**IGME \_\_\_ - ~~Eidtnig, Deiditing,~~ Editing**

# Spring 2025

**Instructor:** Nicolas LaLone   
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**Office Location:** GOL-2519

**Office Hours:**

**Class Time**:

**Class Location**:

## General Course Information

## Course Description

This course will prompt students to examine previous work with a critical eye in order to edit, refine, or further polish their work. Students will gain hands-on experience with examining design in situ and move from providing opinions as gamers to actionable intelligence as designers. In addition to editing, refining, and polishing, students will gain knowledge of existing designers and how they have approached the same task. Previous programming experience is required as well as source files from previous course and personal projects.

## Course Objective

Design is not a simple path. It is often stuck, incomplete, could be better, or seemingly failed. The objective of this course is to afford students the capacity to explore how to edit, refine, and improve their earlier work that is incomplete, could be better, or has seemingly failed. Students taking this course will be asked to form small teams of incompatible members in order to explore new, challenging, or otherwise difficult perspectives.

## Course Assumptions

Students enrolling in this class are assumed to have the following capacities.

* humility,
* patience,
* file management,
* an understanding of Github,
* curiosity,
* and especially good communication skills.

Throughout the semester, you will be asked to edit your work, often at the suggestion of someone who sees the world far differently than you. You will also be playing games outside of your normal preference and will be making suggestions about how to improve them. In addition to feedback, memos, and criticism, students will also complete several in-depth evaluations of designers who have struggled with designs. Students should expect to spend 6-12 hours outside of class per week to complete readings, assignments, and development tasks.

## Course Materials

## Textbook, Software, and Miscellaneous Resources

**Required:** There are 2 textbooks for this course:

* Bogost, Ian. Play Anything: The Pleasure of Limits, the Uses of Boredom, and the Secret of Games. MIT Press.
* Kazemi, Darius. Jagged Alliance 2. Boss Fight Books.

In addition, I highly recommend finding a series of interviews from the folks who made the games that inspire you. Some of my favorite designers are Reiner Knizia, Peter Olotka, and Keita Takahashi.

* Reiner Knizia: <https://youtu.be/mZ_cusGOoaw?si=jYw8Y2hWaCOmxYnP>
* Peter Olotka: <https://ludology.libsyn.com/ludology-episode-91-olotka-encounter>
* Keita Takahashi: <https://www.npr.org/2024/04/12/1197958713/bullseye-with-jesse-thorn-keita-takahashi>

I like these interviews because they get into the ways that these folks see the world. How they see the world translates directly into games and how the games are received are based on how players will see the relationship between those two things (even if it’s unconscious).

Honorable mention is:

* Brian Train: <https://youtu.be/cmR_zx_C08w?si=mXhzq0PwXqPUur3n>
* Nathan Hayden: <https://youtu.be/o6j0g3wTSfQ?si=f7A4Snv9cP5Mg2ff>

I enjoy listening to Board Game designers mostly because they are far more connected to the logic of play more than anything else. I’ll suggest videogame folks in **2.3: Other Materials**.

## myCourses

The myCourses system will be used for facilitation of the course. I know everyone uses myCourses differently, so I’ll try and bring you through my way of organizing and hopefully it isn’t too obnoxious. If it is, tell me how and why.

## Other Materials

We will use Discord outside of class meeting times so that folks can ask each other questions, work together, and rely on each other. No one works alone in Tech we all will be available should you need us (and you will).

In addition, I will suggest several resources and will be adding more as I find them. If you have any additional resources you’d like to have everyone see, read, or listen to, please let me know.

* [GDC Postmortems](https://www.youtube.com/watch?v=yeyMASDMfB4&list=PL2e4mYbwSTbbiX2uwspn0xiYb8_P_cTAr&ab_channel=GDC)
* [GDC Design Talks](https://www.youtube.com/playlist?list=PL2e4mYbwSTbbjN6TTMo6toJfByWpKvEDH)
* [Game Industry Legends](https://www.youtube.com/watch?v=8dKOpw4mF0Y&list=PLuGWzrvNze7IXgYId1_Zr43oqxdr7J-GV&ab_channel=AWSforGames)
* [Double Fine Psychodyssey](https://www.youtube.com/playlist?list=PLIhLvue17Sd70y34zh2erWWpMyOnh4UN_)

## Administrative Information

## Grade Categories and Letter Grade Thresholds (+ only in this course):

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Item** | **#** | **per** | **total** | **%** |
| **Readings** | 15 | 10 | 150 | 15% |
| **Kitchen Sink /  Github IO Page** | 1 | 100 | 250 | 10% |
| **Media Feed** | 1 | 100 | 350 | 10% |
| **Critique and Suggestions** | 5 | 30 | 500 | 15% |
| **Projects Edited** | 5 | 100 | 1000 | 50% |
| **Total** |  | | 1000 | 100% |

|  |  |
| --- | --- |
| **Grade** | **Points** |
| A | 900-1000 |
| B+ | 800-899 |
| C+ | 700-799 |
| D+ | 600-699 |
| F | < 600 |

There is no curve or curving in this course as there are no calculations or need to round. In addition, no incompletes will be given. Should you not like your grade on any given assignment, simply correct the assignment, turn it back in, and let me know you have done so by the end of the semester. In fact, talking to me is probably the easiest way to get and keep your grade afloat.

