Universiteit van Amsterdam
Graduate School of Communication

DIGITAL MEDIA LIFESTYLES

COURSE HANDBOOK[1] - UPDATED FALL 2019

User-centered design means
understanding what your users
need, how they think, and how
they behave - and incorporating
that understanding into every
aspect of your process.

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Course Instructor:
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Course Meeting:
Tuesdays 15:00– 17:00
Thursdays 15:00 – 17:00

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[1] *Note: This document contains the information for Digital Media Lifestyles as updated September 2019. Please rely on the CANVAS page for all content and updated information on assignments.*

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COURSE DESCRIPTION

The use of and growth in digital media has been dramatic. Both commercial and nonprofit industries are feverishly working to understand how they can capitalize on digital media with their audiences – reflecting on the "digital media lifestyles" of different audiences. In this class, students will become knowledgeable about digital media trends, theoretical perspectives, and will be able to identify the potential benefits of digital media for different audiences. We will look at the ways that digital media is being used throughout our lives –in entertainment, social life, education, and behavior. With each topic, we will ask how digital media use varies for different audiences so that you are equipped to identify how individual needs influence digital media use preferences. Moreover, each week we will zone in on a particular digital media format and reflect on the so-called 'best practices' for that digital media format. By focusing on different content areas, different audiences, and different media formats, you will learn how to identify the best digital media for your message and for your target group. The class culminates in a group-based assignment in which students apply their digital media knowledge to the development of a digital media prototype for a specific target audience and topic. This is a hands-on project in which students are expected to apply their knowledge of user-centered design. This project provides students the opportunity to practice key skills that are critical for future careers in both commercial and nonprofit sectors.

COURSE GOALS

Upon completion of this course, students should…:

1. …strengthen their skills in processing and critically reflecting upon empirical research

2. …know about the current trends in digital media (academic and industry) as well as the potential benefits of digital media for different audiences;

3. …understand best practices in digital media, and the role of user-centered design in determining best practices;

4. …be able to apply their knowledge of best practices in digital media to the development of a new digital media product;

5. …be able to effectively communicate ideas to peers and professional audiences; and

6. …be able to identify critical gaps and/or inconsistencies in our empirical knowledge about digital media.

STUDY LOAD

This master's elective seminar involves 6 ECTS.

COURSE MATERIALS

All readings are available for download online using the UvA Digital Library or Google Scholar. If not available online, the materials will be made available on the course Canvas page. A list of the assigned readings, along with their associated course dates, is included in this course handbook.

COURSE POLICIES

Attendance

Students are expected to attend <u>all</u> classes, be prepared to discuss assigned readings, and participate fully in class activities. Attendance will be considered in the determination of overall achievement of class learning objectives. A maximum of two sessions may be missed (note: one week consists of two sessions!). Students are always expected to excuse themselves in advance via an email to the course teaching assistant *prior* to lesson start. If more than two sessions are missed – for whatever reason – the student will be expelled from the seminar. When missing a meeting, students are still expected to submit all assignments on time.

> <u>Class Lateness Policy</u>: Students are expected to arrive at class <u>on time</u>. Being late twice will be considered as one nonattendance. *Please note*: After the lecture begins, the classroom door will be closed. Students must wait until the lecture break to enter the room. Lateness will be considered in the determination of overall achievement of class learning objectives.

Class Participation & Expectations

Classroom learning is a group activity that depends upon everyone's full participation in order to succeed. Students are expected to: Be prepared to begin class on time, silence cell phones and refrain from texting during class, read and be prepared to discuss assigned readings, submit assignments on time, and participate fully in class activities.

Electronic Communication

The course Canvas page will be used for all course information. Primary means of communication outside of regular class hours is email. Instructor hours for in-person meeting are also scheduled and communicated each semester.

> *Note about communication with instructor:* Students are provided with ample opportunity to ask questions during class. However, for additional questions, students may email the course instructor <u>AND</u> course teaching assistant using the Canvas email box. Students should expect a minimum of 24 hours response time during normal business hours. Urgent emails should be indicated as such in the subject line.

Readings and Assignments Submission

All assignments and due dates are clearly indicated on Canvas. Students should familiarize themselves with the assignment descriptions and deadlines. Late assignments are not accepted. For extensions, the student should first consult the study advisor. The study advisor will follow-up with the course instructor if an extension is warranted.

