



# FOUNDATIONS IN VISUAL ARTS

## CURRICULUM SUPPLEMENT

### GAMES FOR GOOD

DIGITAL MEDIA ARTS

UNIT **6**

[dma.edc.org](http://dma.edc.org)



the James Irvine foundation



# Education Development Center, Inc.

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The following teachers reviewed the units and provided suggestions and materials for the curriculum supplements:

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## Essential Activities

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Students should complete these activities in order to experience the full breadth of the unit, develop essential skills, and gain knowledge of the art and design concepts addressed in the unit:

- *Looking at Art and Media as Catalysts for Change* (Activity 1A.1): In this introduction to the unit, students analyze art designed to persuade or inform viewers about an issue, and explore an issue-based video game.
- *Choosing and Researching an Issue* (Activity 1B): Students are introduced to the unit project, for which they will work in teams to develop the concept, sketches, and finished artwork for a video game based on a particular issue. Teams choose and research an issue and select the purpose for their game.
- *Thinking About the Game* (Activity 2A): Teams develop ideas for their game, look at screenshots from existing video games, and begin to consider the look of their game.
- *Sketching the Game World* (Activity 2B): Students create sketches of concept art for their game. (See *Notes on Timing* later in this document for suggestions on shortening this activity.)
- *Working on the Exhibition* (Activity 2C): Students continue to work on their end-of-year art exhibition. (See *Notes on Timing* later in this document for other suggestions of when to complete this activity.)
- *Revising Game Ideas* (Activity 3B): Students revise their game concepts and create polished sketches of concept art for their game.
- *Creating Final Art and Making the Pitch* (Part 4): Students create a polished piece of concept art for their game, in the medium of their choosing, and teams pitch their game ideas. This activity gives students an opportunity to choose the medium they work in and to practice pitching, an essential skill used in many AME careers.

## Optional Activities

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These activities may be omitted (or done at other points during the course) if students need to spend additional time developing their fundamental art skills:

- *An Ideal World* (Activity 1A.2): Students choose an issue they care about and sketch “before” and “after” drawings showing how the world might change if their issue were addressed. If you omit this activity, you will need to spend additional time during Activity 1B.1 developing a list of potential issues that students might base their video games on.
- *Analyzing Video Games* (Activity 3A): Depending on your students’ level of experience playing video games, they may not need to complete this detailed analysis. Alternatives include having a group discussion about the qualities of good video games, analyzing one video game as a class (rather than in teams) in Activity 3A.2, or having teams analyze one

video game rather than two in Activity 3A.2. If you choose the latter option, be sure to assign some teams a video game designed solely to entertain and other teams an issue-based video game. Regardless of the option you choose, be sure to distribute and discuss **Handout 14: Video Game Genres** from Activity 3A.3.

## Notes on Timing

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- You can shorten the time needed for *Activity 2B: Sketching the Game World* by having teams divide the work of developing sketches of the game world, screenshot, and characters, rather than having each student create all three sketches. If there are more than three students per team, students will need to decide which concept art (the game world, screenshot, or characters) will be sketched by more than one student.
- As the unit is designed, students work on their end-of-year art exhibition in the middle of the unit, during Activity 2C. It may be less disruptive to have students work on the exhibition at the beginning or the end of the unit; just be sure to schedule the exhibition work appropriately (i.e., don't complete Activity 2C from Unit 6 directly after completing Part 5 from Unit 5, when the exhibition is introduced).
- You can use the additional activity described in this supplement, *Painting Concept Art Based on a Narrative*, to support students' developing painting practice.
- As you consider how much time students need to complete each activity you choose to use from this supplement or from the unit, be sure to leave enough time for them to revise their artwork.

## Additional Skill-Building Activity

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### Painting Concept Art Based on a Narrative

*Contributed by Naomi Kadinoff, Visual Arts Teacher, The School of Arts and Enterprise, Pomona, California*

In this activity, students select a written narrative (such as a short story or novel) that they think could be made into a video game, or write their own short narrative, and develop a concept art painting based on the world depicted in the narrative. Students create a drawing of one scene from the world, select a color scheme to suit the intended mood of the scene, and apply translucent layers of watercolor to bring the scene to life. This activity builds on several skills that students have developed in activities included in earlier DMA unit supplements, such as drawing using two-point perspective and working with color.



