Experimental Game Topics:
Innovation, Identity, Intimacy & Action
USC School of Cinematic Arts, CTIN-492L
Course Syllabus, Spring 2017

Professor: Richard Lemarchand
Office: SCI 201 L
Phone: (213) 740-3081
Email: rlemarchand@cinema.usc.edu
Office Hours: 10 am to 12 pm, Wednesdays
and Thursdays, by appointment

Student Assistant: Bethany Martin
Email: bkmart87@gmail.com

Meeting Information:
SCI L114
Tuesday 3:00-4:50PM
Thursday 3:00-4:50PM

Units: 4

Pre-requisites:
No prerequisites required, though having taken CTIN-484L/489 "Intermediate Game Design and Development" is strongly encouraged for undergraduates. Undergraduates, graduates and PhD candidates are eligible for credit.

Course Description

> *"There is no such thing as a failed experiment, only experiments with unexpected outcomes"*
> R. Buckminster Fuller

> *"I have always appreciated those who dare to experiment…"*
> Zaha Hadid

> *"I can't understand why people are frightened of new ideas. I'm frightened of the old ones."*
> John Cage

Experimentation and exploration are vital for any artistic form that seeks to reflect contemporary life. Traditional ways of understanding the world can be turned on their heads by new tools and new technologies, in turn revealing new ways of expressing truth about the human condition. The Gutenberg printing press, the punch-card loom, the Internet and the modern game controller all led to new creative opportunities that transformed the lives of millions of people.

Experimentation keeps a form dynamic and innovative. This is clearly seen in the world of digital games, where stable (some would say stale) game genres and business models exist in tension with disruptive games introducing new ideas about play on new platforms for new audiences. We find ourselves in a world of tremendously powerful game technologies and very popular and mature game design patterns, even as we stand at the threshold of an entirely new set of artistic and creative possibilities: those of ubiquitous, locative computing, pervasive networking, immersive modes of representation, and new interface hardware.

Experimentation can form part of a personal statement, embodying a unique worldview, or it can be a political act of disconformity and dissent. This class provides an opportunity for students to freely explore their personal interests; whether by experimenting with the formal

elements of games, experimenting to transcend or expose game genre, experimenting with new hardware or new interfaces, or experimenting with subjects that have been considered poor topics for games, or which have not been considered at all.

Learning Objectives

This class provides a framework to explore a variety of game and interactive media design strategies using the playcentric approach advocated by USC's Interactive Media & Games Division. This includes paper prototyping, rapid digital prototyping, iterative design and playtesting. By embracing a sequence of design prompts in order to experiment in a focused way, students will have the opportunity to explore game mechanics, interactive media strategies and novel themes with a design research approach that fosters discovery and innovation.

In an experiment, a negative outcome is often as valuable as a positive outcome. As long as each student does sufficient work to create an interesting experiment and to explore its possibilities through playtesting and iteration, "failure" is encouraged. The class will employ a variety of creative approaches, some of them unusual or from outside the world of game and interaction design, to draw out the intellectual and artistic interests of the students, and to aid in the evolution of each individual's design practice. We will discuss and explore the importance of risk-taking and intuition in the creative process.

Many subjects have still yet to be explored in much depth or detail by game designers. The class will give students opportunities to look at issues central to our existence, such as questions of the body, of identity and of intimacy. New frontiers for game design are opening up, as game design begins to cross over with the performing arts; the class will give students an opportunity to explore the exciting world of Live-Action Roleplaying (LARP) as it coexists with interactive theater. Courses don't often offer the chance to revisit a small project that turned out well: with the *Greatest Experiment* prompt, this class offers students the opportunity to do so.

We will look at the modern tradition of experimental game design pioneered by the GDC Game Design Challenge, groups like the GDC Experimental Gameplay Workshop, the ETC Experimental Gameplay Project and Kokoromi GAMMA, as well as the exciting world of "jam" events like Ludum Dare and the Global Game Jam. We will look critically at the work of leading experimental game makers, artgame creators, interactive media artists and related practitioners, and will take lessons from their experiments to inform our own.

Course Notes

This is a studio class: students are expected to spend time both in class and outside class to create a series of experimental game and interactive media projects. The class has a focus on games, play and interactive media as culture and art. However, videogames and other interactive media for entertainment, documentary, educational, training and other instrumental purposes are all viable subject matter for investigation during the course of the semester.