UvA Policy on Academic Integrity

Evidence of fraud or plagiarism will be taken seriously. UvA defines the following as examples of fraud and plagiarism: copying someone else's answers during examinations (cheating), cutting and pasting text from another source and presenting it as if it were your own work, or using someone else's text without proper acknowledgement of the source. UvA students are

required to follow standard academic practices regarding citation and referencing. Students are expected to be familiar with the UvA's regulations governing fraud and plagiarism.

COURSE ABBREVIATED TIMETABLE

Students are expected to review and prepare *before all course meetings.* A detailed course schedule, include the complete reading list, is available on Canvas.

Date	Week	Topic	Digital Media Best Practice
3 Sep	Tuesday, 1a	Introduction	None
5 Sep	Thursday, 1b	Expressing Research	None
10 Sep	Tuesday, 2a	Key Theories	None
12 Sep	Thursday, 2b	User-Centered Design	None
17 Sep	Tuesday, 3a	Entertainment	Games
19 Sep	Thursday, 3b		
24 Sep	Tuesday, 4a	Social Interaction	Social Media
26 Sep	Thursday, 4b		
1 Oct	Tuesday, 5a	Learning	Apps
3 Oct	Thursday, 5b		
8 Oct	Tuesday, 6a	Behavior Change	VR/AR
10 Oct	Thursday, 6b		
15 Oct	Tuesday, 7a	Wrap-Up	None
17 Oct	Thursday, 7b	Prototype Pitch	None

COURSE GRADING

The final course grade is based on a percentage reflecting performance on:

Assignment	Type	Worth	Number	Total
Expert Reader Response	Individual	15%	4 responses	60%
In the News	Individual	10%	5 posts	10%
Best Practice Pecha Kucha	Group	10%	1 PK	10%
Prototype Pitch	Group	20%	1 pitch	20%

In addition, professional behavior is considered in the final course grade. Professional behavior includes attendance, active classroom engagement, completion of all assignments on-time, and active participation in group work. For students who complete the normal course requirements sufficiently, they will receive no points. However, not completing all tasks in a professional manner will result in a decreased final grade (up to -1/4) while behaviors that exceed typical professional behavior norms can result in an increased final grade (up to +1/4).

More information about each is available via the Assignment section of Canvas.

ASSIGNMENT DETAILS

Expert Reader Response (4 submissions, 15% each, total 60% of final grade; individual assignment)

In weeks 3 through 6, each student will be required to read and respond to one of the selected readings. In doing so, each student in the class will serve as an "expert" on one of the readings per week. This expertise will be relied upon during the class discussion in the A-sessions and during the breakout groups in the B-sessions. Students must provide a brief, clear, and coherent overview of each paper in which the core message, the flaws, and an application to real-world is presented. Specifically, each ERR will include:

Core sentence (1x), 1 sentence
- One selected sentence from the paper that represents the core thought of the paper.

Take-aways (2x), 1 sentence each
- Two take-aways, each formulated in once sentence. Based on the article, what are the take-aways that the authors want readers to remember?

Critique (1x), 300-500 words
- One critique
- Student should clearly explain what your critique is and why it is relevant.
- The critique should meaningfully relate to the course, as opposed to be only a general critique (e.g., sample size or correlational finding is quite general in nature)

Real-world connection (1x), approximately 500 words.
- One connection of the paper to a real-world case.
- Student should describe how the paper is reflected in a real-world case, or how the contents of the paper could be applied to a real-world case. For this element, you may base you answer on the In the News post you provided this week, but you may also select or reflect on a different real-world case.

After completing this series (4) of assignments, you should be able to:
- Distinguish between main information and supplementary information when reading scientific literature
- Demonstrate the ability to critically reflect on scientific literature
- Demonstrate the ability to evaluate how theoretical knowledge can be applied in practice

Each submission is worth 15% of the grade, thus the ERR papers consist of 60% of your final grade. Each ERR is due prior to the A-sessions of week 3 through 6 and should be submitted on Canvas. To pass this class, each assignment must be graded with a 5.5 minimum. To be eligible for a resit, you are required to complete the original assignments on time. The resit will be organized within 6 weeks after the final class. For the resit, the highest possible grade is a 6.0.

