# 

***Whispers of the American West***

**Game Design Document**

Written by: Theresa Devine

Version: 03.00

Date: 03-24-2021

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# TABLE OF CONTENTS

[TABLE OF CONTENTS 2](#_Toc67489088)

[VERSION HISTORY 4](#_Toc67489089)

[01.00.0 (07-22-2018) 4](#_Toc67489090)

[01.01.0 (08-01-2018) 4](#_Toc67489091)

[01.02.0 (08-08-2018) 4](#_Toc67489092)

[01.03.0 (08-12-2018) 5](#_Toc67489093)

[02.00.0 (08-07-2020) 5](#_Toc67489094)

[03.00.0 (03-24-2020) 6](#_Toc67489095)

[MEETINGS 6](#_Toc67489096)

[DISTRIBUTION LIST 6](#_Toc67489097)

[Introduction 7](#_Toc67489098)

[GAME DESCRIPTION 7](#_Toc67489099)

[TARGET MARKET 7](#_Toc67489100)

[GENRE 7](#_Toc67489101)

[PLATFORM 7](#_Toc67489102)

[RELEASE DATE 7](#_Toc67489103)

[TEAM MEMBERS 7](#_Toc67489104)

[OVERVIEW 8](#_Toc67489105)

[PREMISE 8](#_Toc67489106)

[PURPOSE 8](#_Toc67489107)

[theme 8](#_Toc67489108)

[ESRB RATING 8](#_Toc67489109)

[NUMBER OF PLAYERS 8](#_Toc67489110)

[MARKETING POSITION (IMPACT) 8](#_Toc67489111)

[COMPETITIVE ANALYSIS (INFLUENCES) 8](#_Toc67489112)

[FUTURE UPDATES 10](#_Toc67489113)

[PRODUCT DESIGN PERSPECTIVE 10](#_Toc67489114)

[RESEARCH INTEREST 10](#_Toc67489115)

[MDA 11](#_Toc67489116)

[GAME THEORY 11](#_Toc67489117)

[GAME BALANCE 11](#_Toc67489118)

[PLAYER MOTIVATION 11](#_Toc67489119)

[PLAY MODES 11](#_Toc67489120)

[PERSPECIVE/GAME VIEW 11](#_Toc67489121)

[GAMEPLAY/FEATURE SET 11](#_Toc67489122)

[PRODUCT TECHNICAL PERSPECTIVE 11](#_Toc67489123)

[GAME BUILD 11](#_Toc67489124)

[ACCESSIBLITY 12](#_Toc67489125)

[SOFTWARE ARCHITECTURE 12](#_Toc67489126)

[USER INTERFACE 12](#_Toc67489127)

[VISUAL AESTHETICS 12](#_Toc67489128)

[SOUND/MUSIC 12](#_Toc67489129)

[SOFTWARE LICENSES 12](#_Toc67489130)

[PRODUCT STORY PERSPECTIVE 13](#_Toc67489131)

[GAME STORY STRUCTURE 13](#_Toc67489132)

[BACKSTORY 13](#_Toc67489133)

[GAME STORY 13](#_Toc67489134)

[CHARACTERS 13](#_Toc67489135)

[SCRIPT MANAGEMENT 13](#_Toc67489136)

[Game design Overview 13](#_Toc67489137)

[WORLD DIAGRAM 13](#_Toc67489138)

[ALIGNMENT OF GOALS & CHALLENGES 14](#_Toc67489139)

[PROGRESSION ANALYSIS 21](#_Toc67489140)

[RELATED DOCUMENTS 21](#_Toc67489141)

# VERSION HISTORY

## (07-22-2018)

*Note: red means input is needed from PAM*

*Added*:

*Meetings, Distribution List*

*Game Description*

*Target Market*

*Genre*

*Platform*

*Release date with timeline*

*Team Members*

*Premise*

*Purpose*

*ESRB Rating*

*Marketing Position (Impact)*

*Competitive Analysis (influences)*

*Future Updates*

*MDA*

*Game Theory*

*Player modes*

*Perspective Game View*

*Game Build*

*Accessibility*

*Software Licenses*

*Game Story Structure*

*Level 1: Maynard Dixon’s Hopi Men*

*TODO: Clear message of*

*TODO: Number of Players*

*TODO: Research Interest*

*TODO: Game Balance*

*TODO: Player motivation*

*TODO: Gameplay feature set*

*TODO: Software Architecture*

*TODO: User Interface*

*TODO: Visual Aesthetics*

*TODO: Sound/Music*

*TODO: Back Story*

*TODO: Game Story*

*TODO: Characters*

*TODO: Script management*

*TODO: World Diagram*

*TODO: Alignment of Goals Grid*

*TODO: Progression Analysis*

*TODO: Related Documents*

## (08-01-2018)

*Note: red means input is needed from PAM*

*Added:*

*New Working Title – not sure what to title the series.*

*Betsy to Distribution List: is there anyone else it needs to go to?*

*TODO: Clear message of…???*

*TODO: Number of Players*

*TODO: World Diagram*

*Alignment of Goals Grid – added the images and info on each piece as levels in the grid*

*Updated:*

*Release date, project due dates*

*Competitive Analysis, added Betsy’s work to the Scholarship and her talk at the SMotW*

*Future updates: added the intention to grow the project to the other collections in the north*

*wing of the Phoenix Art Museum. Please double check this.*

*Premise: please double check this*

*Purpose: please double check this*

*Removed:*

*Level details, to be worked out in the level design document for each piece.*

## (08-08-2018)

*Note: red means input is needed from PAM*

*Updated:*

*New Working Title – not sure what to title the series.*

*Platform*

*Premise*

*Purpose*

*Future Updates*

*Marketing Position*

*Player Motivation*

***Game Build***

*Game Story*

*Backstory*

*Characters*

*Script Management*

*Added:*

*World Diagram*

## (08-12-2018)

*Updated:*

*Premise*

*Purpose*

*Future updates*

*Influences (Competitive Analysis)*

*Distribution List*

*Software Architecture*

*Game Balance*

*Game Story*

## (08-07-2020)

*Updated:*

*Meetings*

*Distribution List*

*Platform*

*Release Date*

*Purpose*

*Number of players*

*Marketing position*

*Competitive analysis*

*Future updates*

*Research interest*

*Gameplay/Feature set*

*Game build*

*Software architecture*

*User Interface*

*Software Licenses*

*Related Documents*

## (03-24-2020)

*Updated:*

*Meetings*

*Distribution List*

*Game Description*

*Release Date*

*Team Members*

*Marketing Position*

*Added:*

*Theme*

## MEETINGS

|  |  |  |
| --- | --- | --- |
| Date | Who attended | Outcomes |
| 07-10-2018 | [Email Trail](file:///C:\Users\tcdevine\Documents\My%20Games\CORE\Saved\Maps\Whispers-of-the-American-West\Documentation\Emails\07-16-18-email.pdf) started by Briauna | Meeting established |
| 07-20-2018 | [Theresa, Briauna, Christian](file:///C:\Users\tcdevine\Documents\My%20Games\CORE\Saved\Maps\Whispers-of-the-American-West\Documentation\Emails\07-20-18-email.pdf) | Initial requirements gathering, project kickoff |
| 08-01-2018 | [Briauna, Theresa, Betsy](file:///C:\Users\tcdevine\Documents\My%20Games\CORE\Saved\Maps\Whispers-of-the-American-West\Documentation\Emails\08-01-18-email.pdf) (email only) | [20 images](file:///C:\Users\tcdevine\Documents\My%20Games\CORE\Saved\Maps\Whispers-of-the-American-West\Documentation\PHXArtAR\20180820%20North%20Wing\TriggerImages) selected from collection |
| 08-09-2018 | [Christian, Betsy, Theresa](file:///C:\Users\tcdevine\Documents\My%20Games\CORE\Saved\Maps\Whispers-of-the-American-West\Documentation\Emails\08-09-18-email.pdf) (email only) | HP Reveal as the platform, Briauna’s internship has ended. |
| 06-23-2020 | Email sent to Briauna, she is no longer with the museum. | Email bounced with an autoresponder |
| 08-07-2020 | Email sent to Betsy and the Education department with request to continue the project. |  |
| 01-2021 to 04-2021 | Worked with NCUIRE Research Assistant Richard Griffin |  |
|  | Met with New College Research Advisors to get ready for an NEH Grant |  |
|  | Asked Eduardo Pagan to work on the game with us | Yes |
|  |  |  |