Projects

Students will work on seven practical projects over the course of the semester. Projects range in length from one week to three weeks.

Each of these projects will use a unique design prompt to explore formal and dramatic game and interaction elements against a background of readings that provide a conceptual framework, discussions that draw out the interests and opinions of the class members, and with the aid of practical prototyping and production advice from the instructor, Student Assistant and classmates.

Students may choose to work in teams of up to two people for any two of the projects, by prior arrangement with the instructor.

Platforms

This course encourages students to experiment with game-making tools as well as with games themselves. In developing their seven game projects, students will be required to use **at least** three of the following platforms and/or genres. There is no limit to the number of different platforms that can be used. Note that the simplest systems often offer the most rewarding opportunities for thinking creatively within constraints. If there is a platform that you would like to work with that you do not see listed here, you are invited to speak with the instructor.

Unity	Emotica	Mixed reality games
Processing	RPG Maker	Alternate reality games
Construct 2	GameMaker	Street games
Phaser/HTML5	Twine	Location-based games
Pico-8	Eko (formely Interlude)	Tabletop games

In addition, students are strongly encouraged to work with hardware such as Oculus VR, HTC Vive, Microsoft HoloLens and other augmented reality platforms, Arduino, and other novel platforms and interfaces. Students working with such hardware are responsible for sourcing the hardware, setting up the development environment, and making sure that their work can be shown in class and to the instructor, on the instructor's request. However, the instructor and Student Assistant will be available to help source hardware and troubleshoot development, on the student's request.

Professionalism

A large part of the course's content will be focused on in-class discussion, critique and problem solving for each project. *It is very important that students treat the development of their design projects professionally and bring requested milestones to class on time, ready to present.* Students will be expected to participate actively in the discussions and critique sessions that take place in class, giving and receiving feedback that honors their fellow students with its depth of analysis and respect for their peers' work.

Description and Assessment of Assignments

What kind of work is to be done and how should it be completed, i.e. how the learning outcome will be assessed.

The class is comprised of a mixture of reading, viewing, playing, written and practical assignments. Reading assignments, viewing assignments, playing assignments and written assignments will usually be given on Tuesdays and will be due on the following Tuesday. The Thursday class meeting will be used for regular in-class playtesting and project review sessions, so practical assignments will usually be given on Thursdays and will be due on the following Thursday. Clear and specific time-and-day milestones for each assignment, along with information about how to submit each assignment, will be listed on the course website.

Your work in this class will be assessed according to seven of the ten assignments below:

Participation

I will be calling on every class member in almost every class discussion, and will assess your participation in class on the basis of your willingness and ability to participate in our discussions in a constructive and productive way, including your ability to demonstrate that you have prepared for each class by reading, playing and viewing each week's assignments. If you have difficulty participating in group discussions (for example, because of shyness or social anxiety), please let me know and we'll figure out a way for you to participate in class that works for you.

Written Assignments

- Experimenter's Manifesto, due 1 p.m. Tuesday, January 24th 2017 (Week 3)
    - Assessed for clarity of insight about the student's interests and goals, originality of thought, innovation of style, and passion.
- Final Essay, due 4 p.m. Tuesday, May 9th 2017
    - Assessed for depth of reflection on the experimental process of the semester, detailed commentary about the projects, and outcomes looking ahead.

Practical Assignments

The Bad Games Experiment: What makes a game good or bad? In this experiment, students purposefully create "bad" games to explore what success means for design.
    - Not graded

The Body Experiment: Can we imagine new ways of representing bodies in video games, or of using the human body in a game? This could be an experiment in character design, in interface design, or in the design of physical play.
    - Assessed for your originality of design in engaging with issues around the body, in any of the three fields mentioned (or others, as described by the student).

The Identity Experiment: What part of you feels "experimental?" This project is an opportunity to explore a piece of your identity through game design.
    - Not graded

The Feelings Experiment: How do games make us feel? In this experiment, students will be challenged to create games that inspire strong emotional responses in their players.
   o Assessed for working within the constraints of the prompt to produce a deep, rich, interesting experience of gameplay, with appealing and innovative aesthetics, that attempts to create a strong emotional response.