ERR • Formatting Example

Name: Example Student
Student number: 12345678
Date: 24-09-2019

Article:
Van Oranje-Nassau, M., Jacobs. A., & Einstein, A. (2016). A very well-written article about a very important topic. *The Academic Journal of Relevant Topics,* 30(2), 321-341. doi:10.1234/1234_5678

Core sentence:
"This is the core sentence of the article because it represents the main thought of the paper." (p. 5)

Take-aways:
1) For media users, the thing they should remember is this.
2) However, for policy makers, this means that they should not forget this.

Critique (300 – 500 words):
First, a short description of the article's goal and method. Then, a shortcoming of the article. Explain why this shortcoming would be a problem and for whom it would be a problem. Provide a suggestion of how this shortcoming could have been avoided or improved.

Real-world connection (approximately 500 words):
Provide a short description of the real-world case you want to talk about. Explain how this is related to the article. For example, you could describe how the results of the article could be used in your real-world case. Alternatively, you could use the perspective used in the article to reflect on the real-world case.

ERR Grading Rubric

ERR Grading Rubric				
Content				
	0 points	1 point	2 points	POINTS
Core sentence	No (clear) core sentence is provided.	A sentence is provided, but it does not (fully) cover the core of the article.	A sentence that covers the core of the article is provided.	___ 2 points
Take-away 1	No (clear) take-away is provided, or a take-away is provided but it is not in line with the discussion in the article.	A clear take-away is provided.	*Not applicable*	___ 1 point
Take-away 2	No (clear) take-away is provided, or a take-away is provided but it is not in line with the discussion in the article.	A clear take-away is provided.	*Not applicable*	___ 1 point
Critique	No (clear) critique is provided.	A critique is provided, but it is unclear or does not include a reasonable manner to address this shortcoming.	A clear critique is provided that includes a reasonable manner to address this shortcoming.	___ 2 points
Real-world connection	No real-world case is discussed.	A real-world case is discussed, but it is not clear how it relates to the article or why it is relevant.	A clear connection to a real-world case is provided.	___ 2 points
Formatting and writing				
	0 points	½ point	1 point	POINTS
Writing	Writing contains several errors and/or unclarities or significantly violates word count recommendations.	Overall writing is clear, but the text contains some writing errors throughout.	Overall writing is clear and free from errors.	___ 1 point
Other	1 point at instructor discretion			___ 1 point
			ERR Assignment Grade:	___ 10 points

In the News (Submitted in weeks 2-6; 10% of grade; individual assignment)

At the beginning of each lecture, new developments and/or issues associated with digital media are highlighted. This information comes directly from students in the class. Specifically, each week (i.e., a week runs from Sunday through Saturday), each student is responsible for contributing <u>at least one post to the class discussion board for the week.</u> The class discussion board, per week, is available on Canvas. Each post should map onto either the topic or the medium for the week. If a week does not have an associated topic or medium, the tweet should reflect digital media in some way. The instructor and teaching assistant will read and review all posts, and a selection will be discussed in class.

> ### "thick" versus "thin" posts
> Thin posts convey one level of information and are usually declarative statements. Thick posts, on the other hand, "convey two or more [layers of information], often with help from a hyperlink". In this class, "thick" posts are preferred as they are a better way to keep us all engaged in issues related to digital media.

<u>This assignment is worth 10% of the final grade</u>. To pass this class, this assignment must be graded with a 5.5 minimum. Students have one opportunity to resit, via an alternative assignment, for which the highest possible grade is a 6.0. To be eligible for a resit, you are required to complete the original assignments on time. The resit will be organized within 6 weeks after the final class.

In the News Grading Rubric

In terms of scoring, each student starts with a score of 6 points. A final score will go below a 6 if weekly posts are not completed. Alternatively, exceptional posts and engaged uses of the discussion board may garner a score up to a maximum of 10. Of note, to earn greater than a 6, a student must post especially insightful posts, provide useful links to outside material, or offer consistently helpful and engaged responses to classmates' posts. And of course, while disagreement, debate, and critique are encouraged, respectful dialogue is paramount.

Best Practice Pecha Kucha (10% of grade; group assignment)

This group assignment consists of preparing part of the Thursday (b-session) meeting in the style of a Pecha Kucha. The main objective of this Pecha Kucha presentation is to reflect and describe best practices in the design of an assigned digital media product. Working in small groups, students will be assigned one of four potential products (games; social media; apps; or VR/AR). The product is tied to a particular week (see Course Timetable) and has an associated best practice article(s) (see Reading List). The presentation should use the best practice article(s) as a steppingstone but ideally will use other resources to offer a comprehensive presentation on best (or recommended) practices for designing within that medium. The resources are most likely not academic in nature (read: blog posts; websites). This is fine.

