



GAM-310-TE1: Special Topics in Game Design – Interactive Narrative Design
Spring 2025 Course Syllabus

Meeting Time and Location: Tuesday, 6:30-9:30 PM, Fine Arts 249
Instructor: Matthew DiMatteo (he/him)
Email: mdimatteo@rider.edu
Office Hours: Monday and Tuesday 5:30-6:30, Friday 4:30-5:30 or by appointment, Fine Arts 214
If I'm not in my office, check for me in our classroom (Fine Arts 249)

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Mutual respect and a commitment to inclusiveness are crucial to a positive learning environment. In this course, we will honor all members of the Rider community by fostering a learning environment that is respectful of other classmates based on their identities and past experiences, including race, ethnicity, national origin, gender, sexuality, age, religion, culture, veteran status, and disability. I encourage any student who has concerns about the climate of this classroom or the behavior of others in the class to discuss matters with the instructor or the chair of the instructor’s department.

Health and Wellness Resources

Student Health Center: Poyda Hall – healthcenter@rider.edu 609-896-5060
Counseling Center: Zoerner House – counseling@rider.edu 609-896-5157
Healthy Broncs Portal – Appointments, Medical Forms
National Suicide and Crisis Lifeline: Dial 988
Local Therapy Resources: <https://findtreatment.samhsa.gov/>
Report an Incident

Tutoring and Accessibility Support

Academic Success Center: Bart Luedeke Center, Suite 237, academicsuccesscenter@rider.edu
Student Accessibility and Support Services: Bart Luedeke Center, Suite 201, accessibility@rider.edu

Course Description

[Interactive Narrative Design](#) covers processes and technologies related to the development of nonlinear and interactive storytelling, as used in game design and experimental media. Focus is placed on analysis and production techniques associated with creating game narratives and player experience.

Course Learning Goals

Students will:

1. Study historical implementations of interactive narrative in media.
 2. Demonstrate familiarity with nonlinear narrative organization strategies.
 3. Apply narrative writing skills for interactive media.
 4. Demonstrate familiarity with tools for constructing interactive fiction and narrative-driven games.
 5. Understand the interaction systems in alternate reality games.
 6. Design and develop a variety of interactive narrative experiences.
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Course Requirements

1. Students will be expected to arrive to class on time, participate in class discussions and workshops, present, discuss, and defend ideas, and complete assignments by the due date. In the event of absence, students are responsible for communicating with the instructor in a timely manner, catching up on material covered in class, and completing any missed assignments.
 2. Students should expect to spend a few hours per week outside of class time to complete assignments. Students are strongly encouraged to work consistently throughout the semester. Always take into account lab hours and possible technical problems when planning the time you will spend on assignments.
 3. Students are responsible for saving and backing up their work, and are strongly encouraged to utilize multiple backup locations, such as external hard drives and cloud storage services (such as Google Drive, Dropbox, etc.) in addition to personal computers. Because students are expected to routinely back up their files, the loss of data is not considered an acceptable excuse for late or missing work.
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Course Materials

Course materials will be organized online through [Canvas](#). Resources such as [class slides](#) and other materials will be posted in the [Files](#) section. Assignment instructions and submission can be found in the [Assignments](#) section. Quick links and a week-by-week schedule can be found in the [Modules](#) section. The [Announcements](#) section will be used to post notifications on weather-related scheduling changes or any other news relevant to the class. Any announcements made will also be copied as a class-wide email.

