses for absences: death in the immediate family (e.g., mother, father, spouse, child, or sibling); hospitalization or serious illness; jury duty; court ordered summons; religious holiday; university/school coordinated athletic or scholastic activities; an unanticipated event that would cause attendance to result in substantial hardship to one’s self or immediate family. Absences must be explained with the submission of appropriate documentation to the satisfaction of the instructor, who will decide whether missed work may be made up. Absences that do not satisfy the above criteria are considered unexcused. To protect your privacy, doctor’s excuses should exclude the nature of the condition and focus instead on how the condition impacts your attendance and academic performance.

**Incompletes:**
The instructor may assign an Incomplete (I) grade only if at least 75% of the required coursework has been completed at passing quality and holding you to previously established time limits would result in unjust hardship to you. All unfinished work must be completed by the date set by the instructor. Left unchanged, an Incomplete automatically becomes an F after one year. http://registrar.iupui.edu/incomp.html

**Deliverables:**
You are responsible for completing each deliverable (e.g., assignment, quiz) by its deadline and submitting it by the specified method. Deadlines are outlined in the syllabus or in supplementary documents accessible through IU-Canvas. Should you miss a class, you are still responsible for completing the deliverable and for finding out what was covered in class, including any new or modified deliverable. In fairness to the instructor and students who completed their work on time, a grade on a deliverable shall be reduced 10%, if it is submitted late and a further 10% for each 24-hour period it is submitted after the deadline.

**Statement of Values, Goals, and Intents:**

**For traditional learners and the curious: (Non-Majors)**

Students who are curious and interested in the history of gaming, but who are not interested in making their own games, will find that this course seeks to have these individuals walk away with a solid and comprehensive (as much as possible) understanding of how and why videogames are in their current, modern forms. Non-majors will develop an understanding of the merging of technologies and ideas that brought forth games as we know them, the individuals and companies who helped propel the games forward, the market and audience factors that saw games rise and fall, the creation process behind games, and how games have evolved since their inception. They will understand the context of current creation and development through the many fun and varied topics of the course.

**For game designers and developers: (Majors)**

In addition to the above, this course will set forth a working knowledge of games that will influence and contextualize the creations of games for game majors, i.e., future designers and developers. The course will seek to impart a working knowledge of what has come before so that students who are interested in making their own games are able to create their games within the culture of game design and not within a vacuum. By knowing what has gone before, their creations
will have a more original tone and feel to them. They will avoid redundancy in characters, story, and form. Knowing this information will also help them look to the future and into what areas have not been covered by game creation and design. Additionally, they will have the noted list of expectations and benefits found in the main learner section from above.

Welcome!

From a previous version of the course

It’s here! w0000000t!!!! After many long years of sweat and toil in the spice-mines of academia, the School of Informatics and Computing and I are proud to once again present Game On! A History of Videogames (now it its 5th run!) It is the first comprehensive History of Videogames class, and it got here none too soon! This class is the product of much love and hard work of myself and many people within the school! Game On! aims to educate its participants in the amazing and varied history of videogames, from their humble birth in the 1940’s to their extraordinary future potentials from this year forwards! It also will look at how games and the characters, environments, mechanics, and items from them have affected YOU, pop culture, and society at large. We will examine the people who have made games and the places where they were made and how our modern culture has been shaped by the games we play!

Each class will consist of a lecture by the instructor followed by class time for discussions and activities. These activities are designed to get you out of your seats, experience the game world in a whole new light, and deepen your creative powers. Discussions concerning lectures, assignments, and newly acquired information will be held during class. There will also be time for student concerns and topics. Students will be expected to work on their projects outside of class and develop them each week. It is highly recommended that you give this class as much attention as you can. You should be here to study and make games and fuel your passion for them and their potential.

