Syllabus

SCAD

The University for Creative Careers®

School of Digital Media, Department of Interactive Dsgn/Game Develop, Savannah

ITGM 705 - Interactive and Game Design: Research and Practice
Section: 02 CRN: 11155

SCAD Mission:

SCAD prepares talented students for creative professions through engaged teaching and learning in a positively oriented university environment.

Course Description:

The investigation and application of appropriate research methodologies and theoretical frameworks is central to art and design. With a focus on the scientific method, students formulate research questions, deconstruct applied concepts, and validate hypothetical solutions to establish the foundation of a professional interactive and game design practice. Prerequisite(s): None.

Course Goals: The following course goals articulate the general objectives and purpose of this course:

1. Students will learn operational definitions of concepts and constructs related to game and interactive design.
2. Students will explore a wide range of theoretical frameworks for game and interactive design.
3. Students will gain an understanding of the scientific method and its relationship to the design process.
4. Students will enhance their knowledge of the components of thesis statements and research questions.
5. Students will experiment with a variety of research methods to validate their thesis statements.

Student Learning Outcomes: The following course outcomes indicate competencies and measurable skills that students develop as a result of completing this course:

1. Students will successfully define the concepts and constructs of gameplay and interactive design.
2. Students will reflect on the theoretical frameworks of interactivity and game design that will guide their research within their chosen topic and specialty.
3. Students will evaluate the differences between the scientific method and design process.
4. Students will develop thesis statements and research questions to frame their investigation of design challenges.
5. Students will select and apply appropriate methods to test the epistemology of their research and design solutions.

Schedule of Classes:

Key events including assignments, projects due dates/exam dates:

Pre-quarter assignment	Complete initial set up on class blog. One week before class, you will receive an email that includes your blog URL and access information. Set up your initial theme and place mini-bio with photo on the home page. Create a UI navigation that includes pages for the following content: + Project A: Non-Digital Interactive + Project B: Digital Interactive + Art Review 1: Early Digital Artifact + Art Review 2: Contemporary Digital Artifact + *As We May Think*: Vannevar Bush + *Inventing the Medium*: Janet Murray + Exercise 1: Interactive Digital Application (Murray) + Exercise 2: Interactive Narrative + Weekly UX Sketching
Class 1: **Mon,** **September 13,** **2021**	Intros, Syllabus, Pretest - Demonstration: Blog (WordPress) set-up and administration demo (USE THIS THEME) - Design Sketching DEMO (UX Sketchbook / NetTemple Templates / UX Sketchbook / Cheatsheets - COMPLETE UNDERSTAND FORM, check) - Discuss and review (a) Exercises (b) Essays and (c) Projects - MIRO, FIGMA and SLACK (register accounts - accept invite during class) - Submissions: ZIP and submit to BB and Email me the ZIP **Lecture**: Design Thinking (Empathize, Define, Ideate, Prototype, Test, Implement) - Launch Project A **Reading**: *Inventing The Medium* by Janet Murray **Assignment**: *Inventing The Medium* Response (Blog Post)
Class 2: **Wed,** **September 15,** **2021**	**Lecture**: Inventing The Medium Topics: 1. Characteristics of the Digital Medium 2. Early thinking in regards to the birth of logic and general purpose machines 3. Remediation and the Influence of Non-Digital Media Post Lecture Discussion: - In her essay "Inventing the Medium," Janet Murray presents four characteristics of the digital medium: procedural, participatory, encyclopedic, and spatial. - Do these four characteristics indeed define the boundaries of the digital medium? - How do new technologies such as GEO location, Virtual Reality, AR, and IoT, fit into her theories? **Assignment**: Exercise 1: Interactive Digital Application Concept, DUE End of Class
Class 3: **Mon,** **September 20,** **2021**	**Student Presentation:** Project A Concept Pitches (and Feedback)
Class 4: **Wed,** **September 22,** **2021**	**Demonstration**: - **Figma** - Prototyping Tool - **Miro** - Ideation and Collaboration Tools **Lecture**: MFA Thesis / MA Final Project: Expectations and Considerations