Assignments

• Due Week 02 Feb. 4	Assignment #1: Player's Story Analysis	5%
• Due Week 03 Feb. 11	Assignment #2: Historical Presentation	10%
• Due Week 05 Feb. 25	Assignment #3: Interactive Story Flowchart	10%
• Due Week 08 Mar. 25	Assignment #4: Twine Adventure	15%
• Due Week 10 Apr. 8	Assignment #5: Bitsy Game	15%
• Due Week 12 Apr. 22	Assignment #6: ARG Analysis	10%
• Due at Finals May 6	Assignment #7: Group ARG Project	20%
• Assessed at semester's end:	Attendance and Participation	15%

* See pages 7-14 for detailed assignment instructions, or visit the [Assignments](#) section on Canvas

Grading Scale

A	93.50-100%
A-	89.50-93.49%
B+	86.50-89.49%
B	83.50-86.59%
B-	79.50-83.49%
C+	76.50-79.49%
C	73.50-76.49%
C-	69.50-73.49%
D	59.50-69.49%
F	0-59.49%

Students must earn a **D or higher to pass the course** and earn its 3 credits

Students must average a **C or higher across their courses** (2.0 Grade Point Average) to avoid [Academic Concern](#)

Late Work

- All assignments (unless otherwise specified) must be submitted to [Canvas](#) by **6:30 PM** on the date due.
- Assignments turned in **less than one week late** will be subject to a **5% grade penalty**.
- Assignments turned in **more than one week late** will be subject to a **10% grade penalty**.
- Students with **more than one missing assignment** will be subject to an **additional 10% grade penalty** on late assignments each week they are late.
- For students with **only one missing assignment**, the **grade penalty will be capped at 10%**, meaning students can still receive up to 90% credit on that late assignment as long as it is submitted by the end of the semester.
 - My goal is to give students every opportunity to benefit from coursework. *Please note that late work policies will likely differ in your other courses and are determined by individual instructors.*
- Assignments not turned in at all will receive a grade of 0.
- Students will have **2 "free passes"** for requesting **extensions on assignments**. *Extensions may not be longer than one week.*

Course Schedule (subject to change)

Week 01 (Jan. 28) – Course Overview, The History of Interactive Storytelling

- Introductions
 - Origins of Narrative in Digital Games – Text Adventures, MUDs
 - Common Narrative Structures in Modern Games
 - Developer’s Story vs. Player’s Story – “[Why Good Writers Won’t Save Games](#)”
 - Course Materials, Expectations, Schedule, Assignments & Grading
 - [Optional Student Stress Factors Survey](#)
 - **Due Next Week:** [Assignment #1: Player’s Story Analysis](#) (50 pts / 5% of Semester Grade)
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Week 02 (Feb. 4) – Interactive Fiction

- **Due:** [Assignment #1: Player’s Story Analysis](#) (50 pts / 5% of Semester Grade)
 - Player’s Story Discussion
 - Narrative Adventure Games
 - [Key Implementations of Interactive Fiction](#): *Façade*, *Depression Quest*, *AI Dungeon*
 - Resources for Finding Interactive Fiction: [IFDB](#), [IF Archive](#)
 - Further Reading:
 - [Revisiting love in the age of social distancing: 2005’s Façade](#)
 - [What Depression Quest taught me about dealing with mental illness](#)
 - [Wired: It Began as an AI-Fueled Dungeon Game. It Got Much Darker](#)
 - **Due Next Week:** [Assignment #2: Historical Presentation](#) (100 pts / 10% of Semester Grade)
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Week 03 (Feb. 11) – Historical Presentations

- **Due by 6:30 PM:** [Assignment #2: Historical Presentation](#) (100 pts / 10% of Semester Grade)
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Week 04 (Feb. 18) – Linear and Nonlinear Narrative Structures

- Three-Act and Five-Act Structures, Hero’s Journey Model
- Linear Interactive Storytelling
- Nonlinear Narrative in Literature, Film & Television
- Epistolary Storytelling
- Techniques for Telling Nonlinear Stories in Games
- Diagramming Story Structures, Tools for Creating Flowcharts & Diagrams: [Draw.io](#), Adobe XD
- **Due Next Week:** [Assignment #3: Interactive Story Flowchart](#) (100 pts / 10% of Semester Grade)