In this class you will be expected to work very, very, very, very, oh and did I mention very hard, explore, participate in discussions, but most of all have fun, fun, fun, fun, fun (need to balance out all the very’s) with the subject matter and the tools required to create it. This is a chance to be energized by what opportunities Flash and your imagination offer. Most of all, you should be motivated and open to new ideas and practices and be able to create, create, create!

Playing the Game Class: (Gamification in Practice)

This class is going to be fun! Fun is the single most crucial element of gaming and the class will reflect that. However, a part of fun is challenge. This class will be equally challenging. To survive in this class, you need to view it as not a tired-old class, but a new game for you to conquer, beat, and win!

Think of the various assignments as levels. Levels that are going to throw all sorts of baddies, open pits, and power-ups your way. These assignments/levels want to try to hold you back. They have all sorts of minions at their command like software comprehension, code, animation, writing, creating, time sinks, etc. Other minions include your friends and family who want to distract you from valuable learning and creative class time 😊 but with enough determination and insight, you will recognize the patterns and amounts of effort needed to strategize around and navigate through them triumphantly. This game/class has several level/assignments and each one gets harder and more challenging. Yet, when you get past one and best it, the taste of victory will be ever so sweet. You will then be ready for the next one. Getting better, stronger, and leveling up as you go.
The grades you receive are the points/coins you collect along the way. You may not collect all the points on a particular level but that is why there are extra-credit assignments and random projects. These act as hidden zones filled with coins as far as the eye can see. You need to be ready for them and know your standing in the class with your point/coin tally. In addition, it just feels so much better to have as many coins/points as possible. They may not buy happiness but they sure can rent it. The three absences in class are your three lives. You have three chances to make it through this game without a penalty. I would use these wisely if you hope to finish with a good score and ranking.

The final grade in the class is your ranking in this game. If you find all the coins, secrets, hidden widgets, beat all the enemies, pass all the levels, and make it past the boss you will come out with a high game ranking. One that is worthy of your mom taking a picture of it and posting the photo on the fridge.

Finally, there is the ever-present Boss. Just think of your kindly instructor as your smiling, neighborhood Bowser. Large, aggravating, helpful, and someone you cannot wait to beat. The boss is always the paradox in a game. He is the one you must get past to complete the game. Without him and his obnoxious taunting and endless waves of minions, you would not be able to prove yourself to yourself and those around you. A sharp sword always needs a heavy anvil to be smithed on. He may be in the way, but the boss of any game is always the best teacher. Remember this paradox. The boss may roar, kidnap the princess, and challenge you but he does it with a smile of happiness when you send him into the boiling lava.

I will challenge you, help you, assist you, say things you may not want to hear and things you want to hear, and push you to your greatest potential. I will be by your side through all of this. I take this stuff very seriously. Games say a lot about the culture and people who make them. They are a true expression of self, fun, and play. All things needed for a balanced, meaningful, and rich life. I am honored you have taken this class and chosen to play this game. I want you to win. You want to win. So let’s go get this thing started.

**GAME ON!**

**Game Culture:**

This is not just a history class. You must understand videogame culture, of both the creator and consumers, to have context for understanding the history of videogame creation. This class is not just a place where you will learn Flash, code, animation, or game making.

It is not a sterile, dry place for you to simply learn some tech and run off. It is a place of deep study and reflection on the historical topics at hand. A place to study all of the great games that have come before us (even if the graphics are only 8-bit—some older games far outshine anything new with all the latest bells-and-whistles and we will ask why), all the great games around us, and the possible game futures in front of us.

This class takes a serious look at how game culture has and continues to influence society and how it is shaping our daily lives. Videos, articles, and discussions will be continually held to challenge your insights into games and their potential.

Why do some games cause a societal revolution and others fade before they are released? How will games and the characters and worlds they create shape our world and ourselves? These reflections and questions will deeply enrich your comprehension of games and make you a truly better game maker.
P.S.: Sometimes it's just fun to play some goofy games and watch some insane game videos to stir up the creative juices! You have no idea how much this helps!