Class 5: **Mon,** **September 27,** **2021**	**Student Presentation:** Project A (Empathize, Define, Ideate)
Class 6: **Wed,** **September 29,** **2021**	**Lecture**: Gamification and Gamifying Everyday User-Experiences Topics: 1. Dice and Dominoes 2. Board Games 3. Playing Cards 4. Tabletop Games 5. Mechanical Games 6. Pinball 7. Early Video Games and History Lecture and Discussion: - Early games in history. - Birth of the video game. - Who were some of the key historical figures during this time and what were their contributions?
Class 7: **Mon, October** **04, 2021**	**Student Presentation**: Project A (Prototype, Test)
Class 8: **Wed, October** **06, 2021**	Project A Progress Review (ZOOM Breakout Room Prof/Student conference) and Studio Work
Class 9: **Mon, October** **11, 2021**	**Student Presentation:** Project A Final (Implement, Group A) Assignments: **- Critique Review Sheets**
Class 10: **Wed, October** **13, 2021**	**Student Presentation:** Project A Final (Implement, Group B) Assignments: **- Critique Review Sheets**
Class 11: **Mon, October** **18, 2021**	**Demonstration**: - **Construct** - Interactive and Game Development Tool (PART 1, Gaming) **Readings:** *As We May Think* by Vannevar Bush **Assignment**: *As We May Think* Response (Blog Post) - Launch Project B

Class 12: Wed, October 20, 2021	**Readings:** *Immersion Unexplained* by Allen Varney Topics: - Defining Narrative - Defining Interactive Narrative - Embedded vs. Emergent Experiences - Narratology vs. Ludology **Lecture**: Narrative and Interactive Narrative + Narratology vs Ludology **Assignment**: Exercise 2: Interactive Narrative Concept, DUE End of Class
Class 13: Mon, October 25, 2021	**Student Presentation:** Project B Concept Pitches (and Feedback)
Class 14: Wed, October 27, 2021	**Demonstration**: - **Construct** - Interactive and Game Development Tool (PART 2, Interactive) **Lecture**: The Humane Interface
Class 15: Mon, November 01, 2021	**Student Presentation:** Project B (Empathize, Define, Ideate)
Class 16: Wed, November 03, 2021	**Lecture**: MFA Thesis / MA Final Project: Expectations and Considerations
Class 17: Mon, November 08, 2021	**Student Presentation**: Project A (Prototype, Test)
Class 18: Wed, November 10, 2021	Project B Progress Review (ZOOM Breakout Room Prof/Student conference) and Studio Work
Class 19: Mon, November 15, 2021	**Student Presentation:** Project B Final (Implement, Group A) Assignments: **- Critique Review Sheets**
Class 20: Wed, November 17, 2021	**Student Presentation:** Project B Final (Implement, Group B) Assignments: **- Critique Review Sheets** **- Post Test**

Grading Opportunities:

Your overall course grade will be computed according to the following breakdown:

Assignment	Weight
Class Blog and Journal	10%
Exercise 1: Interactive Digital Application Concept Conceptualize an interactive digital artifact that demonstrates at least two characteristics of the digital medium as defined in Janet Murray's essay, "Inventing the Medium." These may be screen-based or interfaces embedded in a product. Your project should include the following components: 1. a brief one-page artist's statement that describes your interactive digital artifact, including which characteristics it embodies 2. no fewer than three (hand) sketches illustrating the screens or product drawings that visualize the use of the device You should concept should include an interface concept, not a functional (or even design-complete) project. Please use the grided paper templates (UX Sketchbook, Meyers) and black pen. Do use use digital software as we want to work fast and efficiently with a focus on the idea. However, the focus of the project is on the interface, not the degree of visual polish, therefore low-fi professional sketch will suffice. In conceptualizing your project, it is important that you have completely synthesized the two (or more) characteristics of the digital medium into an integrated, interactive whole.	5%
Art Review 1: Early Digital Artifact Select and evaluate an early digital artifact outside those covered in the course content and readings. You should take into account the technologies used, its intended use and audience, and its historical relevance. These works should be evaluated based on their contemporary technological and artistic climate, not that of today. However, you should note how your example has been influential on the advancement of computer-based tools and/or artistic and design concerns. This review should be written, designed and created as a visual PDF essay. Use phots and graphics to support your essay. See the sample provided by the professor for clarity on the expectations.	10%
Project A: Midterm Project, Non-Digital Design and produce a non-digital interactive game, story, information system, or artwork. The topic and area of exploration is up to you, although it is recommended that you select a topic related to your interests and your intended degree focus.	25%

Exercise 2: Interactive Narrative Conceptualize a non-digital, interactive story in either the form of a deck of cards, a tabletop game, or a visual branching narrative. Your project should include the following components: 1. a one-page artist's statement that describes your interactive story, including a discussion of the larger final form your project might take 2. no fewer than three sketches that illustrate the intended experience. You should concept should include an interface concept, not a functional (or even design-complete) project. Please use the grided paper templates (UX Sketchbook, Meyers) and black pen. Do use use digital software as we want to work fast and efficiently with a focus on the idea. However, the focus of the project is on the interface, not the degree of visual polish, therefore low-fi professional sketch will suffice. In conceptualizing your project, it is important that you have completely synthesized the characteristics of the interactive story into an integrated, interactive whole.	5%
Project B: Final Project, Digital Design and produce a digital interactive game, story, information system, or artwork. The topic and area of exploration is up to you, although it is recommended that you select a topic related to your interests and your intended degree focus.	25%
Art Review 2: Contemporary Digital Artifact Select and evaluate a contemporary digital artifact outside those covered in the course content and readings. You should take into account the technologies used, the intended use and audience, and its relevance to current technological, artistic, and/or design concerns. This review should be written, designed and created as a visual PDF essay. Use phots and graphics to support your essay. See the sample provided by the professor for clarity on the expectations.	10%
Discussions and Participation	10%
Total Weight	**100 percent**