Week 05 (Feb. 25) – Introduction to Twine

- **Due by 6:30 PM:** [Assignment #3: Interactive Story Flowchart](#) (100 pts / 10% of Semester Grade)
 - Introduction to [Twine](#) – Software for Creating Interactive Fiction
 - [Example Story: Quack of Duckness \(parody\)](#)
 - [Installing Twine](#) – Browser vs. Desktop App
 - [Basic Concepts](#) – Stories, Passages, Story Formats
 - [Using the Story Library](#), [Navigating the Story Map](#)
 - [The Harlowe Story Format](#), [Editing Passages](#), [Linking Passages](#)
 - [Testing a Story](#), [Archiving and Exporting a Story](#), [Publishing a Story](#)
 - **Due Next Week:** [Mid-Semester Student Feedback Survey](#) (Optional, Ungraded)
 - **Upcoming:** [Assignment #4: Twine Adventure](#) (Due Week 8, Mar. 25)
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Week 06 (Mar. 4) – Web Technologies for Creating Interactive Fiction

- **Due by 6:30 PM:** [Mid-Semester Student Feedback Survey](#) (Optional, Ungraded)
 - Conditions & Variables
 - [The SugarCube Story Format](#)
 - Using [HTML](#) and [CSS](#) in a Twine Story
 - Linking to Images
 - **Upcoming:** [Assignment #4: Twine Adventure](#) (Due Week 8, Mar. 25)
-

Week 07 (Mar. 11) – Twine Project Workshop

- **Due Next Class:** [Assignment #4: Twine Adventure](#) (150 pts / 15% of Semester Grade)
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No Class Mar. 18 (Spring Break)

Week 08 (Mar. 25) – Introduction to Bitsy

- **Due by 6:30 PM:** [Assignment #4: Twine Adventure](#) (150 pts / 15% of Semester Grade)
 - [Bitsy](#) – Software for Creating Dialogue-Driven Video Games
 - [Play Bitsy Games](#)
 - [Bitsy](#) Workspace and Panels: Paint, Rooms
 - Playing Your Game
 - Managing Game Files – Download, Upload
 - [Tutorial Link](#)
 - **Upcoming:** [Assignment #5: Bitsy Game](#) (Due Week 10, Apr. 8)
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Week 09 (Apr. 1) – Bitsy Workshop

- Lab Time to Work on Bitsy Game
- **Due Next Week:** [Assignment #5: Bitsy Game](#) (150 pts / 15% of Semester Grade)

Week 10 (Apr. 8) – Alternate Reality Games

- **Due by 6:30 PM:** [Assignment #5: Bitsy Game](#) (150 pts / 15% of Semester Grade)
- Bitsy Game Showcase
- What is an ARG ([Alternate Reality Game](#))?
- ARG Components – Puppet Master, Curtain, Rabbit Hole, TINAG (“This IS Not A Game”)
- Real Life as a Medium, Hive Mind, Collaborative Storytelling | [Popular ARGs](#)
- Locative Technologies: [Geotagging](#), [Geocaching](#), [QR Codes](#), [Google Maps](#), [Google Earth](#)
- Team Formation and Brainstorming for Group ARG Project
- **Due Next Week:** [ARG Project Proposal](#) (Ungraded)
- **Upcoming:**
 - [Assignment #6: ARG Analysis](#) (Due Week 12, Apr. 22)
 - [Assignment #7: Group ARG Project](#) (Due at Finals, May 6)

If you wish to [withdraw from a course](#), you must do so by Apr. 11 ([see Academic Calendar](#))

Week 11 (Apr. 15) – Group ARG Project Workshop

- **Due by 6:30 PM:** [ARG Project Proposal](#) (Ungraded)
 - ARG Structure and Mapping
 - **Due Next Week:** [Assignment #6: ARG Analysis](#) (100 pts / 10% of Semester Grade)
 - **Upcoming:** [Assignment #7: Group ARG Project](#) (Due at Finals, May 6)
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Week 12 (Apr. 22) – ARG Analysis Presentations

- **Due by 6:30 PM:** [Assignment #6: ARG Analysis](#) (100 pts / 10% of Semester Grade)
- **Upcoming:** [Assignment #7: Group ARG Project](#) (Due at Finals, May 6)

