COURSE SYLLABUS

Course Title	**Course Code**	**Semester**	**Course Hour/Week**		**Credit**	**ECTS**
Concept Art for Digital Games	GAME 202	IV	**Theory** 2	**Practice** 2	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	YES					
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

Language of Instruction	English

Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr Office : 1069 Printmaking Studio
Course Objectives	The purpose of this course is to enable students to **define** the fundamental principles of illustration in both traditional and digital formats. Throughout the course, students will **explain** and **demonstrate** the process of sketching initial ideas and transforming them into refined digital illustrations. They will **apply** various design techniques, including photographic manipulation, digital collaging, and digital colorization, to complete multiple design commissions and assignments. By engaging in concept art projects, students will **analyze** the differences between conventional and digital illustration methods and **compare** techniques such as environment design, vehicle design, prop design, character design, and material study. They will also **critique** the effectiveness of different digital tools in producing professional-quality illustrations. Finally, students will **synthesize** artistic elements to develop innovative concept art pieces and **evaluate** their work based on industry standards.	

	Students will able to:	**Teaching Methods**	**Evaluation Methods**
Course Learning Outcomes	**Define** digital illustration techniques (hand sketching, marker shading, digital coloring, photo bashing, matte painting).	Lecture with visual demonstrations	Project Evaluation
	List industry tools and software used in concept art creation.	Hands-on software tutorials	Project Evaluation

	Remember and apply fundamental artistic principles (form, value, color, texture).	Guided practice with feedback	Project Evaluation
	Choose suitable digital techniques for storytelling and mood creation	Comparative case studies	Project Evaluation
	Summarize different artistic approaches through mood boards and reference studies.	Research-based assignments	Project Evaluation
	Give examples of effective concept art techniques and their applications.	Guided practice with feedback	Project Evaluation
	Apply digital drawing, painting, and shading techniques using graphic tablets.	Hands-on digital painting workshops	Project Evaluation
	Plan and design original concept artwork with composition and lighting principles.	Step-by-step project-based learning	Project Evaluation
	Synthesize traditional and digital techniques for cohesive artwork.	Mixed-media assignment	Project Evaluation
Course Content	By the end of this course, students will be able to **identify and define** key digital illustration techniques, including hand sketching, marker shading, digital coloring, photo bashing, and matte painting. They will **explain** how these techniques contribute to concept art in the gaming and film industries. Through practical assignments, students will **apply** digital tools such as advanced brushes, textures, and patterns to create professional-quality concept art. They will also **analyze** different digital transformation methods and assess the impact of materials, form, value, and color in their work. Furthermore, students will **evaluate** the effectiveness of their chosen techniques in relation to industry standards and artistic expression. Finally, they will **synthesize** their knowledge by designing original concept-art illustrations that integrate multiple illustration methods, including the use of perspective grids and mood boards.		

COURSE OUTLINE/SCHEDULE			
Week	**Topic**	**Implementation (theory/practice)**	**Required reading, preliminary preparation**
1	Introduction to Concept Art for Games & digital illustration; tools and techniques for prior concept development, hand sketching, alcohol markers, graphic tablet and photoshop. Briefing process about a thematic project. Principles and elements of basic illustration.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results.* 3DTotal Publishing.
2	Introduction to material study. Structural drawing of basic shapes within chosen perspective grid systems. Cube, sphere, cylinder, cone and pyramid. Introduction to hand sketching and value shading.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results.* 3DTotal Publishing.

3	Material study and prop design; stone and wood. Structural drawing and altering of complex shapes within chosen perspective grid systems. Hand sketching and value shading.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results*. 3DTotal Publishing.
4	Material study and prop design; stone and wood. Digital colouring of complex shapes within chosen perspective grid systems. Colouring, texturing using photoshop.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results*. 3DTotal Publishing.
5	Material study and prop design; glass and metal. Structural drawing and altering of complex shapes within chosen perspective grid systems. Hand sketching and value shading.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results*. 3DTotal Publishing.
6	Material study and prop design; glass and metal. Digital colouring of complex shapes within chosen perspective grid systems. Colouring, texturing using photoshop.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results*. 3DTotal Publishing.
7	Prop design for concept art. Concept development and hand sketching prop design for the given theme.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results*. 3DTotal Publishing.
8	Midterm (portfolio presentation)	P	
9	Introduction to mood board design using reference images. Introduction to grid systems for one-point and two-point perspective drawing. Research, plan, implement and report.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
10	Introduction to Vehicle design using one-point and two-point perspective systems. Altering basic shapes for transforming creative and innovative ideas into visual expressions. Producing innovative and original works that reflect abstract and concrete concepts.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
11	Vehicle design using one-point and two-point perspective systems. Altering and combining shapes for concept art development. Utilising advanced practical skills for value shading	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
12	Vehicle design using one-point and two-point perspective systems. Altering and combining shapes for concept art development. Utilising advanced practical skills for colouring and texturing. Using tools, methods, techniques and photoshop.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.