Grading Standards	Range
Letter grade: **A** = excellent	90 —100 percent
Letter grade: **B** = good	80 — 89 percent
Letter grade: **C** = *	70 — 79 percent
Letter grade: **D** = *	60 — 69 percent
Letter grade: **F** = failing	0 — 59 percent

***Refer to the student handbooks and departmental standards for minimal acceptance for passing grade.

Course Information:

Field Trip(s):

GDX - Juan Collado, FX Artist at Epic Games - Friday, October 1 at 2:00 PM (tentative) -- Ruskin Hall 205

GDX - Madeleine Scott-Spencer, Senior Concept Artist at Cinesite - Friday, October 15, at 1:00PM EST
Zoom: Register in advance for this meeting: Link TBD

Alumni Mentor - Christopher Lee, Director of Technology at The Scan Truck - Saturday, November 13 -- Montgomery Hall

Extra Help Session(s):

10/15, 9am, ZOOM MEETING
10/29, 9am, ZOOM MEETING
11/05, 9am, ZOOM MEETING

University-wide extended learning opportunities

Extended learning opportunities are designed to enrich and expand students' course-based learning experiences. Attend at least three (3) of the following 10 university-wide extended learning opportunities (i.e., Guests & Gusto, Bee Well, SCADextra and SCADamp workshops, or SCAD signature events) either on-ground or virtually to further explore your discipline, discover new information, and deepen academic engagement.

SCADextra Workshop: Professor Wan Chiu
"Assembling An Effective Game Development Demo Reel"
Friday, September 17 - 3:00pm
Montgomery Hall room 114
Simulcast Zoom: Register in advance for this meeting: Link TBD

SCADextra Workshop: Professor Christina Tarbell
"Crafting Personas"
Saturday, September 25 - 1:00pm
Zoom: Register in advance for this meeting: Link TBD

SCADextra Workshop: Professor Cyril Guichard
"Trailers for Games and Interactive Products: Overview and Tips"
Friday, October 1 - 3:00pm
Zoom: Register in advance for this meeting: Link TBD

SCAD Animation Fest
September 23 - 25
https://www.scad.edu/scadfilm/festivals

SCAD Film Festival
October 23 - 30
https://filmfest.scad.edu/tickets

Introduction To Unreal Engine
https://www.kaltura.com/index.php/extwidget/preview/partner_id/1723081/uiconf_id/40550471/entry_id/1_1wipaybg/embed/iframe?

Please refer to the grading opportunities section of this syllabus to see how your participation in the above extended learning opportunities and your completion of related assignments contribute to your overall grade for this course.

Additional extended learning opportunities:

Jonathan Iwata - Powered by Technology
Head of 3D / VFX at Digital Giant - Founder and President - Maverick Digital
Saturday, October 2nd 2pm EDT

RSVP - https://forms.gle/SXydniWeovzjVEF47

Emma Clifton Perry - Compositing at Weta Digital
Compositor Weta Digital - 1st Vice Chair at Visual Effects Society
Thursday, October 7th at 8pm
RSVP - https://forms.gle/SXydniWeovzjVEF47

Chee Loong Leong
Manager, Post-Production and Visual Effects G.H.Y Culture and Media - MA VSFX 2010
Thursday, October 28th at 8pm
RSVP - https://forms.gle/SXydniWeovzjVEF47

Chris McLaughlin - Virtual Production at Atlanta North Studios
Director of Unreal Engine Virtual Production and 3D Design at Tempus Digital Media Group - BFA ITGM 2015
Saturday, November 6th at 2pm
RSVP - https://forms.gle/SXydniWeovzjVEF47

Ryan Duhaime - Alumni Spotlight
CG Supervisor at Digital Domain - BFA VSFX 2007
Thu, Nov 11th at 8pm EDT
RSVP - https://forms.gle/SXydniWeovzjVEF47

Other Course Information

Course Materials:

Required Text(s):

The UX Sketchbook - David Meyers - (SCAD ExLibris) Lulu.com, Product ID: 24030328 (https://www.lulu.com/en/us/shop/david-meyers/the-ux-sketchbook-v2-coil-bound/paperback/product-1nzkq56q.html)

