# CTIN 542: Interactive Design & Production II

**Syllabus**

January 11 2017

**Semester:** Spring 2017

**Professor:** Archie Prakash

**Office Hours:** By appointment on Friday and Wednesday.

**Location:**

**Time**:

**Web**: https://github.com/mcteapot/CTIN-542\_Spring2017

# Course Description

This course continues and builds on last semester's course, Interactive Design & Production I [CTIN 532]. Coursework and projects are coordinated with [CTIN 548], a corequisite. The core of the course is to develop the students aptitude to create various interactive media. With the express goal of utilizing the students talents to conceive, prototype, bring to full productiong and completion of said media projects.

In the context of the course, Interactive Media is viewed as a ever changing practice, both in catagory and final intended format. These categorical boundaries are in an ever changing shift driven by societies tastes and fancies. The Intended format are also part of an ever changing landscape (CD-ROM to website scripts; game consoles to mobile gaming to VR; hand-held to body-based controllers, laptops to tablets; etc.). We can safely say interactive media will see no fixed plateau, all are subject to change, development, mutation and critique. In addition to stretching format definitions, students are encouraged to think beyond the binary opposition of form vs. content, and to develop concepts and works that fluently grow out of their ideas and interests.

**Core Projects:**

The primary focus of the course is through a project-based curriculum which allows students to explore, develop and define their interests and personal design process. CTIN 542 and CTIN 548 will meet contiguously to allow occasional in-depth project presentations and critique. Due to the nature of critique, it is possible that class will run late on these days. This course is about both *design* and *production*. As such, projects are expected to communicate a student’s curiosity, passion and personal voice in a professional, on-time, no-excuses manner.

**Class Organization (all assignments subject to change!)**

Week 1-3

Understanding the production cycle, from concept to completion.

Week 4-7

Methodology + Resources: small projects

Weeks 8-9

Base prototype review projects

Week 10-13

Large project

Week 14-16

Present case for your thesis

**Schedule:**

*Week 1: Introduction and overview*.

Discussion

A thesis project is a year+ long commitment; what it is about your topic that will keep you interested and result in a significant contribution to your field? This class aims to help you explore your internal and external motivations (passion + pragmatism) and to encourage you to have an answer to the question: why does the *world* (not just your committee or community) need what you have to offer?

In-class Brainstorming Exercise:

Regardless of genre (game, performance, application, installation, mod, etc.), what do you expect to deliver at the end of next year? What do you expect from both this class and the final project? What does a thesis mean to you? Write it down.

Assignment:

(1) Get out your pie in the sky game, write a 2-3 page breakdown core concepts and ideas, research must be done on your said topic. Find visual references and create a mood board.

(2) Begin a ‘notebook’ – physical or electronic – with thesis proposal ideas, concepts, art.

*Week 2: Concept Round 1 (individual)*

Discussion  
 (1) Present your progress at standup

(2) Scope and Expectations: advisors, resources, crews, collaborators

(3) Sample thesis proposals: format, content, mechanics, research

Assignment:

1. Develop a moving prototype of how game will function, via moving storyboards

*Week 3: Concept Round 2 (small group)*

Discussion  
 (1) Present your progress at standup

Assignment:

1. Develop an idea as a group, write a 2-3 page breakdown core concepts and ideas, research must be done on your said topic. Find visual references and create a mood board. Create a moving storyboard. Divide up work according with group members.

*Week 4: Prototype Round 1 (individual)*

Discussion  
 (1) Present your progress at standup

Assignment:

1. Develop a rapid prototype game with time constraints, understand the limitations of your abilities and learn how to work with in those confinements. Start with the core foundations of concept development.

*Week 5: Review Prototype Round 1 (individual)*

Discussion  
 (1) Present your progress at standup

(2) Group discussions on where the game is heading and your feelings on current iteration

Assignment:

1. Finish developing a rapid prototype game with time constraints, understand the limitations of your abilities and learn to work with in those confinements.

*Week 6: Prototype Round 2 (small group)*

Discussion  
 (1) Present your progress at standup

Assignment:

1. Develop a rapid prototype game with time constraints as a group, understand the limitations of your abilities and learn how to work with in those confinements. Start with the core foundation of concept development. Understand the group dynamic and divide work up evenly.

*Week 7: Review Prototype Round 2 (small group)*

Discussion:  
 (1) Present your progress at standup

(2) Group discussions on where the game is heading and your feelings on current iteration

Assignment:

1. Finish developing a rapid prototype game with group with time constraints, understand the limitations of your abilities and learn to work with in those confinements.

*Week 8: Thesis Prototype Round 1 (individual / small group) \*(GDC)*

Discussion

(1) Present your progress at standup  
 (2) Methodology, Genre and Format What is the form/format of your thesis project? Discuss ideas and receive feedback.