The successful Pecha Kucha presentation will:
- Inform audience as to best (or recommended) practices when designing for the assigned medium (i.e., "what to do!")
- Rely on examples to highlight the practices
- Highlight boundary conditions (e.g, identify appropriate audience or content)
- Highlights cautionary notes when designing for this medium (i.e., "what not to do!")
- Adhere to the requires of a Pecha Kucha style presentation

Of note, a Pecha Kucha presentation consists of exactly 20 strong and powerful images (although some text is permissible, this should be minimal) where each image is presented for exactly 20 seconds while the speakers talks. This style presentation is accessible and engaging for the audience but requires a significant amount of preparation on the part of the presenters.

For more information on Pecha Kucha's, visit www.pechakucha.org or watch this video. The assignment is discussed in Week 1, B lecture.

This assignment is worth 10% of the final course grade. Not all group members must present, but all members will receive the same grade. Slides should be submitted on Canvas by 17:00 on Wednesday prior to the presentation. To pass this class, this assignment should be graded with a 5.5 minimum. Students have one opportunity to resit, via an alternative assignment, for which the highest possible grade is a 6.0. To be eligible for a resit, you are required to complete the original assignments on time. The resit will be organized within 6 weeks after the final class.

Pecha Kucha Grading Rubric

Best Practice Pecha Kucha Grading Rubric				
Content				
	0 points	1 point	2 points	POINTS
Best Practices Description	Best Practices are not described	Best Practices are described, but it is hard to follow or otherwise to understand how to implement.	A clear description of the Best Practices and their relevance is provided.	2 points
Best Practices Examples	The presentation inconsistently presents examples OR examples are presented but are not clear.	Each Best Practice is accompanied by a clear example	*Not applicable*	1 point
Boundary Conditions	A recognition of boundary conditions is not included.	Boundary conditions are noted, but this is based on inconsistent reasoning and/or otherwise is unclear.	There is a clear assessment of boundary conditions as they relate to the best practices.	2 points
Cautionary Notes	Cautionary notes are not included.	Cautionary notes are acknowledged, but this is based on inconsistent reasoning and/or otherwise is unclear.	There is a clear assessment of cautionary notes as they relate to the best practices.	2 points
Formatting				
	0 points	½ point	1 point	POINTS
Formatting: Slides	More or less than 20 images were used, or often slides with text were used instead of images.	*Not applicable*	Exactly 20 images were used and the usage of text was limited.	1 point
Formatting: Timing	Images were presented longer or shorter than 20 seconds.	*Not applicable*	Each image was presented exactly 20 seconds.	1 point
Other	1 point at instructor discretion			1 point
Total Pecha Kucha Grade:				10 points

Prototype Pitch (20% of final grade; group assignment)

For this assignment, students will pitch the idea for a new (or heavily revised) digital media product. The pitch should clearly evidence user-centered designed principles, with particular attention to the proposed audience, the needs of this audience, how this product is particularly well-suited (form and content) to these needs.

The successful pitch, for which students have a maximum of 10-minutes, will:
- Provide a richly detailed user profile for the typical user
- Discuss the relevant needs of the typical user
- Highlight the goals of the product
- Reveal how the proposed project meets audience needs [Audience Gratification]
- Provide a creative low-fidelity prototype to envision what the product will look like and what the product experience will be.
- Evidence passion, energy, and creativity [void of academic jargon]

InVisionApp – A Prototype Tool

Although students are free to design their prototype however they choose, we recommend that students use **InVisionApp** – a free online tool for low-fidelity creation that allows users to create clickable versions of their design. It has a collaborative option that works well with teams, and has advanced options for the integration of design tools such as Sketch.

This assignment is worth 20% of the final course grade. Not all group members must present, but all members will receive the same grade. Slides should be submitted on Canvas by 17:00 on Wednesday prior to the presentation. To pass this class, this assignment should be graded with a 5.5 minimum. Students have one opportunity to resit, via an alternative assignment, for which the highest possible grade is a 6.0. To be eligible for a resit, you are required to complete the original assignments on time. The resit will be organized within 6 weeks after the final class.