*Course Evaluations will be open near the end of the semester (an email will be sent with the precise dates) – if at least 75% of the class completes these, I will give everyone 1 percentage point **extra credit** added to your final grade*

Week 13 (Apr. 29) – Group ARG Project Workshop/Trial Runs

- Workshop Time and Playtesting
- **Due Next Week:** [Assignment #7: Group ARG Project](#) (200 pts / 20% of Semester Grade)

If you wish to request a grade of [Incomplete](#) for this course, you must do so by this date

Finals Week (May 6) – Group ARG Project Presentations

Final Exam Meeting: Tuesday, May 6, 6:30-9:30 PM, FA 249 (our usual time and location)

- **Due by 6:30 PM:** [Assignment #7: Group ARG Project](#) (200 pts / 20% of Semester Grade)
 - ARG Project Presentations
-

Closing the Semester

Assessed at end of semester: [Attendance and Participation](#) (150 pts / 15% of Semester Grade)

*Canvas Course closes **Tue. May 13 at 12:00 PM** – submit any missing work by this deadline*

Assignment Instructions

Assignment #1: Player's Story Analysis

Due Week 2 (Feb. 4)

50 pts (5% of Semester Grade)

Background

In class, we discussed the “developer’s story” vs. the “player’s story,” where the developer’s story is the explicit plot of the game as determined by its creators, and the player’s story is the emergent narrative produced by the player’s actions and decisions from moment to moment.

Instructions

Think back to a gaming experience that featured a memorable “player’s story.” If nothing comes to mind, choose a game and play it as part of your preparation for this assignment. In writing, as a slideshow, OR as an audio recording, please address the following points:

- What is the title of the game?
- What is the main goal of the game? How does this align with the “developer’s story,” if one exists in the game?
- What was the “player’s story” that emerged from your gameplay? How did this unfold?
- Why was this “player’s story” memorable? Have you related this story to others?
- How might your “player’s story” have differed, if you had made different choices or acted differently? What might other players’ “player’s stories” be like?
- Which story did you find more compelling: the “developer’s story” or your “player’s story”? Why?
- How might you include opportunities for a “player’s story” like this in games you create?

Submitting Your Work

Upload your response to [Canvas](#) by **6:30 PM** on the date due, either in writing, as a slideshow, OR as an audio recording.

Grading Rubric *(students will receive a percentage of the point total above, based on the quality of their work)*

- **100%** All points are addressed in excellent detail; examples are provided to support points where necessary; excellent organization and clarity (paragraph breaks, spelling, grammar, etc.)
- **90%** Organization and clarity could be improved
- **80%** Most but not all points are addressed; decent detail and examples where necessary
- **60%** Multiple points remain unaddressed; lack of detail and examples supporting points
- **30%** Minimal thought demonstrated
- **0%** No work has been submitted

Assignment #2: Historical Presentation

Due Week 3 (Feb. 11)

100 pts (10% of Semester Grade)

Instructions

Individually, choose and research a particular historical implementation of interactive storytelling. Create a presentation including a **synopsis** of the implementation, **media** examples, and a discussion of how the implementation **contributed** to the area of interactive storytelling. Organize your presentation as a slideshow and be prepared to spend approximately **15 minutes** discussing your topic in class. There will be **5 minutes of Q&A** after each presentation, so be prepared to answer questions on your topic.

Organize your presentation as a **slideshow** using Google Slides, PowerPoint, Keynote, or any other tool that you prefer. Use **imagery, statistics, video** footage, etc. to support your discussion. No written component will be required; however, you may find it helpful to include **notes** for yourself for each slide.

Submitting Your Work

Upload your slideshow to [Canvas](#) by **6:30 PM** on the due date listed above. **Share** any Google slides [with me](#).

