ITP-180 “Video Game Production”
Units: 2
Fall 2022
Wednesdays 1:00 PM to 2:50 PM

Location: EGG 108

Instructor: Kyle Ackerman
Office: EGG 208
Office Hours: By appointment
Contact Info: KyleAcke@usc.edu

Teaching Assistant: Ashley Kim
Contact Info: arkim@usc.edu

IT Help: Viterbi IT
Hours of Service:
Monday – Friday, 8:30 a.m. – 5:00 p.m.
Contact Info:
DRB 205
(213) 740-0517
engrhelp@usc.edu
Catalogue Description
The process of video game production. Video game history, genres, development process (concept, preproduction, production, and post-production) and roles (producers, artists, programmers, etc.).

Course Description
Video Game Production will help students gain a hands-on understanding of the process of developing video games, with an emphasis on production and project management. Students will be introduced to the many facets of video game production including design, art, programming, and management. The course will introduce and include various hardware and software tools and processes involved in the video game production process.

Learning Objectives
By the end of this course, students will be able to:
1. Recognize common hardware and software tools involved in the creation of games.
2. Differentiate the various roles in video game development.
3. Design the project production lifecycle and customize it for the specific needs of a game development studio.
4. Interact with specific video game development roles such as marketing, art, audio, narrative, design, software engineering and usability.
5. Break down how team roles, as well as software and hardware constraints and tools, have shaped the production of past games.
6. Analyze video games to identify the hallmarks of successful production and critique failures of process.

Prerequisite(s): n/a
Co-Requisite(s): n/a
Concurrent Enrollment: n/a
Recommended Preparation: ITP 101 recommended.

Course Notes
Lecture slides and course content, including homework, will be posted to the course Blackboard page. Course announcements will be posted as an announcement to Blackboard or emailed directly to your USC emails.

Technological Proficiency and Hardware/Software Required
Students are expected to be able to perform the following tasks before the course begins:
- Basic computer literacy
- Submit files through Blackboard’s submission page
- Download files from Blackboard
- Basic familiarity with Google Slides and G-suite or PowerPoint and MS Office

USC Technology Support Links
Zoom information for students
Blackboard help for students
Software available to USC Campus
Required Readings and Supplementary Materials

- *The Game Production Toolbox* by Heather Maxwell Chandler (CRC Press 2020)
- Additional supplementary materials will be posted on Blackboard

Optional Materials

- *Producing Games: From Business and Budgets to Creativity and Design* by D.S. Cohen and Sergio A Bustamante (Routledge 2009)
- *Inside the Video Game Industry: Game Developers Talk About the Business of Play* by Ruggill, McAllister, Nichols and Kaufman (Routledge 2016)
- *Legal Guide to Video Game Development* by Ross Dannenberg (ABA 2016)
- *Agile Game Development: Build, Play, Repeat (2nd Edition)* by Clinton Keith (Addison-Wesley 2021)

Description and Assessment of Assignments

In-Class Presentation
The first classroom presentation will involve a brief overview of a commercial title, its genre, market, reception, and production challenges. Timing of presentations will be scheduled in the first week.

In-Class Lab Assignments
Short laboratory assignments will occupy that latter part of the class period in weeks when larger assignments are not being presented to the class. These exercises will reinforce production knowledge and for the building blocks of larger assignments.

Production Role Essay
The first written assignment will be to choose and describe a role involved in the modern process of creating, developing, and bringing a major video game to market, including the training and responsibilities of that role.

Production Contrast Essay
The second written assignment will compare and contrast a current commercial title with an older title of a similar genre, with a focus on considering the different production challenges faced by each.

High-Level Pitch
The final written assignment will be a high-concept game pitch, with a focus on the production challenges posed by that game, and a high-level development plan including project milestones.

Class Participation
Students are expected to contribute meaningfully to in-class discussions, drawing connections between assigned and supplemental readings to the week’s topics, and sharing those connections with the class.

Final Pitch Presentation
The final written pitch will also be presented to the class prior to completion for feedback to allow for improvements and revisions.

**Grading Breakdown**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>% of grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-Class Presentation</td>
<td>15</td>
</tr>
<tr>
<td>In-Class Lab Assignments</td>
<td>10</td>
</tr>
<tr>
<td>Production Role Essay</td>
<td>15</td>
</tr>
<tr>
<td>Production Contrast Essay</td>
<td>15</td>
</tr>
<tr>
<td>High-Level Pitch (written)</td>
<td>20</td>
</tr>
<tr>
<td>Class Participation</td>
<td>10</td>
</tr>
<tr>
<td>Final Pitch Presentation</td>
<td>15</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100</strong></td>
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**Grading Scale** Course final grades will be determined using the following scale:
- A  93+
- A- 90 - <93
- B+ 87 - <90
- B  83 - <87
- B- 80 - <83
- C+ 77 - <80
- C  73 - <77
- C- 70 - <73
- D+ 67 - <70
- D  63 - <67
- D- 60 - <63
- F  <60
Assignment Rubrics:

**In-Class Presentation**
35% present central ideas of title, genre, market reception; 35% presents clear support for challenges in coming to market, 15% style of slides, 15% verbal organization and presentation

**In-Class Lab Assignments**
30% follow professional communication standards as covered in lecture and demonstrations (including spelling, grammar, and punctuation), 30% completeness of fields and diagrams, 30% clarity and supporting evidence, and 10% comprehensiveness and detail.