Prototype Pitch Rubric

Prototype Pitch				
Content				
	0 points	**1 point**	**2 points**	**POINTS**
User Profile	Group provides little to no background on the user.	Group presents sufficient background on the user, although this could be elaborated.	Group presents a thorough understanding of the 'typical' user and his/her needs	————
Product Goals [Audience Gratification]	Group provides little to no background on the product goals and how this aligns with user needs.	Group presents discussion of product goals and user needs, but their connection is thin or otherwise tenuous.	Group presents a thorough description of the goals of the product and how this aligns with user needs.	————
Product Demonstration	Group provides a poorly designed prototype of the product.	Group offers a reasonable prototype of the product, but it is clear that more effort could have improved the product.	Group provides a well-designed prototype of the product.	————
Product Creativity	The product shows little to no creativity.	The product shows creativity.	*Not Applicable*	————
Formatting				
	0 points	**1 point**	**2 points**	**POINTS**
Appropriateness for Professional Audience	The group did not offer a presentation appropriate for a professional audience	The group did attempt to deliver an engaging presentation that was free of jargon and appropriate for a professional audience, but there is room for improvement.	The group conducted an engaging presentation that was free of jargon and appropriate for a professional audience.	———— 2 points
Other	1 point at instructor discretion.			———— 1 point
			Total Prototype Pitch Grade	———— 10 points

COURSE MEETINGS

Week 1a: September 3 – Introduction
Readings
1. Coyne, S.M., Padilla-Walker, L.M., & Howard, E. (2013). Emerging in a digital world: A decade review of media use, effects, and gratifications in emerging adulthood. *Emerging Adulthood, 1,* 125-138. doi: 10.1177/2167696813479782
2. Pittman, M., & Sheehan, K. (2015). Sprinting a media marathon: Uses and gratifications of binge-watching television through Netflix. *First Monday*, 20(10).
3. Dias, P. (2016). Motivations for multi-screening: An exploratory study on motivations and gratifications. *European Journal of Communication*, 31(6), 678-693.

Deadlines
1. Students review all content on Canvas
2. Skim background articles for Week 1a

Piotrowski & Möller

Week 1b: September 5 – Expressing Research

Readings

1. Lazard, A., & Atkinson, L. (2015). Putting environmental infographics center stage: The role of visuals at the elaboration likelihood model's critical point of persuasion. *Science Communication*, 37(1), 6-33.
2. Dunlap, J. C., & Lowenthal, P. R. (2016). Getting graphic about infographics: design lessons learned from popular infographics. *Journal of Visual Literacy*, 35(1), 42-59.
3. Watch https://www.pechakucha.com/presentations/seemed-like-a-good-idea-at-the-time and review pechakucha website
4. Review one or more of the following website:
   a. https://blog.hubspot.com/marketing/create-infographic-in-powerpoint
   b. https://getgist.com/how-to-create-a-good-infographic/
   c. https://www.format.com/magazine/resources/design/how-to-make-an-infographic

Deadlines

1. Complete Assigned Reading
2. Determine group preferences

Week 2a: Key Theories

Readings

1. Sundar, S. & Limperos, A.M. (2013). Uses and grats 2.0: New gratifications for new media. *Journal of Broadcasting & Electronic Media, 57,* 504-525. doi: 10.1080/08838151.2013.845827
2. Sherry, J.L. (2004). Flow and media enjoyment. *Communication Theory, 14,* 328-347.
3. Davis, F. D. (1989). Perceived usefulness, perceived ease of use, and user acceptance of information technology. *MIS quarterly*, 319-340.
4. Raney, A. A., & Ji, Q. (2017). Entertaining each other? Modeling the socially shared television viewing experience. *Human Communication Research*. doi: 10.1111/hcre.12121
5. Valkenburg, P. M. (2017). Understanding Self-Effects in Social Media. *Human Communication Research*. doi: 10.1111/hcre.12113

Deadlines

1. Complete Assigned Readings [No ERR this week]
2. Weekly discussion board contribution

Week 2b: User-Centered Design (Guest Lecture by Hackastory)

Readings

1. Norman, D. (2013). The design of everyday things: Revised and expanded edition. Basic Books (AZ). Chapter 1.

Deadlines

1. Complete Assigned Readings
2. Review the Hackastory Website and tools - https://hackastory.com/
3. Prepare for Hackastory Presentation by brainstorming about entrepreneurial journalism.