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** All points are addressed in excellent detail; examples are provided to support points where necessary; visuals, video clips, and statistics support points where necessary; speaking is clear and dynamic
- **90%** One of the latter three points above is missing
- **80%** Two of the latter three points above are missing
- **70%** All of the latter three points above are missing
- **60%** The presentation is lacking in detail and completeness
- **30%** The presentation shows a near complete lack of preparation
- **0%** No presentation is provided

Assignment #3: Interactive Story Flowchart

Due Week 5 (Feb. 25)

100 pts (10% of Semester Grade)

Instructions

Individually, use draw.io, Adobe XD, or any other tool to create a **flowchart** mapping the **possible outcomes** of the nonlinear story you intend to implement using Twine for [Assignment #4](#). Use **shapes** and **symbols** to represent **story points**, **decision options**, and **outcomes**. **Connect** decisions and their resulting outcomes using **lines and arrows**. Include **one-line summaries for plot points** and **brief phrases to label decision options**. **Include at least five (5) decisions** throughout your story.

Export your flowchart as a **PNG or PDF file** or **publish** and create a **link** to your flowchart.

Submitting Your Work

Upload to [Canvas](#) your **exported flowchart** as an **PNG or PDF file** (or include the **link** to your published flowchart) by **6:30 PM** on the due date listed above.

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** Five (5) or more decisions are included in the flowchart
Choices for each decision are clearly labeled
The outcomes for each decision are made clear, either immediately or eventually
All story points are included as one-line summaries
All story points, decisions, and outcomes are connected with lines and arrows
- **90%** There are one or two instances where story points, decisions, or outcomes are not clearly described
- **80%** No more than four (4) decisions are included, or more than two instances of the above lack clarity
- **70%** Three or four decisions are included, and several components lack clarity
- **60%** No more than three (3) decisions are included, or many components lack clarity
- **40%** No more than two (2) decisions are included, or the flowchart as a whole is disorganized
- **20%** Only one decision is included, or the flowchart is barely present
- **0%** No work has been submitted

Assignment #4: Twine Adventure

Due Week 7 (Mar. 11)

150 pts (15% of Semester Grade)

Instructions

Individually, use [Twine](#) to implement the nonlinear story you diagrammed for the previous assignment. You may use whichever story format you prefer, but you may find [Harlowe](#) the easiest to use for beginners. [SugarCube](#) is a good option for students familiar with HTML.

The Twine experience should feature a nonlinear branching structure with **5 or more decision points** for the player. Outcomes of each decision should impact the story in a meaningful way, such as altering the ending or taking a different path to get there.

Bonus: Use a combination of images and CSS (Web page styling) to produce a visually stimulating experience.

Test your story to ensure that the player can successfully navigate to all possible outcomes, that there are no technical errors or bugs, and that any and all media files incorporated are linked to correctly.

Submitting Your Work

Archive your story as an **HTML** file and upload to [Canvas](#) by **6:30 PM** on the due date listed above. For stories linking to media files such as images, organize your project in a folder that contains all media files, as well as the HTML file, and compress the folder to a **ZIP** file.

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** There are 5 or more meaningful branching decisions throughout the story, and all links work correctly
Bonus: Images and CSS are incorporated to produce a visually stimulating experience
- **90%** There are 5 or more meaningful branching decisions throughout the story, but some links do not work correctly
- **80%** There are only 4 meaningful branching decisions throughout the story
- **60%** There are only 3 meaningful branching decisions throughout the story
- **40%** There are only 2 meaningful branching decisions throughout the story
- **20%** There is only 1 meaningful branching decision throughout the story
- **0%** No work has been submitted

Assignment #5: Bitsy Game

Due Week 10 (Apr. 8)

150 pts (15% of Semester Grade)

Instructions

Individually, use [Bitsy](#) to create a short, dialogue-driven video game. The game should:

- Offer multiple instances where the player's choice affects the outcome
- Allow the player to speak to NPCs and inspect aspects of the environment to learn secrets, obtain items, or change the game world
- Make its goal clear and allow for navigation toward that goal

Submitting Your Work

Upload to [Canvas](#) your Bitsy game as an **HTML archive** by **6:30 PM** on the due date listed above.