The Intimacy Experiment: Can we design a game for love, romance or sexual experience? Many have argued that games are incompatible with real human closeness. In this experiment, students try to prove them wrong.
   o Not graded

The LARP Experiment: we will spend the semester preparing for and then giving a performance of an interactive theater piece for a group of invited guests from outside the class.
   o Assessed for your effort, the quality of your interactive theater design, and the originality of your engagement with the goals of the exercise.

The Greatest Experiment: students can select one of their previous "not graded" projects for expansion with further work in the last weeks of the semester.
   o Assessed for the good quality of the gameplay and production values, the rigor of the formal playtesting process, and the originality of the project's ideas

Project Reflections

Along with each game that you create, you will write and submit a very short piece of writing (approximately three hundred words) in which you reflect on the game you have designed. In coherent, paragraph form, adding to a single document that grows throughout the semester, you will be asked to respond to the following questions:

1. How would you describe this game, in a single sentence?
2. What were your creative goals and how is this game "experimental"?
3. What is the main experience and/or value that you want this game to communicate?
4. In what ways does this game respond to or emerge from the assignment?
5. Very briefly describe the process of designing and developing the game.
6. What inspirations (games, readings or other art) did you draw from?
7. If you were to continue working on this game, what would you add or change?

Grading Breakdown

Participation	15
Experimenter's Manifesto	5
The "Found Text" Experiment project	15
The Body Experiment project	15
The LARP Experiment project	15
The Greatest Experiment project	25
Final Essay	10
Total:	100

The assignment points you earn for each assignment will be derived from my evaluation of your work in the context of the assignment as specified in the syllabus and on the class web page, and will be calculated according to this scale, rounded to two decimal places[1]:

Percentage of available points awarded	Corresponding Grade	
0	F	Complete absence of evidence of learning.
60	D	Little evidence of learning. Poor performance in all aspects of the assignment.
70	C-	Work of lower than fair quality. Failing grade for graduate credit
73	C	Work of fair quality. Minimum passing grade for graduate credit
77	C+	Work of satisfactory quality in most of the assignment, with the remainder being somewhat substandard
80	B-	Work of satisfactory quality
83	B	Work of good quality
87	B+	Work of high quality in all or most aspects of the assignment
90	A-	Work of excellent quality in most aspects of the assignment; high quality work in the remainder
93	A	Work of excellent quality

Your overall grade for the class will be assigned based on the total number of assignment points you earn in the semester (your "Grading Score"), according to this scale:

Grading Score >=	Grade
0	F
60	D
70	C-
73	C
77	C+
80	B-
83	B
87	B+
90	A-
93	A

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[1] These grading guidelines are adapted from the USC Office of Academic Records and Registrar 'Definitions of Grades and Marks'
http://www.usc.edu/vh/arr/services/grades/gradinghandbook/gradingpolicies.html
and from the University of Washington's Faculty Resource on Grading 'Sample UW Grading Guidelines'
http://depts.washington.edu/grading/practices/guidelines.html

Assignment Submission Policy

Assignments will either be submitted to the class Student Assistant or directly to the instructor, as detailed on a per-assignment basis on the course website.

Course Website

http://bit.ly/CTIN-492L-2017

Technological Proficiency and Hardware/Software Required

USC Games students are required to display at least an intermediate level of game-making proficiency in order to be accepted into this class. Other USC students taking this class should display creative proficiency in their field, and should be open to learning game-making techniques in a self-motivated way during the course of the semester.

Students owning laptops should bring them to every class session, ready to playtest their current project. Students without laptops should make sure that their current project is installed on one of the classroom computers and is ready to playtest **before class starts**. Students making non-digital work should always bring their current project to class, in a ready-to-playtest state.

Required Readings and Supplementary Materials

There is no set book for this semester; readings will be drawn from a variety of sources, and will be available on the World Wide Web, or as digital files on the course website. Specific readings cited below may be subject to change as the semester progresses.

Syllabus continues below.

