



**CTIN 499: Directing for Games and Interactive Media**  
**Units: 2**  
**Spring 2018**

**Meeting Time:** Mondays 1-4 PM

**Location:** SCI L114

**Professor:** Tracy Fullerton

**Office:** SCI 201M

**Office Hours:** Mondays 10-12 PM or by appointment

**Contact Info:** [tfullerton@cinema.usc.edu](mailto:tfullerton@cinema.usc.edu)

**Bio:** <http://www.tracyfullerton.com/bio>

**Teaching Assistant:** TBD

**Contact Info:**

### **Course Description**

This course introduces students to the role of the director across a variety of media with the goal on applying best practices to the direction of games and interactive media. The material is focused on games and interactive media, but will also draw from a cross-disciplinary study of directorial techniques and practices from theater, film, performance art, architecture, music and fine arts.

Students will develop the skills of directorial perspective, selection and preparation of material, story and scene breakdown, thematic intent, project planning, team building and communication, situational decision-making, response to change.

Over the course of the semester, they will flesh out a proposed project through the class exercises, bringing a stronger directorial vision to the idea in preparation to pitch it for full production in a later class. The final assignments will be a polished vision presentation for the project, accompanied by a director's notebook of planning exercises, reflections and creative references collected and organized over the course of the semester.

This is a studio class and a large part of the class content will focus on in-class discussion, critique, and problem solving for individual projects. As such, it is imperative that students treat the development of their projects professionally and bring requested milestones to class on time, ready to present. Students will be expected to participate actively in all discussions and critique sessions, giving and receiving feedback of the highest quality.

Throughout this class, students are encouraged to take risks and to look beyond prior art, in-class examples and common wisdom to explore new and different directorial strategies.

### **Prerequisite(s)**

CTIN 488 or CTIN 541. Open to graduates and undergraduates, with an emphasis on students preparing advanced or thesis projects. Acceptance by interview with the instructor.

### **Technological Proficiency and Hardware/Software Required**

There are no technology requirements for this class, however several technical proficiencies may prove beneficial. Many students will use image creation or layout software (like Adobe Photoshop and Adobe InDesign) to create artwork for their planning exercises. Students may also organize their ideas using common office tools such as word processors, spreadsheets, flow-charting software or project management tools like Asana or Trello. Please communicate with the instructor if you have any questions about the technical requirements for your assignments.

## Required Readings and Supplementary Materials

This course has three required texts, which are available online or from the USC Bookstore:

*Directing Video Games* by Brian Allgeier

<https://www.amazon.com/dp/B071Y7DNCZ>

*The Director's Six Senses* by Simone Bartesaghi

<https://www.amazon.com/dp/B01CHB75VQ>

*The Writer's Journey* by Christopher Vogler

<https://www.amazon.com/dp/193290736X>

In addition, there will be several short selections from the following texts provided in class. Students may purchase these optional texts if they would like to read longer sections:

*The Visual Story* by Bruce Block

<https://www.amazon.com/dp/0240807790>

*The Director's Idea* by Ken Dancyger

<https://www.amazon.com/dp/0240806816>

*Directors Close Up 2* by Jeremy Kagan

<https://www.amazon.com/dp/0810883910>

*A Director Prepares* by Anne Bogart

<https://www.amazon.com/dp/0415238323>

*Writing Interactive Music for Video Games* by Michael Sweet

<https://www.amazon.com/dp/0321961587>

*Creativity, Inc.* by Ed Catmull

<https://www.amazon.com/dp/0593070100>

*Pixar Storytelling* by Dean Movshovitz

<https://www.amazon.com/dp/B06XHBRG2L>

## Course Website

A copy of this syllabus is available at the course website:

[www.tracyfullerton.com/499](http://www.tracyfullerton.com/499)

## Overview of Assignments

### Vision Exercises

- Experience goals, due week 2
- Story arc, due week 5
- Scene script draft, due week 7
- Mood boards, due week 8
- Scene script final, due week 9
- Audio exploration, due week 11
- Location exploration, due week 12