## Art Skills Taught and Practiced

- Linear perspective drawing
- Watercolor painting
- Using color schemes

## Materials

- Optional: Video: *How to Draw Backgrounds (2-Point Perspective)* by Mark Crilley (see *Media and Resources*)
- Optional: Equipment to show video
- Multipurpose paper suitable for wet media, Bristol board, or watercolor paper
- Drawing boards
- Graphite pencils
- Colored pencils
- Erasers
- Rulers
- Sakura Pigma Micron pens (sizes 08 and 03) or other artists' drawing pens
- Video: *Coloring Tutorial: Watercolor Added to Pen and Ink* by Mark Crilley (see *Media and Resources*)
- Equipment to show video
- Watercolor paint
- Watercolor brushes
- Containers holding a small amount of water

## Vocabulary

**Concept art:** The artwork that helps people visualize ideas and designs for TV shows, movies, and video games before a project goes into production.

**Narrative:** A story line or an account of the sequence of events in a real or fictional story.

**Scene:** The setting where a story takes place.

**Translucent color:** Color that is applied so it can be seen through, as with colored glass or watercolor paint.

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**Note:** For vocabulary words related to perspective, see the perspective drawing activities in the Unit 2 and Unit 4 supplements. For vocabulary words related to color, see the color painting activity in the Unit 4 supplement.

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## Procedure

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**Note:** Before doing this activity, give students time outside of class to select a narrative (such as a short story or novel) that they think would make a good video game. Alternately, students could choose to write their own short narratives to use as the basis for a video game.

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1. Have students select one scene from their chosen narrative on which to base their concept art painting, which will represent one setting in the game world. They should not include any characters in this painting—just the environment and (if applicable) building structures.
  2. Give students paper and pencils and have them write and/or sketch what they will include in their scene, such as buildings, walkways, roadways, road vehicles, aircraft, boats, trees, shrubs, or gardens. They should also write a description of the mood they will depict—for example, their environments may be barren and desolate or vibrant and full of life, depending on the narrative they have chosen or written.
  3. Review the basics of perspective drawing and working with color schemes. To provide more information about using two-point perspective to create backgrounds, you can show students Mark Crilley's video tutorial *How to Draw Backgrounds (2-Point Perspective)* (see *Media and Resources*).
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**Note:** For more on the basics of perspective drawing, see the perspective drawing activities in the Unit 2 and Unit 4 supplements. For more on working with color schemes, see the color painting activity in the Unit 4 supplement.

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4. Give students paper, drawing boards, graphite and colored pencils, rulers, and erasers, and have them draw their concept art scene, using two-point perspective. Encourage students to be inventive with the environment, architecture, and landscape of their setting.
  5. Have students erase any orthogonal lines and other extraneous lines, give them drawing pens, and have them use the pens to ink over the pencil lines.
  6. Tell students that they will use color to set a mood for their scene, rather than use it in a realistic manner. Have them pick out a color scheme and select the colors they will use.
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**Note:** See the color painting activity in the Unit 4 supplement for more information about color schemes.

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7. Photocopy students' ink drawings and ask them to use the photocopy to map out their color placement using colored pencils. Tell students to determine where the light is coming from in their scenes and to plan to use color (e.g., tints and shades) to represent light and shadow. Note

that students may add black to any color in their color schemes to make shades of that color, but warn them to add black with a light hand so as not to muddy their color palettes.

8. Tell students that they will now watch a video tutorial by Mark Crilley called *Coloring Tutorial: Watercolor Added to Pen and Ink* (see *Media and Resources*), which will prepare them to use watercolors on their drawings. Show the video.
9. Give students additional paper, watercolor paint, and paintbrushes and have them practice using watercolor transparently with the colors in their chosen color scheme. Ask them to experiment with applying additional transparent layers of color, letting the paint dry between each layer. Tell them to try different color combinations to gradually increase the color intensity or to mix the layered colors.
10. When they feel comfortable with applying watercolor, have students use it to paint their ink drawings, beginning with the lightest tints of color and finishing with the darkest values and shades.
11. Have students add color layer by layer, letting the paint dry before adding a new layer, but warn them not to layer their watercolor too thickly. Note that the watercolor medium is designed to be used in a translucent manner, and it will get sticky if applied opaquely.

