

**STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK**



MASTER SYLLABUS

GAME 350 Aesthetics and Immersion

**Created by: Kathleen Mahoney
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**CANINO SCHOOL OF ENGINEERING TECHNOLOGY
DECISION SYSTEMS
FALL 2018**

A. **TITLE:** Aesthetics and Immersion

B. % **COURSE NUMBER:** GAME 350

C. % **CREDIT HOURS:** (Hours of Lecture, Laboratory, Recitation, Tutorial, Activity)

Credit Hours: 3

Lecture Hours: 2 per week

Lab Hours: per week

Other: (1) two-hour recitation per week

Course Length: 15 Weeks

D. **WRITING INTENSIVE COURSE:** Yes

E. **GER CATEGORY:**

F. **SEMESTER(S) OFFERED:** _Fall

G. **COURSE DESCRIPTION:**

This course explores designing visuals, adding sound and creating experiences that are more than just functional. It focuses on artistry and design of the experience of the game. Students examine how and why the user connects to the game and how to create that connection. Students study the aesthetics of games and how to create games that immerse players.

H. % **PRE-REQUISITES/CO-REQUISITES:**

a. Pre-requisite(s): – GAME 230

b. Co-requisite(s):

c. Pre- or co-requisite(s):

I. % **STUDENT LEARNING OUTCOMES:**

II. <u>Course Student Learning Outcome</u> <u>[SLO]</u>	<u>PSLO</u>	<u>GER</u>	<u>ISLO</u>
a. Create an innovative experience that is more than just functional.	PSLO 2 Research, organize, evaluate, and document gathered information for a comprehensive examination of the design process and manage a professional game design, development, and production workflow, including development roles and the specific skill sets required by each role, in order to develop a successful career path.		1 [W]
b. Research, examine and analyze how and why the user connects to the game.	PSLO 6 Use the design process: Concept, Design, Prototype, Production, Testing and Revision to evaluate, and implement strategies to find a solution to a problem.		5
c. Describe aesthetics and immersion as related to game design and play.	PSLO 7 Students understand the ethical values of teamwork, copyright infringement and plagiarism.		4 [ER]
d. Evaluate methods of designing and producing games from concept to completion.	PSLO 8 Demonstrate an understanding of recent principles of game design, including, programming, narrative, character and level design.		5
e. Identify steps, develop and manage a successful professional workflow.	PSLO 6		5

	Use the design process: Concept, Design, Prototype, Production, Testing and Revision to evaluate, and implement strategies to find a solution to a problem.		
f. Apply gaming principles to a final project including sound and visuals.	PSLO 8 Demonstrate an understanding of recent principles of game design, including, programming, narrative, character and level design.		5

KEY	<u>Institutional Student Learning Outcomes [ISLO 1 – 5]</u>
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA] , Inquiry & Analysis [IA] , Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

J. APPLIED LEARNING COMPONENT: Yes X No _____

K. % TEXTS:

- **Aesthetic Theory and the Video Game** by Graeme Kirkpatrick (Author)
ISBN-10: 0719077176 ISBN-13: 978-0719077173 !
- **The Art of Videogames** by Grant Tavinor (Author) !
ISBN-13: 978-1405187886 ISBN-10: 1405187883 !

L. % REFERENCES:

M. % EQUIPMENT:

PC and Macintosh Computer Lab with Microsoft Office, Unity and Adobe Creative Suite installed.

N. % GRADING METHOD: A-F

O. % SUGGESTED MEASUREMENT CRITERIA/METHODS:

- Projects as Assigned
- Final Project
- Exams
- Paper
- Tutorials
- Progress
- Participation

P. DETAILED COURSE OUTLINE:

1. Introduction and Syllabus, Ethics, Plagiarism and Copyright
2. The Science of Addiction
3. Storyboarding
 - a. Linear Narrative
 - b. Non-linear Narrative
4. Feedback Loops
5. Communicating Visually
6. Critical First 5 minutes
7. Creating that Critical First 5 minutes
8. Immersion
 - a. Sound
 - b. Environment
 - c. Aesthetics
9. Emergent vs. Intended Aesthetics
10. Communicating across Teams About Aesthetics
11. Final Project Presentations

Q. LABORATORY OUTLINE:

None