13	Introduction to environment and interior design using one-point and two-point perspective systems. Sketching thumbnails for transforming creative and innovative ideas into visual expressions. Producing innovative and original works that reflect abstract and concrete concepts.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
14	Environment and interior design using one-point and two-point perspective systems. Utilising advanced practical skills for value shading and atmospheric depth.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
15	Environment and interior design using one-point and two-point perspective systems. Colouring and texturing. Using tools, methods, techniques and photoshop. Establishing the connection between design and aesthetic values.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
16	Introduction to character designs in action using BodyKun models. (Alternative assignment)	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing.
17	Final (portfolio presentation)	P	

Required Course Material(s) / Reading(s)/ Text Book(s)	Rigby, S., & Lewis, M. (Eds.). (2021). *Art Fundamentals, theory in practice: How to critique and improve your art for better results*. 3DTotal Publishing. (N7430 | .L49 2021) Houston, G. (2016). *Illustration That Works: Professional Techniques for Artistic & Commercial Success.* New York, Monacelli Studio, 2016 (NC1000 | .H679 2016) Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). *Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts.* 3dtotal Publishing. (NC730 | .M47 2021)
Recommended Course Material(s)/ Reading(s) /Other	Aleksander, N., & Tilbury, R. (2012). *Beginner's guide to digital painting in Photoshop*. 3D Total Publishing. Bishop, R., Andriyenko, O., Franco, G., Hem, I., Morales, V., Murphy, D., Rheenen, T. van, Vieira, E., Boo, S., Cruz, M. R., Gadea, L., Anderson, K., Garcia Rizo, S., Louise, C., & Sofi, N. (2020). *Fundamentals of character design: How to create engaging characters for illustration, Animation & Visual Development.* 3dtotal Publishing. Wade, D., Altiner, A., Cole, D. & Stoski, C. (2005). *Matte painting*. Mylor, S. Aust: Ballistic.

ASSESSMENT

Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES

No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories.			x		
2	Knows the basic concepts and terminology related to the field of game design.					x
3	Has knowledge about the history of computer and video games and developments in this field.			x		
4	Knows game design processes and related applications.					x
5	Has the ability to utilize various disciplines such as communication, art, music, psychology, mythology, cinema, etc. in the game design process.			x		
6	Has the ability to analyse analog and digital game genres.					x
7	Has the ability to use contemporary game engines and problem solving skills.					x
8	Has the knowledge of questioning the game designs with an analytic and critical perspective.					x

9	Has knowledge about media literacy.			x		
10	Has the competence to prepare projects based on ethical principles in game development processes.					x
11	Has the competence to evaluate games as an art form.			x		
12	Has the competence to use game design concepts and methods in related fields such as design, software development and media.			x		
13	Has the competence to prepare projects based on ethical principles in game development processes.					x
14	Has the competence to take part and responsibility in game development teams.					x
15	Has the competence to collect, analyse and interpret analytical data about games and players.			x		
16	Has the competence to develop and present a digital game project by using game design practices effectively.				x	

ECTS / STUDENT WORKLOAD				
ACTIVITIES	**NUMBER**	**UNIT**	**HOUR**	**TOTAL (WORKLOAD)**
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	15		1	15
Mid-Term	1		25	25
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		25	25
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life. Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:
Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University. Students will continuously be given mini assignments during the lessons to evolve their skills for using the necessary digital drawing and painting tools. Throughout the course, the related design principles of the discipline will be mentioned for students to make sense of why they are doing what they are doing. They will also be given conceptual assignments and will be asked to bring in either raster image based ideas or hand-drawn sketches for re-drawing. They will be monitored and directed through the whole process both conceptually and practically, for each case. All the assignment will be evaluated according to the required craftsmanship and use of drawing tools. 70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

PREPARED BY	Korhan Akbaytogan
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APPROVED	