Encourage students to do the following as they work:

- Be intentional about the color schemes they are using
- Use color choices effectively to set the mood
- Create a convincing illusion of spatial depth
- Be neat and careful when drawing with the drawing pen
- Erase any extraneous pencil lines
- Apply the watercolor paint in translucent layers
- Apply the watercolor in a smooth and flowing manner
- Work on refining their craftsmanship

Tell students that they shouldn't do the following:

- Mix black and white with a color at the same time, as this creates a muddy-looking mixture
- Draw with messy lines
- Overwork their brushstrokes
- Use colors that aren't part of the color scheme
- Use a thick or opaque application of watercolor paint

## Assessment

This activity addresses the following California Visual and Performing Arts Content Standard:

- 2.2 Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.





The following sample rubric includes criteria that can be used to assess students' concept art paintings.

## Concept Art Painting Rubric

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Effective Use of Color Theory</b>	The student used color in an evocative manner to eloquently communicate the mood of the scene.	The student used color in a manner that clearly communicates the mood of the scene.	The student used color in a manner that is somewhat expressive and communicates the mood of the scene to some degree.	The student did not use color in an expressive manner, and color was not used to communicate mood in the scene.
<b>Technical Skill: Two-Point Perspective</b>	The student skillfully drew the scene in two-point perspective, creating a persuasive illusion of spatial depth.	The student proficiently drew the scene in two-point perspective, creating a credible illusion of spatial depth.	The student drew the scene in two-point perspective, creating an illusion of spatial depth that is somewhat plausible.	The student did not draw the scene in two-point perspective, or made an attempt that is not convincing and does not create the illusion of spatial depth in the scene.
<b>Technical Skill: Use of Watercolor</b>	The student painted the watercolor adeptly, with elegance evident in the brushstrokes and the application of paint.	The student proficiently painted the watercolor with fluidity and translucence.	The student painted the watercolor with some degree of fluidity and translucence, though some areas of paint may have been applied thickly and/or roughly.	The painting does not exhibit fluidity and translucence, and the paint was applied thickly and/or roughly.
<b>Craftsmanship</b>	The painting was executed with the utmost care and attention to refined craftsmanship.	The painting was executed with care and attention to good craftsmanship.	The painting was executed with some degree of care and attention to craftsmanship, but more time and attention were needed to meet the standard.	The painting was executed without attention to craftsmanship; the work is sloppy and/or incomplete.
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Media and Resources



Mark Crilley: *How to Draw Backgrounds (2-Point Perspective)*

[www.youtube.com/watch?v=qmSg\\_F4P5yU&feature=related](http://www.youtube.com/watch?v=qmSg_F4P5yU&feature=related)

Mark Crilley: *Coloring Tutorial: Watercolor Added to Pen and Ink*

[www.youtube.com/watch?v=Z66dvAOY1I4&feature=relmfu](http://www.youtube.com/watch?v=Z66dvAOY1I4&feature=relmfu)

Mark Crilley: *How to Draw Backgrounds (3-Point Perspective)*

[www.youtube.com/watch?v=BfHRRreALvVc&feature=fvwrel](http://www.youtube.com/watch?v=BfHRRreALvVc&feature=fvwrel)

## Sample Rubrics

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*Developed by Tara Plachowski, Data and Instructional Coach, The School of Arts and Enterprise, Pomona, California*

The following rubrics provide examples of how you might assess student work for some of the projects in *Unit 6: Games for Good*. You can align the levels in the rubrics to whatever grade scale your school or district requires. You can also use half-steps (i.e., 1.5, 2.5, 3.5) when the student work includes qualities from two different levels.