## Course Organization

The course is mostly organized around DAY1 = talk and DAY2 = do. After 12 weeks, we will retire to editing only. In the first week, I’ll be asking you to put together a GitHub portfolio of everything you’ve ever made. These links will be shared with everyone in the class. In the second week, we’ll be getting ourselves known by others so we can find folks we wouldn’t normally work with. This will form the basis of the rest of class. Primarily, you will be working alone but ALSO, your grades will be dictated by the class itself, not me.

## Readings

We are concentrating on how well we know ourselves because how well we know ourselves dictates how well our games translate to the essence of play that forms the basis of humanity. Each week, we’ll be doing a read and respond. You will read a chapter or two and write 500 words about how that chapter relates to your work and potential inspirations from it. The assigned readings will be dictated by MyCourses and also can be found below.

**NOTE:** *If I see a ChatGPT submission on this assignment, know that you will fail the class. You won’t fail because of using it but because you aren’t taking yourself seriously.*

## Kitchen Sink

This is an assignment meant for you to gather all of your existing designs either from class or from your own work outside of class. This should be *everything* you’ve ever designed. You need to create it on Github and design a rudimentary portfolio using Github.io pages. I’ll be using these to pair you with others in groups of 3 so we can create little societies to work with. More will be revealed in class.

## Media Feed

One thing that is obvious when talking to our students is that we faculty do not force you to seek out the wisdom of other designers. What you read, who you follow, and what *other* media you consume will impact your designs quite a bit. The purpose of this class is not only to get you to edit your work, but to edit yourself. In this assignment, you will find a series of podcasts, interviews, and designers you will research and find inspiration from.

## Critique and Suggestions

Learning how to receive and give criticism is perhaps the most important skill that you could possess outside of design. For this assignment, you will be recording yourself playing games and providing realtime feedback over 15 minutes. This will also include a list of at least 10 things that frustrated you and 10 things you loved about a game or product from the other students you are working with. Midway through the semester, we will transfer students between groups. So, you’ll be doing 3 for one group and 2 for another. How these are graded will be based on thoughtfulness and depth. Are you putting effort into this or are you just phoning it in? Your consumers, your users can see when this happens and so you should see the disappointment from that in real time.

## Projects Edited

This is the crux of the course and so, 50% of your grade. There are a few items to outline for expectations here. An edited project can be:

1. Adding 3 or more new features to a game – What these are must be justified by the feedback provided by your peers.
2. Polish and Juice – Making things shinier or juicier also needs to be justified by the feedback provided by your peers but this can also be you reading between the lines or meeting something implied but unsaid.
3. Memory management – Game not as efficient as you want? Are your peers telling you about slowdown or stuttering? Identify the bug and fix it.

For each of these 3 buckets, we can say that you will be busy reacting to what amounts to market pressures. Identifying and performing changes as someone else has asked for can be obnoxious but this is why we’re practicing. For me to grade these, I need to see what you’ve done so you’ll be writing a thing while also recording the changes via Youtube.

## Policies and Procedures

## Acceptable and Unacceptable Use of Generative AI

The use of generative AI tools (e.g. ChatGPT, Dall-e, etc.) is permitted in this course for the following activities:

* Brainstorming and refining your ideas,
* Fine tuning your research questions,
* Finding information on your topic,
* Drafting an outline to organize your thoughts, and
* Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

* Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts assigned to you or content that you put into a Zoom chat.
* Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may use the tool.
* Writing a draft of a writing assignment.
* Writing entire sentences, paragraphs, or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited to stay within RIT policies on academic dishonesty (see below). For example, the use of APA citations.

**Consequences:** Any assignment that is found to have used generative AI tools in unauthorized ways will result in being given a new project to do within 3 days.

***When in doubt about permitted usage, please ask for clarification.***

* 1. **Academic Dishonesty**

Students are expected to be familiar with and abide by the Academic Honesty Policy as stated in the RIT Student Rights and Responsibilities.

You may review the posted policy on the RIT Student Rights and Responsibilities web site (<http://www.rit.edu/studentaffairs/studentconduct/rr_academicdishonesty.php).>

This policy covers all courses at RIT unless otherwise noted by the instructor, the department, or the college in which the course is offered.

Plagiarism in any format is a mistake on the part of the instructor as well as the student. As such, any students caught plagiarizing will be required to redo a new assignment and we will talk about it along the way. If you are unsure of what constitutes plagiarism and how to avoid it, err on the side of caution and consult myself as well as this guide:

<https://library.rit.edu/instruction/dl/stud.html> or the instructor for assistance.

## ADA Statement

RIT is committed to fostering an environment where students with disabilities have the same access to academic programs, support services, social events, and physical facilities as every other student.

Please review the posted policy in the Students Rights & Responsibilities (<http://www.rit.edu/studentaffairs/studentconduct/rr_disabilitiesservices.php>) for further information and details on the application for accommodations.