Course content by class meeting

Before first class meeting:
       Practical Assignment: create a short "self introduction" presentation
       Reading:
              One of a choice of Wikipedia articles
              This class syllabus

Week 1 – No Such Thing as a Failed Experiment
       Three words, three images and us
       The blank sheet of paper problem
       Discussion of reading
       The Bad Games Experiment project start

       Reading:
              Hackers and Cyborgs: Binary Domain and Two Formative Videogame Technicities — Brendan Keogh
              https://brkeogh.com/2015/05/20/hackers-and-cyborgs-binary-domain-and-two-formative-videogame-technicities/
              Wikipedia: Disability Studies
              https://en.wikipedia.org/wiki/Disability_studies
              Wikipedia: Art manifesto
              https://en.wikipedia.org/wiki/Art_manifesto
              The Beautiful Art Program - Tale of Tales (Auriea Harvey & Michaël Samyn)
              http://tale-of-tales.com/tales/BAP.html

       Optional extra reading:
              Ability, Disability and Dead Space — Diane Carr
              http://gamestudies.org/1402/articles/carr

Week 2 – Bad Games and Manifestos
       Discussion of reading
       The Bad Games Experiment project due
       The Body Experiment project start

       Reading:
              Bringing the Body back into Play - Emma Westecott
              https://www.academia.edu/171349/Bringing_the_Body_back_into_Play
              Why So Few Violent Games? - Gregory Avery-Weir
              http://ludusnovus.net/2011/08/15/why-so-few-violent-games/
              The Significance of Plot Without Conflict
              http://stilleatingoranges.tumblr.com/post/25153960313/the-significance-of-plot-without-conflict

       Viewing:
              Adriaan de Jongh — Topics for Game Designers and Risk Takers
              https://vimeo.com/129224031

Week 3 – Bodies and Politics
    Discussion of reading
    Experimenter's Manifesto project due
    The Body Experiment project playtest

    Reading:
        Catastrophic Prototyping and Other Stories – Chaim Gingold
        http://www.levitylab.com/blog/2011/01/catastrophic-prototyping-and-other-stories/
        Afterimage Technique: Growing Up with Dragon Ball Z - Austin Walker
        http://clockworkworlds.com/post/112172194289/afterimage-technique-growing-up-with-dragon-ball
        The Death of the Player - Mattie Brice
        http://www.mattiebrice.com/death-of-the-player/

    Viewing:
        The Art of Screenshake - Jan Willem Nijman (Vlambeer)
        https://www.youtube.com/watch?v=AJdEqssNZ-U

    Optional extra reading:
        A Cyborg Manifesto - Donna Haraway

Week 4 – Bodies at play
    Discussion of reading and viewing
    The Body Experiment project due
    The Identity Experiment project start

    Reading:
        MDA: A Formal Approach to Game Design and Game Research
        by Robin Hunicke, Marc LeBlanc, Robert Zubek
        http://www.cs.northwestern.edu/~hunicke/MDA.pdf
        MDA by Frank Lantz
        http://gamedesignadvance.com/?p=2995

Week 5 – Experimental Identities
    Discussion of reading
    The Identity Experiment project due
    The Feelings Experiment project start

    Reading:
        Thinking in Systems: A Primer (excerpt) — Donella H. Meadows

    Optional extra reading:
        Shooting to Kill - Headshots, Twitch Reflexes, and the Mechropolitics of Video Games - Amanda Phillips
        http://journals.sagepub.com/doi/abs/10.1177/1555412015612611

Week 6 – Going Outside
    Field trip
    Discussion of reading
    The Feelings Experiment project playtest

    Reading:
        Impro (excerpt) - Keith Johnstone
        Behold Lyst: The Nordic game jam on romance, love and sex - Jeffrey Matulef
        http://www.eurogamer.net/articles/2015-11-05-behold-lyst-the-nordic-game-jam-on-romance-love-and-sex
        Wikipedia: Low Fantasy
        https://en.wikipedia.org/wiki/Low_fantasy
        Grapefruit (excerpt) – Yoko Ono

    Viewing:
        How Game Mechanics Helped Players Embody 19 Year Old Nina - Nina Freeman
        http://www.gdcvault.com/play/1023467/How-Game-Mechanics-Helped-Players

Week 7 – Performance and Feels
    Discussion of reading and viewing
    Improv acting workshop
    The Feelings Experiment project due
    The Intimacy Experiment project start

    Reading:
        True Romance: Sex Ed Through Games - Gita Jackson
        https://www.pastemagazine.com/articles/2015/05/true-romance-sex-ed-through-games.html
        Welcome to My Fantasy Zone: Bayonetta and Queer Femme Disturbance - Amanda Phillips
        The Hegemony of Play by Ludica
        http://ict.usc.edu/pubs/The%20Hegemony%20of%20Play.pdf

Week 8 – GDC Week
    The Game Developers conference takes place in San Francisco this week, and the instructor and some students will be away. Class will meet for both sessions, and students can use it to playtest and work on their *Intimacy Experiment* projects.