### Final Project

- Vision pitch, due weeks 14, 15, final exam

- Vision document, due at final exam
- Director's notebook, due at final exam

**Offsite experience (dates and times to be arranged)**

- Visit to a VR entertainment experience
- Visit to an museum role-playing simulation
- Visit to an immersive theater group

**Grading Breakdown**

Participation	5
Experience goals	5
Story arc	10
Scene script	10
Mood boards	10
Audio exploration	10
Location exploration	10
Vision presentation	15
Director's notebook	25
Total:	100

**Assignment Submission Policy**

All written and digital assignments should be submitted by email to [tfullerton@cinema.usc.edu](mailto:tfullerton@cinema.usc.edu) by the start of class on the day that they are due. Presentations will be due in class, with supporting materials submitted via email.

**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 instructors 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 instructors or student assistant before final grades are due. Incompletes are only available after the week-twelve withdrawal deadline.

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 instructors. The following guidelines are from the Interactive Media Division & Games handbook regarding absences and grading and apply to all students.

**Guidelines for absences affecting grading**

Two unexcused absences: lowers grade ½ grade (for example, from A to A-)

Three unexcused absences: lowers grade one full grade

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

Excused absences are:

Illness (with a doctor's verification)

Family or personal emergency (with verification)

Observance of religious holy day (with advance notice to instructor)

### **Unauthorized Social Media Use During Class**

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

### **A Safer Space**

In this class, we make a commitment to foster a welcoming and supportive environment where students of all identities and backgrounds can flourish. This means that we will use 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.

Because this class involves presentation and discussion of creative projects that will contain a range of materials, some of which may present difficulties for others in the class, students and groups are encouraged to use content or trigger warnings as part of their presentation as appropriate.

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 also welcome to speak with either the graduate advisor for the division, who can discuss the issue with you directly or point you toward other on- and off-campus resources for addressing your concern.

### **Course content by class meeting**

**Week 1, 1/7:** Overview of the class – Introduction to each other, discussion of course goals and themes. Material selection – what makes a good piece to work on throughout this class? Sharing of prospective material, prior work, and related experience.

Reading for Week 2:

- Directing Video Games – Section I: The Director’s Role
- The Writer’s Journey: Book One
- Director’s Six Senses: Chapters 5-6 (Taste & Vision)

Assignments:

- Start a director’s notebook for your project – **due finals week**
- Define the experience goal of your project – **due week 2**

**Week 2, 1/14:** The Director’s Role – Exploring how directors work, approaches across a variety of storytelling media, looking at interviews and sequences from game, film and theater directors.

Guest:

- Brian Allgeier (Game Director – Ratchet & Clank series)

Reading for Week 4:

- Directing Video Games – Section III: Structural Elements
- The Writer’s Journey: Book Two

Assignment:

- Start mapping your project’s emotional journey -- **due week 5**

**Week 3, 1/21:** Martin Luther King Day – University holiday, no class meeting or office hours

**Week 4, 1/28:** Structuring your Vision – Understanding the structure of your idea, the deeper themes, the archetypal roles of the characters, opportunities for meaningful interaction, and the hero's journey.

Reading for Week 5:

- The Director's Idea: Finding the Director's Idea
- Pixar Storytelling: Chapter 1, 5 (Choosing an Idea, A Word on Structure)

**Week 5, 2/4:** The Emotional Journey – Digging into the emotional arc of your piece, illuminating theme through arc, presentation of class project arcs.

Guest:

- Skype interview with Ian Dallas (Game Director - What Remains of Edith Finch)

Reading for Week 6:

- The Director's Six Senses – Sight: Visual Storytelling
- The Visual Story – Chapters 1, 2 and 9 (Visual Components, Contrast and Affinity, Story and Visual Structure)

Assignment:

- Scene breakdown and script for performance – **draft due week 7, final due week 9**

**Week 6, 2/11:** Director's Toolbox – Visual Storytelling – Exploring the power of visual design in storytelling – cameras, lighting, space and color. Developing a sense for visual storytelling.