## Preliminary Concept Art Sketches Rubric (Activity 2B.1)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Expressive Content</b>	In addition to the qualities of the “3” level, the artist’s attention to detail communicates subtle information related to the concept and setting.	<p>The visual elements chosen clearly express the game’s issue and purpose.</p> <p>The sketches contain unified elements demonstrated through repetition of color palette, shape, and style of drawn objects.</p> <p>The sketches exhibit unity with the sketches of the other team members.</p>	<p>Some of the visual elements chosen express the game’s issue and purpose, but the issue and purpose are not entirely clear.</p> <p>The sketches contain some unified elements, but there are also elements that seem random; some sketches may be missing unifying features altogether.</p> <p>The visual style of the sketches is only vaguely connected to the sketches of the other team members.</p>	<p>The issue and purpose of the game cannot be clearly identified in the sketches.</p> <p>There are no unifying elements that connect the sketches to the sketches of the other team members.</p>
<b>Technical Skills</b>	In addition to the qualities of the “3” level, the artist’s precise use of elements of art makes the game art look vivid and engaging.	<p>The proportions of the characters and/or objects are accurate and appropriate.</p> <p>The artist’s use of elements of art and principles of design (e.g., color, composition, dominance, and subordination) help to create a clear and effective rendering of the game world.</p>	<p>The proportions of the characters and/or objects are inaccurate or inappropriate in one or more ways.</p> <p>The artist attempted to use elements of art but may not have done so effectively.</p>	<p>The sketches appear to be rushed and sloppy and/or incomplete.</p> <p>The artist did not demonstrate a sincere attempt to use elements of art and principles of design.</p>
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Detailed Game Concept Sketch Rubric (Activity 3B.2)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Expressive Content</b>	In addition to the qualities of the “3” level, the artist’s attention to detail communicates subtle information related to the concept and setting.	The visual elements chosen clearly express the game’s issue and purpose. The sketch contains unified elements demonstrated through repetition of color palette, shape, and style of drawn objects. The sketch exhibits unity with the sketches of the other team members.	Some of the visual elements chosen express the game’s issue and purpose, but the issue and purpose are still not entirely clear. The sketch contains some unified elements, but there are also elements that seem random. The visual style of the sketch is only vaguely connected to the sketches of the other team members.	The issue and purpose of the game cannot be clearly identified in the sketch. There are no unifying elements that connect the sketch to the sketches of the other team members.
<b>Technical Skills</b>	In addition to the qualities of the “3” level, the artist’s precise use of elements of art makes the game art look vivid and engaging.	The proportions of the characters and/or objects are accurate and appropriate. The use of elements of art and principles of design (e.g., color, composition, dominance, and subordination) helps to create a clear and effective rendering of the game world.	The proportions of the characters and/or objects are inaccurate or inappropriate in one or more ways. The artist attempted to use elements of art but may not have done so effectively.	The artist did not demonstrate a sincere attempt to use elements of art and principles of design.
<b>Craftsmanship</b>	A great deal of time and effort went into the sketch. The artist went through multiple drafts or attempts to reach this level of skill.	An acceptable amount of time and effort went into the sketch. The artist went through at least one practice attempt or draft before producing the final product.	The sketch needs more time and attention in order to meet the standard.	The sketch appears to be rushed, sloppy, and/or incomplete.

## Detailed Game Concept Sketch Rubric (Activity 3B.2), continued

<b>Student Self-Evaluation</b>	
<b>Teacher Evaluation</b>	

**Note:** Because students select their own medium for this work of art, you will need to create criteria for technical skills that are specific to their chosen medium.