## DISTRIBUTION LIST

This document has been distributed to:

|  |  |  |
| --- | --- | --- |
| Name | Position Title | Action (review/approve etc.) |
| Theresa Devine, MFA  [tcdevine@asu.edu](mailto:tcdevine@asu.edu) | Artist and Associate Professor, ASU | Document manager, Review and approve |
| Eduardo Pagan, PhD | Historian and Professor, ASU | Review and approve |
| Betsy Fahlman. PhD [fahlman@asu.edu](mailto:fahlman@asu.edu) | Professor of Art History School of Art Herberger Institute for Design and the Arts, ASU | Review |
| Richard Griffin | NCUIRE Research Assistant, Spring 2021 | Review |
| Enrolled students: Introduction to Game Studies (Fall 2018, 2020) | Student Game Developers, ASU | Review |

# Introduction

*The Game Design Document defines the organization’s needs with regards to a proposed game. It captures what the game must deliver to realize the premise and purpose of the game and to manage development and business challenges. This general overview along the Level Design overviews from this document are then used to create a more specific technical plans for each level aka Level Design Documents. The level design documents ensure the communication of the design leads so that the overall integrity of the game is preserved.*

*The justification for creating the Game Design Document is that it treats the creation of the game and the organization (and its respective business units) as a legitimate entity with its own set of needs. The Document Owner (usually the Creative Lead) is responsible for ensuring that the Game Design Document is completed and aligns with the Vision, Scope, and Goals of the company.*

## GAME DESCRIPTION

Video game about the western art collection on display with accompanying educational experiences to enhance the Collection at the Phoenix Art Museum. This game began as a collaboration with the education department in 2018.

The product shall have:

* A high degree of usability (easy to use)
* Beautiful aesthetics with a high degree of skill

## TARGET MARKET

Museum attendees. Families with children, scholars, artists, art museum professionals, and the general public.

## GENRE

Edutainment Art Game

## PLATFORM

* MMO RPG
* Core game engine at coregames.com

## RELEASE DATE

TBD, aiming for 2023

## TEAM MEMBERS

* Theresa Devine (Associate Professor and Creative Lead Designer and Developer)
* Eduardo Pagan (Professor and History Scholar)
* NCUIRE Assistant: Richard Griffin
* The students of IAP 220: Introduction to Game Studies. (Level Designers and Developers, 2018, 2020)

# OVERVIEW

## PREMISE

Art Collections are a joyful celebration of humanity.

The underlying theme of an Art Collection is joy for humanity. Being joyful for humanity leads to open acceptance of diverse points of view, and ultimately, inclusion.

## PURPOSE

Edutainment MMO game that joyfully educates the public as to the diverse voices and contributions that formed the collection of the Phoenix Art Museum. This is a new interpretive layer for visitors; a digital layer of meaning that reveals multiple narratives and hidden meanings to works of art on view at Phoenix Art Museum.

## theme

Inclusion and Cultural Awareness

## ESRB RATING

“E” for everyone

## NUMBER OF PLAYERS

The levels will allow for up to 16 players at a time in a given level.

## MARKETING POSITION (IMPACT)

*What is new?* This is an Edutainment MMO game that is going to educate the general public as to the conceptual contributions and history of the collection.

*Why does the market need it?* To promote inclusion, cultural awareness, and critical thinking about the collection.