Assignment:

1. Develop a rapid prototype of possible thesis with time constraints, understand the limitations of your abilities and learn how to work with in those confinements. Start with the core foundations of concept development.
2. Identify at least two potential outside advisors. Contact them if appropriate at this point

*Week 9: Thesis Review Round 1 (individual / small group)*

Discussion:  
 (1) Present your progress at standup

(2) Group discussions on where the game is heading and your feelings on current iteration

Assignment:

1. Finish developing a rapid prototype game with time constraints, understand the limitations of your abilities and learn to work with in those confinements.

*Week 10: Thesis Concept Round 2 (individual / group)*

Discussion:  
 (1) Thesis Round 1 presentation, explain what went right and want wrong. Critiques.

(2) Discuss on thoughts on moving forward.

Assignment:

1. From all prototypes created so far, take one to the next step in iteration. Start with the core foundation of concept development. Understand the group dynamic and divide work up evenly. Revisit your original concept work and improve/add on what you created.
2. Identify your prospective equipment and facility needs for the future and write it down.

*Week 11: Thesis Prototype Round 2 (individual / group)*

Discussion:  
 (1) Thesis Concept 2 presentation, explain how you plan to iterate on your core concept. Critiques.

Assignment:

1. From all prototypes created so far, take one to the next step in iteration. Start with the core foundation of concept development. Understand the group dynamic and divide work up evenly.

*Week 12: Thesis Prototype Round 2 (individual / group)*

Discussion:  
 (1) Present your progress at standup

Assignment:

1. Progress developing a rapid prototype game with time constraints, understand the limitations of your abilities and learn to work with in those confinements.

*Week 13: Thesis Prototype Round 2 (individual / group)*

Discussion:  
 (1) Present your progress at standup

(2) Discuss possible issues if developing project as future thesis, acquire feedback

Assignment:

1. Progress developing a rapid prototype game with time constraints, understand the limitations of your abilities and learn to work with in those confinements.

*Week 14: Thesis Prototype Round 2 (individual / group)*

Discussion:  
 (1) Present your progress at standup

Assignment:

1. Progress developing a rapid prototype game with time constraints, understand the limitations of your abilities and learn to work with in those confinements.

*Week 15: Thesis Completed* *Round 2 (individual / group)*

Discussion:  
 (1) Present prototype that makes a case for your thesis

*Week 16: Completed* *Prototype Round 2 (individual / group)*

Discussion:  
 (1) Plan thesis milestones for the summer. What progress on your thesis will you have at the start of next semester?

**Readings and Research Presentations:**

Students will be expected to pursue, and report on, a certain amount of independent research, including attending museum and gallery exhibitions and performances, watching cinema and television, engaging with games and online materials and experiences, reading fiction and non-fiction, etc. Students are expected to make 1 to 2 presentations during the term regarding such independent research that best develop the student’s development in the IMGD program. Topics for each presentation must be scheduled and approved at least one week in advance. Each presentation is expected to consist of a 15-20 minute prepared presentation or experience followed by discussion.

**Design Log:**

Assignment results are expected to be posted on the class wiki page, which will also serve as the best place to find class materials, assignments and the like. Work process and findings are expected to be posted to the IMGD blog or in a written design journal – either on paper or the wiki.

# Course Requirements:

# CTIN 532, CTIN 544. Note that participation in CTIN 511 seminars and enrollement in CTIN548 is expected – if this is not possible, please discuss with the instructor at the start of the term.

**Unit Value:**  4 units

# Grading Structure:

Grades will be based on exercises, presentations, and class participation, and will include the quality of reporting on their individual sketchbook, blogs, and wiki entries. Criteria for grading will include conceptual clarity, creative range, execution, and the application of concepts discussed in class to assigned projects. Grades will be allocated as follows:

Projects: 70%

Readings and Research: 20%

General Class Participation & Process Postings: 10%

**Missing an Exam, Incompletes:**

The course employs project presentations in lieu of exams. USC standards still hold with core project presentations considered exams: The only acceptable excuses for missing an exam or taking an incomplete in the course are personal illnesses or a family emergency. Students must inform the professor before the exam and present verifiable evidence in order for a make-up to be scheduled. Students who wish to take incompletes must also present documentation of the problem to the instructor before final grades are due.

**Attendance:**

Attendance at all classes is mandatory. Punctuality is also expected. Unexcused absences are only valid for illness, family emergencies, or personal emergencies. Two unexcused absences lowers the student's grade one full point, three lowers the grade two full points while four or more unexcused absences may result in a request to withdraw from the course. Arriving to class late more than two times may count as an unexcused absence.

**Academic Integrity:**

The School of Cinema-Television expects the highest standards of academic excellence and ethical performance from USC students. It is particularly important that you are aware of and avoid plagiarism, cheating on exams, submitting a paper to more than one instructor, or submitting a paper authored by anyone other than yourself. Violations of this policy will result in a failing grade and be reported to the Office of Student Judicial Affairs. If you have any doubts or questions about these policies, consult “SCAMPUS” and/or confer with the Professor or Department Chair.

**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 that the letter is delivered to the Professor 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.