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** The game features a robust world with a variety of interactions between player and environment
The player's choice determines the outcome in multiple instances
The player can interact with NPCs, obtain items, and learn about and modify the game world
The game presents a clear goal that the player can work toward
- **90%** The game's goal could be clearer, or interactions could be slightly more meaningful
- **80%** There could be more interactions, or more meaningful ones, or the world could be more developed
- **70%** Interactions are limited, and the world is underdeveloped
- **60%** Interactions are minimal, and the world is small and uninteresting; it's also unclear what the goal is
- **30%** The game lacks any cohesive narrative elements
- **0%** No work has been submitted

Assignment #6: Alternate Reality Game Analysis

Due Week 12 (Apr. 22)

100 pts (10% of Semester Grade)

Individually, choose and **research a particular Alternate Reality Game (ARG)**. [Here is a list of some popular ARGs](#), but feel free to research others. Prepare a **10-minute presentation** analyzing how the ARG was implemented, with media examples where possible. Include a **brief synopsis** of how the ARG unfolded and address the following points:

- How is the “**Puppet Master**” implemented, and what is its role?
- How is the “**Curtain**” implemented?
- What is the “**Rabbit Hole**” that gets players into the game?
- How successfully does the game implement the sentiment that “**This Is Not A Game**”?
- How does the game use **reality** as a platform?
- In what **order** is the **story** of the game told? How do players piece the story together? How does this contribute to the overall experience?
- How many **players** are involved? In what ways do they **interact** with each other to progress in the game? Are there any **obstacles** that players must **work together** to overcome?
- Is there room for **players** to **add** to the **story**? How?
- What **viral marketing** initiatives are used? What **physical or digital artifacts** relate to the game, and what is their role?
- What role does **locative technology** (such as geotagging, QR codes, Google Earth, etc.) play in the game? What technologies do players need to participate?

Organize your presentation as a **slideshow** using Google Slides, PowerPoint, Keynote, or any other tool that you prefer. Use **imagery**, **statistics**, **video** footage, etc. to support your discussion. No written component will be required; however, you may find it helpful to include **notes** for yourself for each slide.

Submitting Your Work

Upload your slideshow to [Canvas](#) by **6:30 PM** on the due date listed above. **Share** any Google slides [with me](#).

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** All points are addressed in excellent detail; examples are provided to support points where necessary; visuals, video clips, and statistics support points where necessary; speaking is clear and dynamic
- **90%** A detailed slideshow addresses all points fully, but the presentation could be more dynamic in terms of speaking and visuals
- **80%** The above points could be addressed in more detail
- **70%** A few of the above points are not addressed
- **60%** The presentation is lacking in detail and completeness
- **30%** The presentation shows a near complete lack of preparation
- **0%** No presentation is provided

Assignment #7: Group ARG Project

Due at [Finals](#) (Tuesday, May 6 at 6:30 PM)

200 pts (20% of Semester Grade)

Instructions

As a group, produce and publish an alternate reality game. Team members must collaborate to produce an **interactive narrative**, allowing **audience members to participate** in the story and work together to progress in the game. The use of **locative technologies** such as geotagging, QR codes, Google Earth, etc. is strongly recommended. Include a **flowchart** mapping the different potential **interactions** between players and each other, the environment, and the game system. **Physical or digital artifacts** should be used to tell the story in pieces, offer clues about the game, or serve as players' entry to the game. **Reality is the platform** for this game; as such, any email addresses, phone numbers, websites, etc. mentioned in the game must be **real** and **function** accordingly.

You'll have class time to brainstorm, workshop, and test this ARG. You'll present your project by having your peers participate in the game.

Each team member will share the same grade for this project, so please divide work evenly and hold each other accountable; however, if it becomes clear that any individual team member is not pulling their weight, I may revise that student's grade lower than the rest of their group's.