## COMPETITIVE ANALYSIS (INFLUENCES)

*Art Games:*

[*http://www.elizabethlapensee.com/*](http://www.elizabethlapensee.com/)

[*https://www.thunderbirdstrike.com/*](https://www.thunderbirdstrike.com/)

[*https://indianlandtenure.itch.io/when-rivers-were-trails*](https://indianlandtenure.itch.io/when-rivers-were-trails)

[*https://apps.apple.com/ca/app/honour-water/id1146954514*](https://apps.apple.com/ca/app/honour-water/id1146954514)

*Edutainment games:*

[*http://neveralonegame.com/*](http://neveralonegame.com/)

[*https://www.pathoftheelders.com*](https://www.pathoftheelders.com)

[*https://store.steampowered.com/app/1069130/Kakwitene\_VR*](https://store.steampowered.com/app/1069130/Kakwitene_VR)

*Educational games:*

[*https://apps.apple.com/ca/app/nadleh-stella-dakleh/id837983249*](https://apps.apple.com/ca/app/nadleh-stella-dakleh/id837983249)

[*https://apps.apple.com/ca/developer/thornton-media-inc/id323711517*](https://apps.apple.com/ca/developer/thornton-media-inc/id323711517)

[*https://apps.apple.com/ca/developer/ogoki-learning-systems-inc/id477459819/*](https://apps.apple.com/ca/developer/ogoki-learning-systems-inc/id477459819/)

[*https://apps.apple.com/ca/app/maskwacis-cree/id804404251*](https://apps.apple.com/ca/app/maskwacis-cree/id804404251)

[*https://apps.apple.com/ca/developer/first-peoples-heritage-language-and-culture-council/id467922662*](https://apps.apple.com/ca/developer/first-peoples-heritage-language-and-culture-council/id467922662)

[*https://apps.apple.com/ca/developer/file-hills-quappelle-tribal-council-education-department/id839708517*](https://apps.apple.com/ca/developer/file-hills-quappelle-tribal-council-education-department/id839708517)

*Entertainment games:*

[*http://larvagamestudios.com/portfolio/spirits-of-spring/*](http://larvagamestudios.com/portfolio/spirits-of-spring/)

[*https://store.steampowered.com/app/623640/Mulaka/*](https://store.steampowered.com/app/623640/Mulaka/)

[*https://darianj.itch.io/sleep-guardian*](https://darianj.itch.io/sleep-guardian)

*Art:*

Who are the museums that participate in this space in Arizona?

* Cowboy Artists of America <https://cowboyartistsofamerica.com/>
* Western Art Associates <http://www.waa-phoenix.org/>
* <https://scottsdalemuseumwest.org/>
  + <https://scottsdalemuseumwest.org/event/bucking-the-odds-the-art-of-the-cowgirl/>
* <http://eddiebashacollection.com/the-gallery>
* <https://westernmuseum.org/>

**Our contribution:**

* Conceptually: The addition of history will give a broader picture of the development of the American West.
* Technically: the use of Edutainment MMO game will bring in the younger generation and also introduce this technology to other generations.

*There is a history to the dialogue you are working with – what is that history and is your work aware of that history?*

*What is the history?*

|  |
| --- |
| ***PhxArt.org:***Art of the American West is a significant part of the Museum's collection, offering diverse interpretations of our region by artists of the past and those working today. The Western collection, which is defined by subject matter, comes in all imaginable styles, from highly detailed images to abstract compositions.  ***WWA-Phoenix.org:*** Western Art Associates (WAA) is a congenial group with a common interest in all aspects of the art and culture of the American West.    We are all members of the Phoenix Art Museum, a requirement for membership in WAA.  Although we have a great appreciation for all the Museum’s collections and participate in many Museum programs, we especially enjoy ‘Western art’.  Western Art’ was defined as ‘the realistic, documentary, or contemporary art of the Western Continental United States, consisting for the most part of cowboys, Indians, the military, landscapes, or subjects of western locals’.  The intent was to provide a broad definition of the art we appreciate and support!  ***ScottsdaleMuseumWest.org:*** Western Spirit: Scottsdale’s Museum of the West boldly immerses its guests in the unique story of the Greater Western region, illuminating the past to shape our future.  Western Spirit celebrates the West and its importance by informing, educating, inspiring, and engaging museum guests. Western Spirit offers high-quality exhibitions, educational programs, and community outreach addressing regional history, particularly as reflected by the arts and the dynamic cultural exchanges that have marked the transition of the Old West into the New West.  ***CowboyArtistsofAmerica.com:*** The founding fathers of the Cowboy Artists of america had a clear vision for the organization that endures today. The following objectives, created by Joe Beeler, Charlie Dye, John Hampton, and George Phippen in 1965, define the organization then, now, and as it continues into the future. **To perpetuate the memory and culture of the Old West as typified by the late Frederic Remington, Charles Russell, and others;****To insure authentic representations of the life of the West, as it was and is;****To maintain standards of quality in contemporary Western art; To help guide collectors of Western art;****To give mutual assistance in protection of artist’ rights;****To conduct a trail ride and campout in some locality of special interest once a year;****To hold an annual joint exhibition of the works of active members.** Mission   * To authentically preserve and perpetuate the culture of Western life in fine art.   *EddieBashaCollection.com:* The focus of the Eddie Basha Collection lies in two specific areas: Contemporary Western American Art and Contemporary American Indian Art. |