## Final Game Concept Art (Drawing, Painting, or Sculpture) (Activity 4A)

	4—Advanced	3—Meets the Standard	2—Approaches the Standard	1—Does Not Meet the Standard
<b>Expressive Content</b>	<p>In addition to the qualities of the “3” level, the artist’s attention to detail communicates subtle information related to the concept and setting.</p> <p>This concept art is not only unified with the other teammates’ artwork, it also elaborates on the world of the game in distinct ways rather than repeating the same basic idea shown in the other teammates’ artwork.</p>	<p>The visual elements chosen for the work clearly express the game’s issue and purpose.</p> <p>The artwork contains visual elements that demonstrate unity with other team members’ artwork. The game world depicted in the work is clearly the same game world depicted in other team members’ artwork.</p> <p>The piece demonstrates the effective use of elements of art or principles of design to create a clear depiction of the game world.</p>	<p>Some of the visual elements chosen express the game’s issue and purpose, but the issue and purpose are still not entirely clear.</p> <p>The work attempts to depict a game world, but the world is not clearly defined or connected to the world depicted in the other team members’ artwork.</p> <p>There may be some unified elements in the work, but there are also elements that seem random or disconnected from the game concept or theme.</p> <p>The visual style of the work is only vaguely connected to the other team members’ artwork.</p>	<p>The issue and purpose of the game cannot be clearly identified in this work.</p> <p>The work does not clearly depict a specific game world.</p> <p>The work is not clearly connected to the other team members’ artwork.</p>

## Final Game Concept Art (Drawing, Painting, or Sculpture) (Activity 4A), continued

<b>Craftsmanship</b>	<p>A great deal of time and effort went into the work.</p> <p>The artist went through multiple drafts or attempts to reach this level of skill.</p>	<p>An acceptable amount of time and effort went into the work.</p> <p>The artist went through at least one practice attempt or draft before producing the final product.</p>	<p>The work needs more time and attention in order to meet the standard.</p>	<p>The work appears to be rushed and sloppy and/or is incomplete.</p>
<b>Student Self-Evaluation</b>				
<b>Teacher Evaluation</b>				

## Differentiation Strategies

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If you are working with English language learners or students who have difficulty reading, you may need to spend additional time during the unit discussing and defining unfamiliar terms. These terms may include the vocabulary words defined in the unit and additional words or phrases used in the student handouts (see Words from Student Handouts, below). For additional differentiation strategies, see *Foundations in Visual Arts Supplement: English Language Learner Instructional Strategies*.

### Word Walls

When thoughtfully used, Word Walls can be a powerful visual aid for all students trying to master new vocabulary. A Word Wall is simply a display of frequently used or content-specific vocabulary words on large cards attached to a designated location in the room where all students can see them. For more information about Word Walls, see the Curriculum Supplement for *Unit 1: Getting to Know You*.

### Words from Student Handouts

The following words used on student handouts may need to be defined and their meanings reinforced for some students. (These words appear in addition to the vocabulary words defined in the unit.) You can use the Word Wall strategy or other literacy strategies (e.g., those suggested by specialists at your school or identified through research) to support students as necessary.

#### Handout 1: Unit 6 Overview

- Advocate
- Conqueror
- Device
- Eliminating
- Inclination
- Influence
- Inhibits
- Obstacles
- Persuade
- Portable
- Potential
- Resolve
- Significantly
- Tolerance
- Vivid

#### Handout 3: Your Journal Assignments

- Abstract
- Envision
- Jot

#### Handout 4: Unit 6 Project Description

- Depiction
- Drab

#### Assessment Checklist: Unit 6 Project

- Compelling
- Competence





### Handout 5: Sample Concept Document

- Aspects
- Contamination
- Region
- Surplus
- Surreal
- Sustainable
- Variations

### Handout 6: Choose an Issue

- Broaden
- Discrimination
- Focuses
- Generated

### Handout 7: Research Your Issue

- Biases
- Compile
- Excerpts
- Exemplifying

### Handout 8: Formulate a Purpose

- Distributing
- Spur
- Statistics
- Unexpectedly

### Handout 9: Game Ideas

- Refine

### Handout 11: Our Game World

- Anime
- Boundaries
- Consensus
- Fantastical
- Flourish
- Immersion
- Obesity
- Suspension of disbelief

### Handout 12: Feedback Form for Sketches

- Evokes

### Handout 13: Video Game Analysis

- Gender

### Handout 14: Video Game Genres

- Accuracy
- Array
- Artificial
- Capabilities
- Emulate
- Feasible
- Maneuvers
- Mechanics
- Opponents
- Peripheral
- Persistent
- Reflex
- Simulation
- Spatial
- Statistical
- Strict
- Tackle
- Venerable

### Handout 16: Unit 6 Career Information

- Launch
- Mentoring
- Relevant
- Specifications
- Trajectories