Preparation instructions:

WITH THE LOUD CRY OF #FAKENEWS BEING HEARD GLOBALLY AND THE RISE OF DIGITAL NEWS, THE CALL FOR WELL-RESEARCHED, INSIGHTFUL, OBJECTIVE, AND POWERFULLY WRITTEN JOURNALISM IS LOUDLY HEARD THROUGHOUT MANY SECTORS OF SOCIETY. AND YET, THIS COMES WITH A TRUE CHALLENGE. SUCH JOURNALISM IS EXPENSIVE, AND YET, THE AVERAGE CITIZEN EXPECTS SUCH SERVICES TO BE FREE (OR PAID FOR BY SOMEONE ELSE). ENTER ENTREPRENEURIAL JOURNALISM: A FIELD OF JOURNALISM WHERE JOURNALISM IS THE UNDERLYING DISCIPLINE FOR WHICH MONEY-MAKING SERVICES CAN BE CREATED UPON.

FOR EXAMPLE, ONE OF THE EARLIEST EXAMPLES OF EJ WAS TRUE/SLANT. TRUE/SLANT LAUNCHED WITH 65 JOURNALISTS, ASSIGNED TO SPECIFIC TOPICS, AND SIX FULL-TIME STAFFERS. EACH CONTRIBUTOR RECEIVED A PAGE TO HOUSE THEIR JOURNALISM, WHICH FEATURED HEADLINES OF STORIES ELSEWHERE ON THE WEB SELECTED BY THE JOURNALISTS, WHICH LINKED BACK TO THE ORIGINATING OUTSIDE SITE. CONTRIBUTORS WERE PAID, BUT ALSO OFFERED A SHARE OF THE ADVERTISING AND SPONSORSHIP REVENUES THEIR INDIVIDUAL PAGES GENERATE AND, IN SOME CASES, EQUITY IN THE PUBLICATION. CONTRIBUTORS WERE REQUIRED TO ENGAGE WITH READERS BY POSTING A MINIMUM NUMBER OF COMMENTS IN READER DISCUSSIONS ABOUT THEIR ARTICLES AND CURATE THE COMMENTS. TRUE/SLANT PROMOTED NOT ONLY THE MOST POPULAR CONTRIBUTORS, BUT ALSO THE MOST ACTIVE ONES. HIGH RANKINGS COULD LEAD TO HIGHER TRAFFIC ON A CONTRIBUTOR'S PAGE, AND THEREFORE TO HIGHER INCOME (SEE ALSO HTTPS://EN.WIKIPEDIA.ORG/WIKI/TRUE/SLANT#CITE_NOTE-16).

IN PREPARATION FOR YOUR LECTURE BY HACKASTORY, BRAINSTORM A POTENTIAL WAY YOU CAN CAPITALIZE ON EJ IN THE DIGITAL MEDIA SPACE. DO SOME HOMEWORK:

- WHAT ARE SUCCESSFUL SUSTAINABLE JOURNALISM MEDIA COMPANIES?

- WHAT ARE THEIR BUSINESS MODELS?

- WHAT ENTREPRENEURIAL SKILLS OR STRATEGIES ARE THESE COMPANIES USING?

- CAN YOU IDENTIFY WHO IS USING THESE? [THINK ABOUT YOUR TARGET AUDIENCE]

IN YOUR BRAINSTORM, THINK ABOUT HOW THE DIGITAL SPACE. WHAT TOOLS MIGHT YOU THINK ARE NEEDED TO BUILD SUCCESSFUL EJ? WHAT MIGHT SUCH A PRODUCT LOOK LIKE? THINK OUTSIDE THE BOX. BE FLEXIBLE. HAVE FUN. DON'T LIMIT YOURSELF. BRING ALL OF THESE IDEAS TO CLASS AND BE PREPARED TO HAVE FUN, THINK DIFFERENTLY, AND CHALLENGE WHAT YOU KNOW.