*How is your work aware of that history?*

|  |
| --- |
| The Edutainment MMO game we will create will be in dialogue with conceptual basis and history. This is a new interpretive layer for visitors with access to mobile technology; a digital layer of meaning that reveals multiple narratives and hidden meanings to works of art on view at Phoenix Art Museum. |

## FUTURE UPDATES

This work will potentially be a unit repeated every fall semester in the Introduction to Game Studies class in perpetuity.

1. 2018-The pilot was originally done in [HP Reveal](https://www.hpreveal.com/) technology due to cost and time constraints.
2. 2018-The project was originally meant to grow and use game technology in the future. (Unreal and Unity)
3. 2020-Currently, the project will be using the CORE game engine, a game engine that is new and free to the public to use and is set up for Multi Player experiences.

# PRODUCT DESIGN PERSPECTIVE

## RESEARCH INTEREST

Technical research interest: How to implement MMO game for the public.

Educational Research interest: virtual museum attendee engagement

Conceptual Research interest: How to reveal the diversity of voices behind the work.

## MDA

Game as: Sensation (sense pleasure), Discovery (uncharted territory)

## GAME THEORY

Non-zero sum

## GAME BALANCE

Static, with an emphasis on combination and feedback. The player will have a transitive relationship with the artwork.

## PLAYER MOTIVATION

To learn about the collection and discover a new way of looking at the pieces. It should be a search for hidden meaning and joy from the perspective of the player.

## PLAY MODES

Multi-Player

## PERSPECIVE/GAME VIEW

First person view

## GAMEPLAY/FEATURE SET

Edutainment MMO game that reveals the diverse history and ongoing issues behind each piece.

The gameplay will be worked out in the Level design document for each piece.

# PRODUCT TECHNICAL PERSPECTIVE

## GAME BUILD

We will be using the **CORE Game Engine**. Originally, it was HP Reveal. This was a business decision by the Phoenix Art Museum. The research that was used to make this decision is below, left in for educational purposes.Using these constraints the decision was made by the creative lead to accommodate social distancing and to keep the project free to build.