    Reading:
        How to Change the World - A very brief introduction to the works of Paulo Friere and Augusto Boal
        http://ptoweb.org/wp-content/uploads/2013/11/PTO-Zine-for-printing.pdf
        The Madness and Wonder of Immersive Theater - Ashley Taylor Anderson
        https://www.ceros.com/blog/the-madness-and-wonder-of-immersive-theater/?utm_campaign=ceros-blog&utm_content=41238280&utm_medium=social&utm_source=facebook

Week 9 – Intimate Games
> *The Intimacy Experiment* project review
> *The LARP Experiment* project start
>
> Reading:
> > Critical Play, Chapter 5: Performative Games and Objects - Mary Flanagan

SPRING BREAK

Week 10 – The LARP Dress Rehearsal
> Discussion of reading
> *The LARP Experiment* project playtest and workshop
> No reading

Week 11 – The Big Night
> *The LARP Experiment* project performance
>
> Reading:
> > Game Feel: A Game Designer's Guide to Virtual Sensation (excerpt) – Steve Swink

Week 12 – Embarking on the Greatest Experiment
> Discussion of reading
> *The Greatest Experiment* project start
>
> Reading:
> > Where Am I? – Daniel C. Dennett
> > https://www.lehigh.edu/~mhb0/Dennett-WhereAmI.pdf
> > Reasons and Persons (excerpt) - Derek Parfit

Week 13 – Philosophy of Mind for Game Designers
> Discussion of reading
> *The Greatest Experiment* project playtest 1
>
> Reading:
> > *Towards Minimalist Game Design* — Andy Nealen, Adam Saltsman, Eddy Boxerman
> > http://www.cs.rutgers.edu/~nealen/research/tmgd.pdf

Week 14 – Beta Testing the Greatest Experiment
> Discussion of reading
> *The Greatest Experiment* project playtest 2 and workshop
> No reading

Week 15 – Experimental Conclusions
        What did we discover this semester?
        The Greatest Experiment project review
        Discussion of ways to improve the class

        Written assignment:
                Final essay
                Due Tuesday, May 9 2017, 4 p.m.

Game Presentation Template

Throughout the semester, you will be required to present your projects to the class using this template. It comes in two parts, for use before and after a live playtest or demo of your work.

Before live playtest or demo session in front of class:

This is my game, _____.

I built it using _____. It's designed to be played on _____. My intended audience is _____.

I'm particularly interested in your feedback on _____.

After live playtest or demo session in front of class:

The game was inspired by _____.

When I designed it, I was experimenting with _____.

When they play it, I want my players to experience _____. I want them to think about _____. I want them to feel _____.

Thank you for your feedback.

Additional Policies

Missing an Assignment Deadline, Incompletes
The only acceptable excuses for missing an assignment deadline or taking an incomplete in the course are personal illness or a family emergency. Students must inform the instructor **before the assignment due date** and present verifiable evidence in order for a deadline extension to be granted. Students who wish to take incompletes must also present documentation of the problem to the instructor or student assistant before final grades are due.

For assignments turned in after the assignment deadline without prior permission from the instructor, a penalty will be imposed equal to 10% of the total available points for the assignment, for each day or part of a day that the assignment is late, up to a maximum of seven days.

Attendance Policy
Punctual attendance at all classes is mandatory. Students arriving more than five minutes late to three classes, more than ten minutes late to a single class, or leaving early, will be marked as having an unexcused absence from class, unless prior permission has been obtained from the instructor. The following guidelines are from the Interactive Media & Games Division handbook regarding absences and grading and apply to all students.

Guidelines for absences affecting grading
- Two unexcused absences: lowers grade one full grade point (for example, from A to B)
- Three unexcused absences: lowers grade two full grade points
- Four or more unexcused absences: request to withdraw from course (instructor's discretion)

Additionally, I may ask you to withdraw if your total absences become excessive, even if they are excused.

