

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
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Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr Office : 1069 Printmaking Studio
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Course Objectives	<p>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.</p>
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Course Learning Outcomes	Students will able to:	Teaching Methods	Evaluation Methods
	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). <i>Art Fundamentals, theory in practice: How to critique and improve your art for better results</i> . 3DTotal Publishing.
2	Synopsis and the “possible world” description based on the visual style and the given title. Introduction to structural drawing and value shading within chosen perspective grid systems. Cube, sphere, cylinder, cone, egg and pyramid.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). <i>Art Fundamentals, theory in practice: How to critique and improve your art for better results</i> . 3DTotal Publishing.

3	Structural drawing and introduction to material study. Approx. 10cmX10cm structural drawing and tonal rendering of complex shapes. Structural drawing and altering of complex shapes within chosen perspective grid systems. Hand sketching, texturing and value shading.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). <i>Art Fundamentals, theory in practice: How to critique and improve your art for better results</i> . 3DTotal Publishing.
4	Material study and digital rendering of various elements; stone, wood, glass and metal. Digital coloring of complex shapes within chosen perspective grid systems. Coloring, texturing using Photoshop.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). <i>Art Fundamentals, theory in practice: How to critique and improve your art for better results</i> . 3DTotal Publishing.
5	Material study and digital rendering of various elements; stone, wood, glass and metal. Digital coloring of complex shapes within chosen perspective grid systems. Coloring, texturing using Photoshop.	T/P	Rigby, S., & Lewis, M. (Eds.). (2021). <i>Art Fundamentals, theory in practice: How to critique and improve your art for better results</i> . 3DTotal Publishing.
6	Introduction to prop design. Concept development and hand sketching prop design for the given theme. Structural drawing and tonal rendering for prop design.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 3dtotal Publishing. (NC730 .M47 2021)
7	Material study and digital rendering of the pre-drawn prop designs. Coloring, texturing using Photoshop.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 3dtotal Publishing. (NC730 .M47 2021)
8	Midterm (portfolio presentation). Introduction to mood board design using reference images.	T/P	
9	Mood board design using reference images. Introduction to thumbnail sketching for vehicle designs in side view.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 3dtotal Publishing. (NC730 .M47 2021)
10	Introduction to Vehicle design using one-point and two-point perspective systems. Altering complex shapes for transforming creative and innovative ideas into visual expressions. Approx. 10cmX10cm structural drawing and tonal rendering of vehicle designs.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 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). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 3dtotal Publishing.
12	Material study and digital rendering of the pre-drawn vehicle designs. Coloring, texturing using Photoshop. Utilising	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching:</i>

	advanced practical skills for coloring and texturing. Using tools, methods, techniques and photoshop.		<i>Robots, vehicles & sci-fi concepts</i> . 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). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 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. Introduction to concept art book layout design.	T/P	Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i> . 3dtotal Publishing.
15	Final (portfolio and concept art book presentation).	T/P	

Required Course Material(s) / Reading(s) / Text Book(s)	<p>Rigby, S., & Lewis, M. (Eds.). (2021). <i>Art Fundamentals, theory in practice: How to critique and improve your art for better results</i>. 3DTotal Publishing. (N7430 .L49 2021)</p> <p>Houston, G. (2016). <i>Illustration That Works: Professional Techniques for Artistic & Commercial Success</i>. New York, Monacelli Studio, 2016 (NC1000 .H679 2016)</p> <p>Lewis, M., Frye, J. A., Kuip, G., & Wood, L. (2019). <i>Beginner's Guide to Sketching: Robots, vehicles & sci-fi concepts</i>. 3dtotal Publishing. (NC730 .M47 2021)</p>
Recommended Course Material(s)/ Reading(s) /Other	<p>Aleksander, N., & Tilbury, R. (2012). <i>Beginner's guide to digital painting in Photoshop</i>. 3D Total Publishing.</p> <p>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). <i>Fundamentals of character design: How to create engaging characters for illustration, Animation & Visual Development</i>. 3dtotal Publishing.</p> <p>Wade, D., Altiner, A., Cole, D. & Stoski, C. (2005). <i>Matte painting</i>. Mylor, S. Aust: Ballistic.</p>

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 take part and responsibility in game development teams.						x
14	Has the competence to collect, analyse and interpret analytical data about games and players.						x
15	Has the competence to develop and present a digital game project by using game design practices effectively.						x
16	Evaluates artificial intelligence applications in their studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.						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
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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.

	SDG 1: No Poverty	X
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	X
	SDG 9: Industry, Innovation and Infrastructure	X
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	

	SDG 17: Partnership for the Goals	X
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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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UPDATED	03.03.2026
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APPROVED	
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