# CTIN-511
# Interactive Media Seminar
**Units: 1.0**
**Fall 2018, Wednesday 4:00 pm – 5:50 pm**

**Location:** SCI 108

**Instructors:** Gordon Bellamy & Richard Lemarchand
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## Course Description

In the field of interactive media and games, we are moving from an era of specialism to an era of interdisciplinarity, and that means that our identities as individuals, with unique sets of skills and outlooks, are brought forward. It's no longer the case that 1+1 = 3. Now, 1+1 = **3 .**  Synergies between creative people don't just yield greater quantity as outcomes, but they also afford a greater degree of transformation, and greater expression of a creator's authentic, unique self.

The course will take the form of interactive fireside chats where leaders from unique disciplines will share narratives of their journeys. Then they will engage with the students and the professors in dynamic exchange for the remaining time.

Students are expected as part of their class particiation to have prepared three questions for each speaker, as well as being prepared at all times to discuss their progress on their individual Self Development Goals to the class, and to critique the progress of their fellow students.

In previous years, this has been a non-digital classroom. This is no longer the case! Students are encouraged to stay very focused on the events in class, but may use digital devices to make notes and perform research that will inform the conversation unfolding in class. Students will also be preparing weekly videos synthesizing prompt questions from the in-class discussions and their own progress.

Your work as a designer is to be ready to think in different modes, to be looking for inspiration around every corner, and to develop your craft and practice around turning inspiration and new modes of thinking into usable, creative ideas.

Interactive Media Seminar is a course where we ask the students to work in an entirely different mode than other classes, practicing attention, preparation, presentation, and actionable critique.

It is a class where speakers will share personal stories and paths, inspiration, and their own modes of thinking and practice. It is a course where we will set a tone for the work done in the division and provide opportunities for students to practice presentation, and share inspiration.

Over the course of the semester, students will be exposed to many different designers and storytellers, from many different backgrounds and disciplines. Students should leave the course with inspiration for their own design projects and a firmer methodology for developing creative ideas through action.

## Learning Objectives

1. To cultivate the agency to own one's creative time and be your best self
2. To learn about the crafts of creation, sharing, and storytelling from successful creatives in many fields.
3. To be inspired and develop a methodology around turning inspiration to actionable ideas

**Prerequisite(s):** None.

## Required Readings and Supplementary Materials

Throughout the semester, we will sometimes be assigning readings for discussion, drawing from this list.

- I Like, I Wish, What If?: https://dschool-old.stanford.edu/wp-content/themes/dschool/method-cards/i-like-i-wish-what-if.pdf

- *MDA: A Formal Approach to Game Design and Game Research: http://www.cs.northwestern.edu/~hunicke/MDA.pdf*

- Aesthetics of Play - Redefining Genres in Gaming - Extra Credits: https://www.youtube.com/watch?v=uepAJ-rqJKA

- Hearts, Clubs, Diamonds, Spades: Players Who Suit MUDS: http://mud.co.uk/richard/hcds.htm

- Virtual Worlds: Why People Play http://mud.co.uk/richard/VWWPP.pdf

## Description and Assessment of Assignments

**Self Development Google Docs** – You will be expected to set goals for the semester under the criteria outlined in the first week of class, and to have the progress on that goal updated for each week via the shared Google Docs, and be prepared to be called upon to present that progress each week.

**Videos** – You will be creating 2-3 minute videos, in response to weekly in class prompts.

**Class Participation --** Students will be expected to have three questions prepared for each speaker based up their own online research, and in class prompts. They are also expected to be able to provide constructive critique on their fellow students presentations.

**Final Inspiration --** Students will create a final presentation video summarizing their progress, and communicating how the most influential speaker of the semester affected their chosen course.

## Grading Breakdown

This course is pass/fail. Attendance is sufficient to guarantee a pass, but we hope you will take the learning goals of the course seriously.

## Assignment Submission Policy

Assignments are submitted in the students notebook at the end of class on the day due.

## 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
- Four or more unexcused absences: request to withdraw from course (instructor's discretion)

Additionally, we 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. We 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 us promptly, just as with physical health problems. See the Support Systems section below for additional information.

## 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.

## 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.

## Syllabus Updates:
This syllabus is liable to change up to the beginning of class and possibly over the semester. Please check the posted syllabus regularly, and note all changes that are shared by the instructor in class.

## Course Schedule: A Weekly Breakdown

| | Topics/Daily Activities | Readings and Homework | Deliverable/ Due Dates |
|---|---|---|---|
| **Week 1** 8/22/18 | **Bellamy / Lemarchand** | **TBD** | **TBD** |
| **Week 2** 8/29/18 | **Amy Hennig** | **TBD** | **TBD** |
| **Week 3** 9/5/18 | **John Bernhelm** (Technical Designer, Triumphant Games) | **TBD** | **TBD** |
| **Week 4** 9/12/18 | **Matt Austin** | **TBD** | **TBD** |
| **Week 5** 9/19/18 | **TBD** | **TBD** | **TBD** |
| **Week 6** 9/26/18 | **Zack Keller** (Lead Writer, Telltale Games) | **TBD** | **TBD** |
| **Week 7** 10/3/18 | **TBD** | **TBD** | **TBD** |
| **Week 8** 10/10/18 | **Marty O'Donnell** (Soundtrack composer, e.g. Halo, Destiny) | **TBD** | **TBD** |
| **Week 9** 10/17/18 | **Soha El-Sabaawi** (Riot Games) | **TBD** | **TBD** |
| **Week 10** 10/24/18 | **Leah Hoyer** (VP Creative, Telltale Games) | **TBD** | **TBD** |
| **Week 11** 10/31/18 | **Celia Hodent** (Game User Experience Consultant, Author of *The Gamer's Brain*, Game UX Summit Founder & Chair) | **TBD** | **TBD** |
| **Week 12** 11/7/18 | **RECRUITER ROUNDTABLE** | **TBD** | **TBD** |
| **Week 13** 11/14/18 | **TBD** | **TBD** | **TBD** |
| **Week 14** 11/21/18 | **THANKSGIVING** | **TBD** | **TBD** |
| **Week 15** 11/28/18 | **TBD** | **TBD** | **TBD** |
| **FINAL** 6:30 pm 12/5/18 | **Final Inspiration Video** | **TBD** | **TBD** |

# 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.htmlprovides 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.

## Instructor Biographies

***Gordon Bellamy*** has played key business and product leadership roles at Tencent, Electronic Arts, as a designer on Madden NFL Football, and MTV. He served as Executive Director of both the game industry's trade organization, the Academy of Interactive Arts and Sciences and the International Game Developers Association.  He holds a BA in Engineering from Harvard College.

***Richard Lemarchand*** is a game designer, an educator, a writer, a public speaker and a consultant, and works as an Associate Professor in the Interactive Media & Games Division of the School of Cinematic Arts. In 2015 he was appointed Associate Chair of the Interactive Media & Games Division.

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.

Richard now teaches game design, development and production in the USC Games program, and is working on a series of experimental game design research projects as part of the USC Game Innovation Lab. His most recent game, *The Meadow*, a virtual reality art installation game co-created with Martzi Campos, was selected as 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.