The only excused absences are for illness, family emergencies, and (with advance notice) commitments related to a scholarship you are receiving (e.g. for a varsity sport) or commitments related to your professional practice, such as to attend a festival where you are showing a game or a conference where you are speaking. You must contact me as soon as possible regarding your absence. Generally I will expect to hear from you before class; in exigent circumstances I would expect to hear from you within 24 hours. If I do not hear from you in a timely fashion you may forfeit your option to make up what you have missed.

All that said:

1. **If you are sick, stay home.** You need to be healthy to learn, and so do your classmates (and instructors).
2. I do not distinguish between mental health and physical health. If you cannot complete an assignment on time or come to class because of mental health issues, you must contact me promptly, just as with physical health problems. See the Support Systems section below for additional information.

Social Media Use in Class
Social media use, including text messaging, Internet messaging and email, is not permitted in class unless explicitly permitted by the instructor. A 0.5% grade reduction will result from each occurrence of a student being found using social media in class.

Inclusivity and Diversity
In this class, we make a commitment together to foster a welcoming and supportive environment where students of all identities and backgrounds can flourish. This means that you will be expected to offer content warnings when appropriate, use students' preferred pronouns, and respect self-identifications. While debate and discussion are welcome, please remain aware of the implications of your words and the images that you include in your work. If the instructor or another student points out that something you have said or shared with the group might be offensive, avoid being defensive; this is a valuable opportunity for us to grow and learn together. If you have a concern about any aspect of the class, you are encouraged to speak with

the instructor. If you feel uncomfortable speaking with the instructor, you are encouraged to speak with either the undergraduate or graduate advisor for the division.

In making games and interactive media in a professional and ethical way, it is important that you consider diversity. When looking at your projects, you should consider who is depicted and how this work will impact others. What kinds of individuals and communities are represented in your work? What point of view does your work express? This class may assist you in learning how to make work that includes diverse viewpoints, and may discuss racial, religious, gender and sexual orientation issues in the context of games and interactive media.

Content Warnings
If you include content in the work that you produce which may cause distress to your fellow students, please tell me (the instructor) before showing the work in class, and make a verbal "content warning" immediately before you present the work in class. Also include a written content warning, either at the beginning of a piece of written work or in the readme file of a project, when you submit the work for grading.

This is not intended to limit the subject matter that you address with your work: it is intended to expand it. This simple approach is intended to create an environment in which you are free to address any subject matter that you wish, no matter how challenging, explicit or controversial, in a spirit of respect and consideration for your classmates and instructors.

Students who ever feel the need to step outside class during the presentation or discussion of work that warrants a content warning may always do so without academic penalty. You will, however, be responsible for any material you miss. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually.

Content which requires a content warning includes graphic depictions or descriptions of violence, sexual acts, racial, sexual or cultural stereotyping, abuse (especially sexual abuse or torture), self-harming behavior such as suicide, self-inflicted injuries or disordered eating, eating-disordered behavior or body shaming, and depictions, especially lengthy or psychologically realistic ones, of the mental state of someone suffering abuse or engaging in self-harming behavior.

If you have any questions about what warrants a content warning, including visual, auditory or tactile depictions, textual or verbal descriptions, and meaning embodied in game mechanics and interaction patterns, please let me (the class instructor) know.

If you ever wish to discuss your personal reactions to material presented in class, either with the class or with me afterwards, I welcome such discussion as an appropriate part of our coursework.

Guidelines for Group Critique
Giving and receiving constructive feedback is a key element of critique. Follow these guidelines:

1. Pair your critiques with compliments. Before pointing out something that you think could be improved, point out something that you like or something that you think has exciting potential.

2. Consider suggesting possible solutions. It can be discouraging to simply hear what somebody thinks is "wrong." Offering ideas for changes or additions that you think might improve your classmates' work can emotionally and intellectually inspire them.

3. Speak from the "I." Rather than stating your critique as fact or your suggestions as imperatives, start your sentences with phrases like "I think…" or "I feel…" or "If this were my game, I would…" Many people use the technique popularized by design firm IDEO, and make a statement in the form of "I like… I wish… what if..?"

4. Listen carefully and calmly. Avoid the urge to defend your work, unless you feel like that defense adds something important to the conversation. Thank your colleague for their feedback.

If you have a question…
1. First, check the class web site and the syllabus. Most questions about logistics, assignments, and expectations can be found already listed there.