**Classroom Behavior, Respect, Edicts, & Policies:**

**Respect for your Fellow Gamer:**

Cell phones, pagers (really?), blackberries, iPods, Zunes (does anyone actually have one of these?) and all other personal devices are to be turned off and not used during class. I mean it. They. Are. Annoying! They may be used only during breaks or at the consent of the instructor. Anyone using these devices in a disruptive manner will be asked to leave the class.

“Social sites” such as Facebook.com, MySpace.com, their illegitimate child MyFace.com, Friendster.com (again, is anyone on this?), Twitter, or Instant Messenger are not allowed during class. These sites are disruptive and a distraction. And you get to be on them 21 hours a day outside of class so give yourself a break. Your cousin’s status on how she is moving into her new place and that Tweet from your best friend’s brother about the roller-derby is going to be there when class gets out. Anyone caught using these will be asked to cease and if not will then be asked to leave the class.

Students are expected to be respectful of the instructor and each other during lectures and presentations. Unless asked a question, talking should not interfere with whoever is speaking at the time.

Due to a complete abuse of the class time provided in previous semesters, no student is allowed to leave early without permission of the instructor. Family emergencies, religious activities, personal extreme sickness will be allowed and excused if told to the professor in a timely manner. Any student(s) found leaving early will be marked late for that day. Remember, three “lates” will count as one absent. In addition, any students who disappear during break just randomly will be treated in the same manner.

Additionally, any and all racist, homophobic, anti-Semitic, sexist, or personally threatening language (even if attempted in a humorous manner) are **NOT ALLOWED!** This will be further explained in class.

**Online Section:** If there is an online section, the majority of the class will remain the same except for those aspects and assignments that have been deemed unmanageable within the online format. Secondary documents explaining all this will be sent to online students by the start of the second week.

**Email:**

All email is answered within 48 hours in order that it is received. **All email needs N131 in the subject line.** Basically, I will get to everyone. There just does not need to be any panic. The greatest words ever spoken were **DON’T PANIC!**

**Lateness:**

No projects will be accepted after the due date expressed in the syllabus class schedule below, unless there is a death in the family, a religious holiday, or a grave personal matter that you
can show worthy proof of. Any work turned in after the due date will receive a zero (0) thought it may still receive corrective commentary and critique.

**There are NO Late Assignments!**

**Nasty Weather, Junky Car Breakdown, Prof. Sick - Cancellation Policy:**

If for some other reason I cannot make it to class I will send out a group email stating the situation. Make sure to check your email at least once a day.

**CODE OF CONDUCT**

All students should aspire to the highest standards of academic integrity. Using another student’s work on an assignment, cheating on a test, not quoting or citing references correctly, or any other form of dishonesty or plagiarism shall result in a grade of zero on the item and possibly an F in the course. Incidences of academic misconduct shall be referred to the Department Chair and repeated violations shall result in dismissal from the program.

All students are responsible for reading, understanding, and applying the *Code of Student Rights, Responsibilities and Conduct* and in particular the section on academic misconduct. Refer to The Code > Responsibilities > Academic Misconduct at [http://www.indiana.edu/~code/](http://www.indiana.edu/~code/). All students must also successfully complete the Indiana University Department of Education “How to Recognize Plagiarism” Tutorial and Test. [https://www.indiana.edu/~istd](https://www.indiana.edu/~istd) You must document the difference between your writing and that of others. Use quotation marks in addition to a citation, page number, and reference whenever writing someone else’s words (e.g., following the *Publication Manual of the American Psychological Association*). To detect plagiarism instructors apply a range of methods, including Turnitin.com. [http://www.ulib.iupui.edu/libinfo/turnitin](http://www.ulib.iupui.edu/libinfo/turnitin)