Week 3a: September 17 – Entertainment

Readings

1. Khan, M. L. (2017). Social media engagement: What motivates user participation and consumption on YouTube?. *Computers in Human Behavior*, 66, 236-247. doi: 10.1016/j.chb.2016.09.024
2. Oliver, M. B., Bowman, N. D., Woolley, J. K., Rogers, R., Sherrick, B. I., & Chung, M. Y. (2015). Video games as meaningful entertainment experiences. *Psychology of Popular Media Culture*, 5. doi: 10.1037/ppm0000066
3. Vyvey, T., Castellar, E. N., & Van Looy, J. (2018). Loaded with fun? The impact of enjoyment and cognitive load on brand retention in digital games. *Journal of Interactive Advertising*, *18*(1), 72-82.
4. Rieger, D., & Klimmt, C. (2019). The daily dose of digital inspiration: A multi-method exploration of meaningful communication in social media. *New Media & Society*, *21*(1), 97-118.
5. Oliver, M.B. & Raney, A.A. (2011). Entertainment as pleasurable and meaningful: Identifying hedonic and eudaimonic motivations for entertainment communication. *Journal of Communication, 61*, 984-1004.

Deadlines

1. Complete Assigned Readings
2. Submit Assigned ERR on Canvas
3. Weekly discussion board contribution

Week 3b: September 19 – Entertainment in Context of Game Design

Readings

1. Gee, J.P. (2006). Learning by design: Good video games as learning machines. In P. Messaris & L. Humphreys (Eds.) *Digital media: Transformations in human communication.* (pp. 173-186). New York: Peter Lang
2. Schell, J. (2014). *The Art of Game Design: A book of lenses*. AK Peters/CRC Press. – Chapter 1, The Role of the Game Designer

Deadlines

1. Complete Assigned Reading
2. **Game Design** Group Pecha Kucha Presentation (upload on Canvas)
3. Weekly discussion board contribution

Week 4a: September 24 – Social Interaction

Readings

1. Karapanos, E., Teixeira, P., & Gouveia, R. (2016). Need fulfillment and experiences on social media: A case on Facebook and WhatsApp. *Computers in Human Behavior, 55,* 888-897
2. Koutamanis, M., Vossen, H.G.M., Peter, J., & Valkenburg, P.M. (2013). Practice makes perfect: The longitudinal effect of adolescents' instant messaging on their ability to initiate offline friendships. *Computers in Human Behavior, 29,* 2265-2272.
3. Bonus, J. A., Peebles, A., Mares, M. L., & Sarmiento, I. G. (2017). Look on the Bright Side (of Media Effects): Pokémon Go as a Catalyst for Positive Life Experiences. *Media Psychology*, 1-25. doi: 10.1080/15213269.2017.1305280
4. Sumter, S. R., Vandenbosch, L., & Ligtenberg, L. (2017). Love me Tinder: Untangling emerging adults' motivations for using the dating application Tinder. *Telematics and Informatics*, 34(1), 67-78. doi: 10.1016/j.tele.2016.04.009
5. van Straten, C. L., Peter, J., & Kühne, R. (2018). Child–Robot Relationship Formation: A Narrative Review of Empirical Research. *International Journal of Social Robotics*, 1-20.

Deadlines

1. Complete Assigned Readings
2. Submit Assigned ERR on Canvas
3. Weekly discussion board contribution

Week 4b: September 26 – Social Interaction in Context of Social Media Design

Readings

1. Panko, R. (2018). https://themanifest.com/app-development/what-makes-social-media-apps-successful
2. Herhold, K. (2018). https://themanifest.com/social-media/how-people-use-social-media-2018

Deadlines

1. Complete Assigned Reading
2. **Social Media Design** Group Pecha Kucha Presentation (upload on Canvas)
3. Weekly discussion board contribution

Week 5a: October 1 - Education

Readings

1. Fikkers, K. M., Piotrowski, J., & Valkenburg, P. M. (2019). Child's play? Assessing the bi-directional longitudinal relationship between gaming and intelligence in early childhood. *Journal of Communication, 69,* 124-143.
2. Junco, R., Heibergert, G., & Loken, E. (2010). The effect of Twitter on college student engagement and grades. *Journal of Computer Assisted Learning, 27,* 119-132).
3. Hirsh-Pasek, K., Zosh, J. M., Golinkoff, R. M., Gray, J. H., Robb, M. B., & Kaufman, J. (2015). Putting education in "educational" apps: lessons from the science of learning. *Psychological Science in the Public Interest*, 16(1), 3-34.
4. Aladé, F., Lauricella, A. R., Beaudoin-Ryan, L., & Wartella, E. (2016). Measuring with Murray: Touchscreen technology and preschoolers' STEM learning. *Computers in Human Behavior*, 62, 433-441. doi: 10.1016/j.chb.2016.03.080
5. Rebecca A. Dore, Marcia Shirilla, Emily Hopkins, Molly Collins, Molly Scott, Jacob Schatz, Jessica Lawson-Adams, Tara Valladares, Lindsey Foster, Hannah Puttre, Tamara Spiewak Toub, Elizabeth Hadley, Roberta M. Golinkoff, David Dickinson & Kathy Hirsh-Pasek (2019) Education in the app store: using a mobile game to support U.S. preschoolers' vocabulary learning, Journal of Children and Media. doi:10.1080/17482798.2019.1650788