2. If the information you are looking for is not on the syllabus, contact the course Student Assistant.

3. If the Student Assistant is unable to answer your question, or your question is of a sensitive nature and you would feel more comfortable speaking with the instructor, you can email the instructor at the address listed above. You can usually expect a response within twenty-four hours during the standard work week.

4. Schedule an appointment during office hours. Office hours are a wonderful opportunity to speak with the instructor one-on-one. Note the office hours listed at the top of the syllabus and email the instructor at least twenty-four hours in advance to schedule an appointment.

Fair Use
Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. The Interactive Media & Games Division of USC's School of the Cinematic Arts seeks to apply a reasonable working definition of fair use that will enable students and instructors to develop multimedia projects without seeking authorization for non-commercial, educational uses. In keeping with section 107 of the Copyright Act we recognize four factors that should be considered when determining whether a use is fair: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. In general, we regard the reproduction of copyrighted works for the purposes of analysis or critique in this class to be covered by the principle of fair use.

Citation Guidelines
Where appropriate, all projects will need to include academically appropriate citations in the form of a Works Cited section, which covers all sources, in order to receive a passing grade. The Works Cited is either included in the project or as a separate document, as appropriate to your project. The style we use is APA 5th edition and you may refer to these guidelines:
http://owl.english.purdue.edu/owl/resource/560/01/

Note for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to us as early in the semester as possible. DSP is located in STU 301, and is open 8:30am - 5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

Disruptive Behavior
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

Statement on Academic Conduct and Support Systems

Academic Conduct
Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* https://scampus.usc.edu/1100-behavior- violating-university-standards-and-appropriate-sanctions/. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* http://equity.usc.edu/ or to the *Department of Public Safety* http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems
A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* http://emergency.usc.edu/ will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

The university provides extensive support for students facing everything from normal exam stress to insomnia to personal crises. Among the many services:

- The Wellness Lounge in room 203 of the Engemann Student Health Center offers not only drop-in consultation but fresh fruit, chocolate and massage chairs.
- The Office of Wellness Health and Promotion (owhp@usc.edu or 213-740-4777) runs daily Happy Hours featuring yoga, weekly visiting therapy dogs, and more.
- Student Counseling Services (213-740-7711, 24 hours, or walk-in on the third floor of Engemann) offers an enormous array of resources, from one-time crisis support to weekly Stress Fitness workshops, for students facing all types of challenges.

Instructor Biography

An Associate Professor in the Interactive Media & Games Division of the School of Cinematic Arts, Richard Lemarchand is a game designer, an educator, a writer, a public speaker and a consultant.

Between 2004 and 2012, Richard was a Lead Game Designer at Naughty Dog in Santa Monica, California. He led the design of all three PlayStation 3 games in the *Uncharted* series including *Uncharted 3: Drake's Deception*, and *Uncharted 2: Among Thieves*, winner of ten AIAS Interactive Achievement Awards, five Game Developers Choice Awards, four BAFTAs and over 200 Game of the Year awards.

Richard also worked on *Uncharted: Drake's Fortune*, *Jak 3* and *Jak X: Combat Racing* for Naughty Dog, and helped to create the successful game series *Gex*, *Pandemonium* and *Soul Reaver* at Crystal Dynamics in the San Francisco Bay Area. He got his game industry start at MicroProse in the UK, where he co-founded the company's console game division. Richard has made storytelling action games the focus of his career, and he is interested in the way that narrative, aesthetics and gameplay work together to hold a player's attention and facilitate the expression of their agency.

A passionate advocate of indie and experimental games, Richard has been involved with the IndieCade International Festival of Independent Games for several years, and was the co-chair of the IndieCade Conference in 2010, 2012 and 2015. He regularly speaks in public on the subjects of game design, development, production, philosophy and culture, and organizes the annual GDC Microtalks, a session which celebrates games and play with short talks by diverse speakers. He is a former faculty member of the GDC Experimental Gameplay Sessions. His game *The Meadow*, co-created with Martzi Campos and a team of student volunteers from the USC Games program, was a finalist in the 2015 IndieCade International Festival of Independent Games.

Richard grew up in a small town in rural England, dreaming of ancient civilizations and outer space. Perhaps as a result, he has a degree in Physics and Philosophy from Oxford University.

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