Assignment:

- Start a collection of still images that tell stories and affect you emotionally – **due with final director's notebook**
- Create a set of mood boards that represent the key moments in your emotional arc – **due week 8**

Reading for Week 8:

- Directing Video Games: Section IV – Creative Toolbox
- Writing Interactive Music for Video Games Chapter 1: The Language of Music Storytelling in Games

**Week 7, 2/18:** President's Day – University holiday, no class meeting or office hours.

**Week 8, 2/25:** Director's Toolbox –The Power of Audio – Exploring the power of sound design and music in the emotional arc of your project. Present mood boards for class projects.

Guest:

- Skype interview with Chris Floyd (Game Director - Life is Strange Before the Storm)

Reading for Week 9:

- The Director's Six Senses – Smell: Directing Actors
- Watch Amy Hennig, GDC Vault Behind the Scenes: Uncharted 2's Unique Cinematic Production Process <https://www.gdcvault.com/play/1012327/Behind-the-Scenes-Uncharted-2>

Assignment: Audio exploration – **due week 11**

**Week 9, 3/4:** Directing Performance – Guest lecture and workshop on directing actors for voice over. Final scene scripts due for in-class recording exercise.

Guests:

- Sarah Elmaleh (Voice actress - Gone Home, Where the Water Tastes Like Wine)
- Crispin Freeman (Voice actor – Overwatch, Batman: Arkham Origins)

Reading for Week 11:

- The Director's Six Senses – Touch (Production Design)
- Director's Close Up 2 – Chapter 5 (Production Design)

**Spring Recess, 3/11 – no classes**

**Week 10, 3/18 – GDC, no class (individual assignments)**

**Individual project meetings with instructor (to be arranged)**

**Week 11, 3/25 – Director's Toolbox – Story Spaces – Exploring story through space and location.**  
Presentation of project mood boards with sound explorations.

Assignment:

- Location "scout" for your project – **due week 12**

Reading for Week 12:

- Directing Video Games: Section V – Leadership
- A Director Prepares: Chapter 2 (Violence)

**Week 12, 4/1:** The Director as Leader – Finding your leadership style, motivating and inspiring a team, making decisions in a collaborative environment, dealing with conflict. Team building role-play. Presentation of location scout explorations.

Reading for Week 13:

- Creativity Inc. - Chapter 5 Honesty and Candor, Chapter 6 Fear and Failure
- Watch Jenova Chen, GDC Vault, Designing Journey  
<https://www.gdcvault.com/play/1017700/Designing>

**Week 13, 4/8:** Directing for Interactivity, Visit from a Director – Designing mechanics that support the emotional arc, defining pillars that support the arc.

Guest:

- Jenova Chen (Game Director – flOw, Flower, Journey, Sky)

Reading for Week 14:

- The Director's Six Senses – Conclusion, Love at First Sight, the Importance of Opening Scenes
- Directing Video Games: Section II – Crafting the Vision

Assignment:

- Pitch preparation – **due week 14**

**Week 14, 4/15:** Crafting the Vision – Deepening your vision, the power of the first few minutes, planting ideas that build an experience towards the end. Pitching exercises.

Reading for Week 15:

- The Director's Six Senses – Chapter 8 (Dead Poets Society Case Study)
- Directing Video Games: Section VI – Production
- Creativity Inc. – Starting Points: Thoughts for Managing a Creative Culture

Assignment:

- Pitch preparation – **due week 15**

**Week 15, 4/22:** Representing the Idea -- Being the voice of a project – internally and in the public eye.  
Finding people to share your vision, giving credit, speaking publicly. Pitching exercises continued.

Assignment

- Final vision pitch preparation – **due at final exam**

**Final Exam, 5/1 2-4PM:** Final vision pitches, delivery of vision documents and final director's notebooks.

## 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 Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. 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>.

### Support Systems:

*Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

*National Suicide Prevention Lifeline - 1-800-273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

*USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.*

Provides overall safety to USC community. <http://dps.usc.edu>

### PLEASE NOTE:

**FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**