Submitting Your Work

Choose a team leader to upload the following materials to [Canvas](#) by **6:30 PM** on the due date listed above:

- **Images** of any **physical artifacts** used in the game
- Documentation of **digital artifacts** in whatever form is necessary (screenshot, URL, media file, recording, etc.)
- A **flowchart** mapping the game's **player-player, player-environment, and player-game interactions**
- A **flowchart** communicating how a **nonlinear narrative** is told in pieces (if your game is structured in such a way that it makes sense to combine these two flowcharts, you may submit one cohesive flowchart)

Grading Rubric (*students will receive a percentage of the point total above, based on the quality of their work*)

- **100%** The ARG features a variety of real-world interactions that draw players into the story
Players can interact with each other and must work together to progress the story
A variety of physical and digital artifacts is incorporated into the ARG
Puzzles are solvable, though their solutions are not overly obvious
A comprehensive flowchart is included, mapping the possible interactions in the ARG
This flowchart, or a separate one, also maps the piecemeal telling of the story
- **90%** One of the above requirements is not met
- **80%** Two of the above requirements are not met
- **70%** Three of the above requirements are not met
- **60%** Four of the above requirements are not met
- **30%** None of the above requirements are met

- **0%** No work is submitted

Attendance and Participation

Assessed at End of Semester

150 pts (15% of Semester Grade)

This grade will be the average of both components listed below. Students will receive a percentage of the point total above, based on the quality of their performance this semester.

Grading Rubric for Attendance

- **100%** The student attended all classes, and was never significantly late to class without notice
- **95%** The student missed one or two classes but always provided advanced notice
- **90%** The student had one (1) unexcused absence or tardiness, or missed three (3) classes total
- **80%** The student had two (2) unexcused absences or tardinesses, or missed four (4) classes total
- **70%** The student had three (3) unexcused absences or tardinesses, or missed five (5) classes total
- **60%** The student had four (4) unexcused absences or tardinesses, or missed six (6) classes total
- **50%** The student had five (5) unexcused absences or tardinesses, or missed seven (7) classes total
- **40%** The student had six (6) unexcused absences or tardinesses, or missed eight (8) classes total
- **30%** The student had seven (7) unexcused absences or tardinesses, or missed nine (9) classes total
- **20%** The student had eight (8) unexcused absences or tardinesses, or missed 10 classes total
- **10%** The student had nine (9) unexcused absences or tardinesses, or missed 11 classes total
- **0%** The student had 10 or more unexcused absences or tardinesses, or missed 12 classes total

Grading Rubric for Participation

- **100%** The student was active in class discussions and participated in class activities
- **90%** The student met all requirements but is encouraged to speak more in class
- **80%** The student is encouraged to participate in more class activities
- **60%** The student was often disengaged, spending class time on unrelated activities
- **30%** The student missed too many classes to participate in a meaningful way
- **0%** The student never attended class

Academic Policies

Policy on Academic Integrity and Cases of Academic Dishonesty

This class will follow the policies of Rider University regarding Academic Integrity, as well as the procedures in addressing cases of Academic Dishonesty. The College's policies on such matters can be found in their entirety at: <http://catalog.rider.edu/policies/code-academic-integrity/>. Academic Dishonesty refers to a misrepresentation of the source or permissions related to the submission of written and creative works. In the area of digital design, this includes visual work, audio work, and written work. If in doubt, feel free to discuss sources with me before submission of work.

Academic Success Center

Students needing supplemental help beyond the scope of this class are encouraged to contact the [Academic Success Center](#) in Suite 237 of the Bart Luedeke Center. The center's services include a writing studio, success coaching and the potential for tutoring services. Email academicsuccesscenter@rider.edu.