|  |
| --- |
| *Constraints:*  Short timeline (due Sept 26, 2018), students are all new to game development, no budget, concrete walls impeding internet connection.  *Engines Considered:*   1. HP Reveal: optimized for an educational setting. Streams video and apps. Servers not as reliable because HP is reworking the system bought from Aurasma. Student developers are new so this option would be the easiest for them. This would fit our short timeline. WIFI is not reliable at the Phoenix Art Museum due to the concrete walls; internet connectivity is an issue. This means the use of the app will be compromised. Can be distributed for free currently, but they are reorganizing so we have no idea what the future EULA will be.  * [https://www.hpreveal.com](https://www.hpreveal.comhttps://aurasma.zendesk.com/hc/en-us/articles/115003339806-Is-HP-Reveal-Free- /) * [https://aurasma.zendesk.com/hc/en-us/articles/115003339806-Is-HP-Reveal-Free- /](https://www.hpreveal.comhttps://aurasma.zendesk.com/hc/en-us/articles/115003339806-Is-HP-Reveal-Free- /) * <https://aurasma.zendesk.com/hc/en-us/articles/115003339746-HP-Reveal-Premium-Products> * <https://aurasma.zendesk.com/hc/en-us/articles/115003339586-HP-Reveal-Sales-Subscriptions> * <https://aurasma.zendesk.com/hc/en-us/articles/205584149-Is-it-possible-for-users-to-view-an-Aura-without-having-to-follow-a-channel->  1. **Unreal Engine 4**: very new in its integration with mobile for AR. Not integrated with Vuforia because Vuforia has an exclusive relationship with Unity. There is an open source hack available: <https://forums.unrealengine.com/community/general-discussion/106101-unreal-engine-4-vuforia-augmented-reality-sdk-support>. This option is best for **advanced** students with a whole semester to develop. EULA does allow for apps developed (without paid content) to be deployed without fees so long as the app does not make more than 3,000 quarterly. See section 5 Royalties on this webpage: <https://www.unrealengine.com/en-US/eula> 2. **Unity 2018**: integrated with Vuforia. This will give the best product for the beginner level of student knowledge and the short timeline. All of the augmented data (images and such) are downloaded onto the client phone, it is not streamed. This solves the problem of the concrete walls at the Museum. The EULA is a problem. We cannot release on the educational license of Unity. Options for release are as follows: 3. From Unity: The Museum buys a Pro license and takes all of the native files, confers them using Pro and deploy the app. This costs 3000 per year.   <https://unity3d.com/company/public-relations/news/unity-launches-new-products-all-platforms-included-no-add-ons-more>  Additional costs: 99 per year for the iTunes developer fee (iOS), 25 one time for the Google Play developer fee (Android)   1. Work around authored by Theresa: Someone makes a personal account at Unity, takes all of the native files, confers them using Pro and deploy the app. There is no fee until the individual developer makes 100,000 per year. Then the license changes. Additional costs: 99 per year for the iTunes developer fee (iOS), 25 one time for the Google Play developer fee (Android) |

## ACCESSIBLITY

*According to these guidelines:* [*http://gameaccessibilityguidelines.com*](http://gameaccessibilityguidelines.com)

For the initial release, the goal will be the **BASIC** level of accessibility.

## SOFTWARE ARCHITECTURE

The architecture is predetermined by the CORE game engine. The CORE game engine sits on top of the Unreal Engine and extends it.

## USER INTERFACE

This will be the interface of the app: coregames.com

## VISUAL AESTHETICS

The collection pieces enhanced by interactive gameplay.

## SOUND/MUSIC

The collection pieces enhanced by new sound.

## SOFTWARE LICENSES

*Make a bullet list of all the licenses you hold, duration of the license, and how many seats your company can use.*

* Core Game Engine is free.
* Office Suite for documentation free to students through the Apps in My ASU.

# PRODUCT STORY PERSPECTIVE

## GAME STORY STRUCTURE

Book in a box (e.g. Composition 1 by Marc Saporta; House of Leaves by Mark Z. Danielewski).

## BACKSTORY

No backstory

## GAME STORY

There is no traditional story, but there is a story with each of the pieces or levels in the game. Level designers will decide how to frame the story.

## CHARACTERS

There will be no characters.

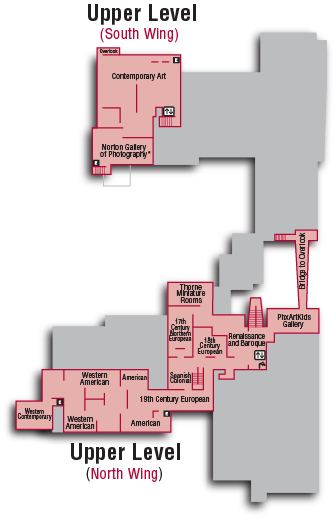
## SCRIPT MANAGEMENT

No script management at this point.