**Academic Misconduct:**

1. **Cheating:** Cheating is considered to be an attempt to use or provide unauthorized assistance, materials, information, or study aids in any form and in any academic exercise or environment.
   a. A student must not use external assistance on any “in-class” or “take-home” examination, unless the instructor specifically has authorized external assistance. This prohibition includes, but is not limited to, the use of tutors, books, notes, calculators, computers, and wireless communication devices.
   b. A student must not use another person as a substitute in the taking of an examination or quiz, nor allow other persons to conduct research or to prepare work, without advanced authorization from the instructor to whom the work is being submitted.
   c. A student must not use materials from a commercial term paper company, files of papers prepared by other persons, or submit documents found on the Internet.
   d. A student must not collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work.
   e. A student must not use any unauthorized assistance in a laboratory, at a computer terminal, or on fieldwork.
   f. A student must not steal examinations or other course materials, including but not limited to, physical copies and photographic or electronic images.
g. A student must not submit substantial portions of the same academic work for credit or honors more than once without permission of the instructor or program to whom the work is being submitted.

h. A student must not, without authorization, alter a grade or score in any way, nor alter answers on a returned exam or assignment for credit.

2. **Fabrication:** A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citation to the sources of information.

3. **Plagiarism:** Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.
   a. A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.
   b. A student must give credit to the originality of others and acknowledge indebtedness whenever:
      1. directly quoting another person’s actual words, whether oral or written;
      2. using another person’s ideas, opinions, or theories;
      3. paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
      4. borrowing facts, statistics, or illustrative material; or
      5. offering materials assembled or collected by others in the form of projects or collections without acknowledgment

4. **Interference:** A student must not steal, change, destroy, or impede another student’s work, nor should the student unjustly attempt, through a bribe, a promise of favors or threats, to affect any student’s grade or the evaluation of academic performance. Impeding another student’s work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain.

5. **Violation of Course Rules:** A student must not violate course rules established by a department, the course syllabus, verbal or written instructions, or the course materials that are rationally related to the content of the course or to the enhancement of the learning process in the course.

6. **Facilitating Academic Dishonesty:** A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct, nor allow another student to use his or her work or resources to commit an act of misconduct.

**OTHER POLICIES**

1. **IUPUI course policies:** A number of campus policies governing IUPUI courses may be found at the following link: [http://registrar.iupui.edu/course_policies.html](http://registrar.iupui.edu/course_policies.html)

2. **Classroom civility:** To maintain an effective and inclusive learning environment, it is important to be an attentive and respectful participant in lectures, discussions, group work, and other classroom exercises. Thus, unnecessary disruptions should be avoided, such as ringing cell phones engagement in private conversations and other unrelated activities. Cell phones, media players, or any noisy devices should be turned off during a class. Texting, surfing the
Internet, and posting to Facebook or Twitter during class are generally not permitted. Laptop use may be permitted if it is used for taking notes or conducting class activities. Students should check with the instructor about permissible devices in class. IUPUI nurtures and promotes “a campus climate that seeks, values, and cultivates diversity in all of its forms and that provides conditions necessary for all campus community members to feel welcomed, supported, included, and valued” (IUPUI Strategic Initiative 9). IUPUI prohibits “discrimination against anyone for reasons of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability, or [veteran] status” (Office of Equal Opportunity). Profanity or derogatory comments about the instructor, fellow students, invited speakers or other classroom visitors, or any members of the campus community shall not be tolerated. A violation of this rule shall result in a warning and, if the offense continues, possible disciplinary action.

3. **Bringing children to class:** To ensure an effective learning environment, children are not permitted to attend class with their parents, guardians, or childcare providers.

4. **Course Evaluation Policy:** Course evaluations provide vital information for improving the quality of courses and programs. Students are required to complete one course and instructor evaluation for each section in which they are enrolled at the School of Informatics and Computing. This requirement has three exceptions: (a) The student has withdrawn from the course; (b) fewer than five students are enrolled in the section (in which case anonymity is impossible); and (c) the section is a laboratory that must be taken with a course having a different section number. Course evaluations are completed at [https://soic.iupui.edu/app/course-eval/](https://soic.iupui.edu/app/course-eval/). Course evaluations are open from the eleventh week. Course evaluations are anonymous, which means that no one can view the name of the student completing the evaluation. In addition, no one can view the evaluation itself until after the instructor has submitted the final grades for the course. In small sections, demographic information should be left blank, if it could be used to identify the student.