**Production Role Essay**
30% ideas, 30% organization, 30% supporting evidence (including training and responsibilities), and 10% style (including grammar, punctuation, and spelling)

**Production Contrast Essay**
30% central thesis (comparing two titles), 30% organization, 30% supporting evidence (including production challenges), and 10% style (including grammar, punctuation, and spelling)

**Final Pitch Presentation**
This is an opportunity to discuss the final, high-level pitch and receive feedback from the class before completing the final assignment. Focus is on clarity, organization and presentation
30% content (presents required information), 30% clarity and style of presentation, 30% supporting evidence (including production challenges), and 10% response to Q&A.

**High-Level Pitch**
30% content (presents required information), 30% organization (follows formats from class), 30% supporting evidence (including milestones and production challenges), and 10% style (including grammar, punctuation, and spelling)

**Class Participation Rubric**
50% active contribution to discussions 50% demonstrated connection of the reading and experience to weekly topics

**Remote learning Policies/Zoom etiquette**
During remote teaching situations, classes will meet via Zoom. Students are expected to participate via microphones and camera whenever possible.

Homework will be assigned and turned in through Blackboard, but presentations are also required to be added to the class Google share drive for presentation purposes.

**Additional Policies**
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 for a deadline extension to be granted.
In-class assessments and presentations cannot be rescheduled (except for an unforeseeable event) as this will disrupt the course schedule. If you know you will be missing any classes at the beginning of the semester, please tell the instructor as soon as possible.

**Synchronous session recording notice**

During remote teaching situations, the Zoom courses will be recorded, and these recordings will be shared with the class. While this will not entirely replace in-class participation, these recorded classes will allow students to catch up on lectures they were unable to attend as well as for useful review.

**Sharing of course materials outside of the learning environment**

*SCampus Section 11.12(B)*

_Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy)._
### Course Schedule: A Weekly Breakdown

<table>
<thead>
<tr>
<th>Week</th>
<th>Topics/Daily Activities</th>
<th>Readings/Preparation</th>
<th>Deliverables</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction and Course Overview</td>
<td></td>
<td>Introductory Lab Exercise</td>
</tr>
<tr>
<td></td>
<td>What is game production/ game project management?</td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>State of the Industry: Game genres, game platforms, and development considerations.</td>
<td>Chandler Ch 1, excerpted primary readings</td>
<td>Presentations signup complete</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>List of Production Roles Lab Exercise</td>
</tr>
<tr>
<td>3</td>
<td>The Development Team</td>
<td>Chandler Ch 2,10,11</td>
<td>Break-out teams by role Scope of role responsibilities</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Commercial Title presentations</td>
</tr>
<tr>
<td>4</td>
<td>Setting up a Business Entity, IP</td>
<td>Chandler Ch 3, white paper excerpts</td>
<td>Production Role Essay Due Commercial Title presentations</td>
</tr>
<tr>
<td>5</td>
<td>Target Audience, Design and Pitch</td>
<td>Chandler Ch 4, 5</td>
<td>Break out groups on modern titles</td>
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<tr>
<td></td>
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<td></td>
<td>Commercial Title presentations</td>
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<tr>
<td>6</td>
<td>Budget and Schedule</td>
<td>Chandler Ch 7,8</td>
<td>Break-out groups on historical titles</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Commercial Title presentations complete</td>
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<tr>
<td>7</td>
<td>Pitching</td>
<td>Chandler Ch 6</td>
<td>Lab pitch exercise</td>
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<tr>
<td>8</td>
<td>Prototyping</td>
<td>AGILE/SCRUM readings (see Blackboard)</td>
<td>Production Contrast Essay Due SCRUM Exercise</td>
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<tr>
<td>9</td>
<td>Project Management Tools</td>
<td>Chandler Ch 12, 13</td>
<td>Lab break-out groups to workshop production techniques</td>
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<tr>
<td>10</td>
<td>Leadership, Management and Outsourcing</td>
<td>Chandler Ch 14, 17</td>
<td>Lab break-out groups to discuss comparables</td>
</tr>
<tr>
<td>11</td>
<td>Execution, Pipeline, and Localization</td>
<td>Chandler Ch 15, 16, 18</td>
<td>Lab Elevator Pitch and group feedback</td>
</tr>
<tr>
<td>12</td>
<td>Producing UX, Audio, and QA</td>
<td>Chandler Ch 19</td>
<td>High-Level Pitch for Feedback</td>
</tr>
<tr>
<td>13</td>
<td>Producing and Marketing</td>
<td>Chandler Ch 20</td>
<td>High-Level Pitch for Feedback</td>
</tr>
<tr>
<td></td>
<td>LiveOps Reading on Blackboard</td>
<td></td>
<td>Lab Break-out groups to workshop milestones and resources</td>
</tr>
<tr>
<td>14</td>
<td>Thanksgiving Break</td>
<td>Thanksgiving Break</td>
<td>Thanksgiving Break</td>
</tr>
<tr>
<td>15</td>
<td>Release, support and Live Ops</td>
<td></td>
<td>Final written pitch and production timeline Presentations Due</td>
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<tr>
<td>FINAL</td>
<td></td>
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<td>Refer to the final exam schedule in the USC Schedule of Classes at classes.usc.edu.</td>
</tr>
</tbody>
</table>
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” 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, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298 equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298 usc-advocate.simplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776 dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.
USC Campus Support and Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.