The course will be accommodated for disabilities provided that they disclosed to the instructor the first week of classes. Do not wait until you are doing poorly in the course to request accommodation; poor grades will not be altered once earned. You must have current documentation from RIT's Office for Disability Services (ODS) that confirms your disability status and supports your request for academic adjustments, auxiliary aids, and services: http:// [www.rit.edu/studentaffairs/disabilityservices/index.php](http://www.rit.edu/studentaffairs/disabilityservices/index.php)

## Discrimination Statement

RIT is committed to providing a safe learning environment, free of harassment and discrimination as articulated in our university policies located on our governance website. RIT’s policies require faculty to share information about incidents of gender-based discrimination and harassment with RIT’s Title IX coordinator or deputy coordinators, regardless of whether the incidents are stated to them in person or shared by students as part of their coursework. If you have a concern related to gender-based discrimination and/or harassment and prefer to have a confidential discussion, assistance is available from one of RIT’s confidential resources on campus (listed below).

1. The Center for Women & Gender: Campus Center Room 1760;
   1. 585-475-7464;
   2. CARES **(available 24 hours/7 days a week)** Call or text 585-295-3533.
2. RIT Student Health Center – August Health Center/1st floor;
   1. 585-475-2255.
3. RIT Counseling Center - August Health Center /2nd floor - 2100;
   1. 585-475-2261.
4. The Ombuds Office – SAU/Room 1114;
   1. 585-475-7200 or 585- 475-2876.
5. The Center for Religious Life – Schmitt Interfaith Center/Rm1400;
   1. 585-475-2137.
6. NTID Counseling & Academic Advising Services – 2nd Floor Lynden B. Johnson;
   1. 585-475-6468 (v),
   2. 585-286-4070 (vp).

## Title IX Statement

RIT is committed to providing a safe learning environment, free of harassment and discrimination as articulated in our university policies located on our governance website. RIT’s policies require faculty to share information about incidents of gender based discrimination and harassment with RIT’s Title IX coordinator or deputy coordinators when incidents are stated to them directly. The information you provide to a non-confidential resource which includes faculty will be relayed only as necessary for the Title IX Coordinator to investigate and/or seek resolution. Even RIT Offices and employees who cannot guarantee confidentiality will maintain your privacy to the greatest extent possible.

If an individual discloses information during a public awareness event, a protest, during a class project, or advocacy event, RIT is not obligated to investigate based on this public disclosure. RIT may however use this information to further educate faculty, staff and students about prevention efforts and available resources.

If you would like to report an incident of gender based discrimination or harassment directly you may do so by using the online Sexual Harassment, Discrimination and Sexual Misconduct Reporting or anonymously by using the Compliance and Ethics Hotline.

If you have a concern related to gender-based discrimination and/or harassment and prefer to have a confidential discussion, assistance is available from any of RIT’s confidential resources (listed below).

* RIT Counseling and Psychological Services
  + 585-475-2261 (V)
  + 585-475-6897 (TTY) www.rit.edu/counseling
* RIT Student Health Center
  + 585-475-2255 (V)
  + www.rit.edu/studentaffairs/studenthealth
* RIT Ombuds Office
  + 585-475-7357
  + 585-475-6424 585-286-4677 (VP)
  + www.rit.edu/ombuds/contact-us
* NTID Counseling and Academic Advising
  + 585-475-6400
  + www.ntid.rit.edu/counselingdept
* Center for Religious Life
  + 585-475-2137
  + www.rit.edu/studentaffairs/religion

**Course Schedule and Outline**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **#** | **Dates (Sunday)** | **Bogost** | **Kazemi** | **Critique** | **Edit Due?** | **Lecture Topic** | **Group Meetings** |
| 1 |  | None | None | None | None | Simondon | No |
| 2 |  |  | Foreword to History |  |  | Time to Develop | Group Formation |
| 3 |  |  | Genesis to Character and Story |  |  | Reduction isn’t Punishment | Yes |
| 4 |  |  | Mercenaries to Unseen | 1 Due |  | Russian Dolls of Design | Yes |
| 5 |  |  | Code to JA2: Release and Beyond | 1 Due | Yes | On Silos and Yes Folks | Yes |
| 6 |  | Preface to 1 |  | 1 Due (Optional) |  | Talent Takes Time | Yes |
| 7 |  | 2-3 |  |  | Yes | Designer Profile: Blow | Switch |
| 8 |  | 4-5 |  | 1 Due |  | Designer Profile: Rohrer | Yes |
| 9 |  | 6-End |  | 1 Due |  | Industry Learns Too | Yes |
| 10 |  |  |  | 1 Due (Optional) | Optional | Logic and Flow | Yes |
| 11 |  |  |  | 1 Due (Optional) | Optional | Tension |  |
| 12 |  |  |  |  | Yes | Politics | 2 required check-ins |
| 13 |  |  |  |  | Yes | Intent vs Use | 2 required check-ins |
| 14-16 |  |  |  |  | Finish to 5 |  | 2 required check-ins |