5. **Communication:** The instructor should respond to emails within 48 hours, excluding weekends and holidays, and announce periods of extended absence in advance. The instructor should provide weekly office hours or accept appointments for face-to-face, telephone, or teleconferenced meetings.

6. **Email:** Indiana University uses your IU email account as an official means of communication, and students should check it daily for pertinent information. Although you may have your IU email forwarded to an outside email account, please email faculty and staff from your IU email account.

7. **Disabilities Policy:** In compliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to reasonable accommodations. Please notify the instructor during the first week of class of accommodations needed for the course. Students requiring accommodations because of a disability must register with Adaptive Educational Services (AES) and complete the appropriate AES-issued before receiving accommodations. The AES office is located at UC 100, Taylor Hall (Email: aes@iupui.edu, Tel. 317 274-3241). Visit [http://aes.iupui.edu](http://aes.iupui.edu) for more information.

8. **Administrative Withdrawal:** A basic requirement of this course is that students participate in all class discussions and conscientiously complete all required course activities and/or assignments. If a student is unable to attend, participate in, or complete an assignment on time, it is the student’s responsibility to inform the instructor. If a student misses more than half of
the required activities within the first 25% of the course without contacting the instructor, the student may be administratively withdrawn from this course. Administrative withdrawal may have academic, financial, and financial aid implications. Administrative withdrawal will take place after the full refund period, and a student who has been administratively withdrawn from a course is ineligible for a tuition refund. Contact the instructor with questions concerning administrative withdrawal.

9. **Emergency Preparedness:** Safety on campus is everyone’s responsibility. Know what to do in an emergency so that you can protect yourself and others. For specific information, visit the emergency management website. [http://protect.iu.edu/emergency](http://protect.iu.edu/emergency)

10. **Student Advocate:** The Student Advocate provides assistance to students with personal, financial, and academic issues. The Student Advocate Office is located in the Campus Center, Suite 350. The Student Advocate may also be contacted by phone at 317 274-4431 or by email at studvoc@iupui.edu. For more information visit [http://studentaffairs.iupui.edu/advocate](http://studentaffairs.iupui.edu/advocate).

11. **Counseling and Psychological Services (CAPS):** Students seeking counseling or other psychological services should contact the CAPS office by phone at 274-2548 or email at capsindy@iupui.edu. For more information visit [http://life.iupui.edu/caps/](http://life.iupui.edu/caps/).

**MISSION STATEMENT**

The Mission of IUPUI is to provide for its constituents excellence in

- Teaching and Learning;
- Research, Scholarship, and Creative Activity; and
- Civic Engagement.

With each of these core activities characterized by

- Collaboration within and across disciplines and with the community;
- A commitment to ensuring diversity; and
- Pursuit of best practices.

IUPUI’s mission is derived from and aligned with the principal components—Communities of Learning, Responsibilities of Excellence, Accountability and Best Practices—of Indiana University’s Strategic Directions Charter.

**STATEMENT OF VALUES**

IUPUI values the commitment of students to learning; of faculty to the highest standards of teaching, scholarship, and service; and of staff to the highest standards of service. IUPUI recognizes students as partners in learning. IUPUI values the opportunities afforded by its location in Indiana’s capital city and is committed to serving the needs of its community. Thus, IUPUI students, faculty, and staff are involved in the community, both to provide educational programs and patient care and to apply learning to community needs through service. As a leader in fostering collaborative relationships, IUPUI values collegiality, cooperation, creativity, innovation, and entrepreneurship as well as honesty, integrity, and support for open inquiry and dissemination of findings. IUPUI is committed to the personal and professional development of its students, faculty, and staff and to continuous improvement of its programs and services.