Recommended Text(s):

Yu-kai Chou, Actionable Gamification: Beyond Points, Badges, and Leaderboards (https://www.amazon.com/Actionable-Gamification-Beyond-Points-Leaderboards-ebook/dp/B00WAOGY4U)

Salen, Katie and Zimmerman, Eric, *Rules of Play: Fundamentals of Game Design. Cambridge: MIT Press, 2003. ISBN-13: 978-0262240451.*

Required Material(s):

+ Computer or comparable device with video and audio capabilities

+ High-speed internet access (We will be sharing screens, video and interactive engagements, so you must obtain dependable and high-speed connection)

+ The UX Sketchbook

+ Sufficient storage for projects and archiving resources

University Policies:

Academic Integrity:
Under all circumstances, students are expected to be honest in their dealings with faculty, administrative staff and other students.

In class assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not a product of the student's own efforts is considered dishonest. Students must not engage in academic dishonesty; doing so

can have serious consequences.

Academic dishonesty includes, but is not limited to, the following:
1. Cheating, which includes, but is not limited to, (a) the giving or receiving of any unauthorized assistance in producing assignments or taking quizzes, tests or examinations; (b) dependence on the aid of sources including technology beyond those authorized by the instructor in writing papers, preparing reports, solving problems or carrying out other assignments; (c) the acquisition, without permission, of tests or other academic material belonging to a member of the university faculty or staff; or (d) the use of unauthorized assistance in the preparation of works of art.
2. Plagiarism, which includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgment. Plagiarism also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.
3. Submission of the same work in two or more classes without prior written approval of the professors of the classes involved.
4. Submission of any work not actually produced by the student submitting the work without full and clear written acknowledgement of the actual author or creator of the work.

Attendance Policy:
Students are expected to actively engage in courses to achieve the required learning outcomes. Absences in excess of 20 percent of the course (e.g., five absences for a 10-week course that meets twice per week) result in the student receiving a failing grade, unless the student withdraws from the course in accordance with the withdrawal policy. Absences due to late registration are included in the overall absences permitted for the course.

For on-ground courses, students are expected to attend and participate in all scheduled class periods. Tardiness, early departure, or other time away from class in excess of 15 minutes per class session is considered an absence for that class session.

Students enrolled in eLearning courses are required to check the online course site regularly and academically engage in the daily work of the course. At minimum, students should log in to the course and participate in academically related activities on two separate days per unit/week.

For students enrolled in real-time virtual courses (i.e., SCADnow), active participation in live lectures is the most beneficial form of academic engagement and the best way to demonstrate attendance. If students are unable to attend live lectures due to time zone or other individual challenges, they should demonstrate academic engagement and attendance by logging in to the course and participating in academically related activities on at least two separate days per unit/week.

SCAD faculty monitor and measure attendance for eLearning and SCADnow by documenting each student's weekly academic engagement. Academic engagement is defined as participating in live lectures, demos, or critiques; posting to discussion forums or blogs; submitting assignments; completing quizzes or examinations; attending extra help sessions, office hours, or midterm conferences; and/or corresponding with professors regarding course content via phone, email, text, etc.

Personal Conduct Policy:
Students' appearance and conduct should be appropriate and contribute to the academic and professional atmosphere of SCAD. Any student whose conduct is detrimental to the academic environment or to the well-being of other students, faculty, staff members, or university facilities will be subject to disciplinary action, up to and including expulsion from the university.

Enrollment policies:
Students are responsible for assuring proper enrollment. See scad.edu for information on add/drop, withdrawals, incompletes, and academic standing.

Midterm Conference(s):
Each student enrolled in the course will have a midterm conference scheduled outside of class time with the professor. Students are expected to keep this appointment.

Academic Support and Tutoring:
Academic support for students at all SCAD locations can be found in MySCAD, under the Student Workspace tab, Department Directory, Academic Resources.

Course Evaluations:
Course evaluations offer students a dedicated opportunity to provide constructive feedback on each of their courses. Student feedback gathered through course evaluations is essential to continuously improving the SCAD academic experience. Evaluations are available to students each quarter during Weeks 8, 9, and 10 through MySCAD. For additional information, contact evaluations@scad.edu.

Student Surveys:
SCAD strongly encourages students to provide feedback on their university experience through institutional surveys. The SCAD Student Survey and the Ruffalo Noel Levitz Student Satisfaction Inventory are administered to students across locations each spring. The National Survey of Student Engagement is administered biennially in winter. Following survey administration, SCAD's institutional effectiveness department analyzes and reports results to various SCAD departments to inform data-driven enhancements. For additional information, contact surveys@scad.edu.