Deadlines

1. Complete Assigned Readings
2. Submit Assigned ERR on Canvas
3. Weekly discussion board contribution

Week 5b: October 3 – Education in Context of Mobile App Design

Readings

1. Babich, N. (n.d.). The guide to mobile app design: Best practices for 2018 and beyond. https://www.uxpin.com/studio/blog/guide-mobile-app-design-best-practices-2018-beyond/
2. Invision. https://www.invisionapp.com/design-defined/mobile-app-design/
3. Stoyanov, S. R., Hides, L., Kavanagh, D. J., & Wilson, H. (2016). Development and validation of the user version of the Mobile Application Rating Scale (uMARS). *JMIR mHealth and uHealth*, *4*(2), e72.

Deadlines

1. Complete Assigned Reading
2. **Mobile App Design** Group Pecha Kucha Presentation (upload on Canvas)
3. Weekly discussion board contribution

Week 6a: October 8 – Behaviour Change

Readings

1. Montgomery, K.C., Grier, S.A., Chester, J., & Dorfman, L. (2013). The digital food marketing landscape: Challenges for researchers. In J.D. Williams et al. (Eds.), *Advances in Communication Research to Reduce Childhood Obesity* (pp. 221-242). New York: Springer

2. Berger, J., & Milkman, K. L. (2012). What makes online content viral?. *Journal of Marketing Research*, 49(2), 192-205.

3. Smink, A. R., Frowijn, S., van Reijmersdal, E. A., van Noort, G., & Neijens, P. C. (2019). Try online before you buy: How does shopping with augmented reality affect brand responses and personal data disclosure. *Electronic Commerce Research and Applications*, *35*, 100854.

4. Burrows, C. & Blanton, H. (2015). Real-world persuasion from virtual-world campaigns: How transportation into virtual worlds moderates in-game influence. *Communication Research, 43,* 542-570. doi: 10.1177/0093650215619215

5. Wiederhold, B. K., & Riva, G. (2019). Virtual Reality Therapy: Emerging Topics and Future Challenges. *Cyberpsychology, Behavior, and Social Networking*, *22*(1), 3-6.

6. *Note: readers of Wiederhold ALSO should also read #6 for their ERR.* Staiano, A.E., Abraham, A.A., & Calvert, S.L. (2013). Adolescent exergame play for weight loss and psychosocial improvement: A controlled physical activity intervention. *Obesity, 21*, 598-601.

Deadlines

1. Complete Assigned Readings
2. Submit Assigned ERR on Canvas
3. Weekly discussion board contribution

Week 6b: October 3 – Behaviour Change in Context of Virtual Reality

Readings

1. Shafer, D. M., Carbonara, C. P., & Korpi, M. F. (2019). Factors affecting enjoyment of virtual reality games: a comparison involving consumer-grade virtual reality technology. *Games for health journal*, *8*(1), 15-23.
2. Fox, J., Arena, D., & Bailenson, J. N. (2009). Virtual reality: A survival guide for the social scientist. *Journal of Media Psychology*, 21(3), 95-113.

Deadlines

1. Complete Assigned Reading
2. **Virtual Reality Design** Group Pecha Kucha Presentation (upload on Canvas)
3. Weekly discussion board contribution

Prototype Work & Lecturer Feedback
In preparation for the prototype pitch, one hour will be reserved in Session 6b for groups to work together and to receive advice / ask questions of the course lecturers.

Week 7a: October 15 – Wrap-up & Facebook Guest Lecture

Readings
1. No readings assigned

Deadlines
1. No deadlines

Great things in business are never done by one person. - Steve Jobs

Week 7b: October 17 – Prototype Pitch by Teams
Readings
1. No readings assigned

Deadlines
2. Prototype Pitch