Academic Disability Policy

Rider University is committed to providing reasonable accommodations for all students with disabilities. If you are seeking classroom accommodations under the Americans with Disabilities Act or Section 504 of the Rehabilitation Act of Sample Syllabus Statements-Disabilities April 2021 1973, you are required to register with [Student Accessibility and Support Services](#) office (SASS) at the Bart Luedeke Center, Suite 201. SASS can be contacted by email at accessibility@rider.edu or by phone at 609-895-5492. To receive academic accommodations for this class, please obtain the proper accommodation form from SASS and meet with me at the beginning of the semester to discuss your accommodations.

Class Absence Notice

It is the student's responsibility to inform instructors of the nature and extent of an actual or anticipated absence. If that is impossible, or if the absence is or will be more than three (3) consecutive class sessions (seven (7) calendar days), the student should contact the Office of the Dean of Students at deanofstudents@rider.edu or 609-896-5101. Then the dean's office will notify the appropriate faculty member. More information about the procedure for notifying the dean's office of absences can be found at <https://www.rider.edu/about/offices-services/student-affairs/dean-of-students/info-for-students/class-absence-notice>

Incomplete Grades

Students who, as a result of extenuating circumstances, are unable to complete the required work of a course within the term, may request an extension of time from a faculty member. Such extensions of time can be granted only in cases in which illness or another serious emergency has prevented the student from completing the course requirements or from taking a final examination. The request for extension of time must be made prior to the last scheduled class meeting, except in those unusual situations in which prior notification is impossible.

The faculty member shall determine whether to grant the request for a time extension and the type of verification (if any) required to support the request. The faculty member shall specify the time, up to four weeks from the last day of the term, as specified in the academic calendar, by which work must be completed by the student. If the faculty member does agree to the request, the notation “I” (Incomplete) shall be submitted on the grade roll. In those situations where the faculty member has not received a request for an extension of time, the notation “I” (Incomplete) may be submitted on the grade roll by the faculty member when, in his or her judgment, such a determination appears justified. Upon submission of completed required work the faculty member shall submit a Change of Grade form to the Registrar.

Students who, as a result of extenuating circumstances, are unable to submit the completed required work at the end of the four-week period may request an extension of the incomplete grade. The request for an extension of the incomplete must be made prior to the expiration of the four-week period. If the faculty member agrees to the request for an extension of the incomplete, the faculty member shall specify the time, up to a maximum of two weeks from the date of expiration of the four-week period (i.e., six weeks from the last day of the term) by which work must be completed by the student and shall submit an Extension of Incomplete form to the Registrar.

Upon submission of completed required work, the faculty member shall submit a Change of Grade form to the Registrar and assign the course grade. Failure of the Registrar to receive from the faculty member a Change of Grade form or an Extension of Incomplete form at the end of the four-week period, or a Change of Grade form at the end of the six-week period shall result in the automatic assignment of the grade “F,” “Z,” or “U” by the Registrar.

Students who receive an incomplete in a course that is part of a course sequence must obtain permission from the department chairperson to remain enrolled in the next course in the sequence or they will be removed from that next course.

More information on grade reports can be found here:

<http://catalog.rider.edu/policies/undergraduate/grades/>

Courses — Adding, Dropping, Withdrawing, Auditing, Repeating

Students may add courses through the first week of the regular semester at their own discretion provided the course is still open for registration. Students may drop courses through the second week of the regular semester at their own discretion. In such cases, the courses are deleted from the student’s record. After the second week of the semester, a withdrawal from the course is necessary and a ‘W’ is recorded on the transcript.

Students may withdraw from courses and receive a grade of ‘W’ during the third through tenth weeks of the semester. The student’s academic advisor and financial aid counselor will be notified of class withdrawals by email.

View the course drop/withdrawal policy:

<https://www.rider.edu/tuition-aid/financial-aid/payment-billing/drop-withdrawal-policy>

Spring 2025 withdrawal dates can be found here:

<http://catalog.rider.edu/academic-calendar/#Spring%20semester>

More information on course processes can be found here:

<http://catalog.rider.edu/policies/undergraduate/courses-add-drop/>

Registrar forms can be found here:

<https://www.rider.edu/academics/academic-support/registrar/forms>



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