# Game design Overview

## WORLD DIAGRAM

This is where the western art collection is installed in the museum. See attached document for locations of the pieces.



## ALIGNMENT OF GOALS & CHALLENGES

*This section allows the creator to think about the Goals and Challenges in relation to the Rules and Mechanics, and the Strategies and Tactics, respectively. Design decisions that define the Goals and Challenges have a cascading effect the rest of the game design. The progression of the game is very visible in this grid and changes to the design can be made easily at this stage of the design. Note: for games that don’t have a story you can eliminate the Plot Point.*

|  |  |  |
| --- | --- | --- |
| Level 1: Maynard Dixon's Hopi Men, Study for the mural from 1925 | **Goal:**  Rules:  Mechanics:  About the art: “Artistic visitors to Arizona were fascinated by the state’s indigenous peoples, particularly the Hopi and Navajo. Many made their way to the rugged Hopi mesas during the summers to witness the Hopi Snake Dance, an event much photographed, sketched, and painted (practices later banned). On this wall are a range of responses to Hopi. Julian Scott’s detailed drawing conveys the remoteness of John Sloan’s print which portrays the intersection of the dance with anglo observers. Dorothea Lange, then married to Maynard Dixon and working for the first time outside her studio, made a close-up image of a priest. Dixon’s study was made for a pair of 20’ tall murals for the lobby of a fashionable Los Angeles furniture store.” | **Challenge:**  Strategy:  Tactics: |
| Level 2: 1968.20    John Mix Stanley  Chain of Spires Along the Gila River, 1855  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: Unframed: 30 3/4 x 42 3/8 in. (78.1 x 107.6 cm) Framed: 36 5/8 × 48 1/8 × 2 1/2 in. (93 × 122.2 × 6.4 cm) Museum purchase   * What happened to the historic Arizona landscape? (aggressive development) * Role of western surveys in opening up the west. * Where are the Native Americans? | **Challenge:**  Strategy:  Tactics: |
| Level 3: 1968.28    Philip C. Curtis  The Last Campaign, 1964  oil on board  <https://youtu.be/smPDbHNqpyw>  <http://www.philipccurtis.org/gallery/oil-paintings/>  34 of 50  <http://www.phxart.org/collection/philip-c-curtis> | **Goal:**  Rules:  Mechanics:  About the art: Unframed: 17 1/8 x 30 1/8 in. (43.5 x 76.5 cm) Framed: 24 1/2 x 37 3/8 in. (62.2 x 94.9 cm) Gift of Mrs. Clare Boothe Luce   * Curtis first came to Arizona in 1937 to direct the Phoenix Federal Art Center, a New Deal initiative during the Depression: role of government support for the art * He settled in Arizona permanently in 1947: while his work is figural, the landscape settings are the Arizona desert * His style can be described as Surrealist or Magic Realism | **Challenge:**  Strategy:  Tactics: |
| Level 4: 1968.29    Diego Rivera  Indígena tejiendo (Indian Woman Weaving), 1936 oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: Unframed: 23 3/4 x 31 7/8 in. (60.3 x 81 cm)  Framed: 32 1/2 × 41 1/4 in. (82.6 × 104.8 cm) Gift of Mrs. Clare Boothe Luce   * Rivera (with Siqueiros and Orozco) was one of the 3 major Mexican muralists. All 3 worked in America * How does the treatment of indigenous peoples differ between Mexico & the American Southwest? (for instance the Taos artists) * Relationship with Frida Kahlo | **Challenge:**  Strategy:  Tactics: |
| Level 5: 1969.1    Thomas Moran  Zoroaster Temple at Sunset, 1916  oil on  https://www.heatherjames.com/multimedia/thomas-moran/ | **Goal:**  Rules:  Mechanics:  About the art: 25 1/4 x 19 5/8 in. (64.1 x 49.8 cm) Gift of Mr. and Mrs. John W. Kieckhefer   * Symbol of the state of Arizona * What is the role of tourism in the visual arts (the Southwest was strongly promoted by Fred Harvey and the Santa Fe Railway)? * No artist is more identified with the Grand Canyon than Thomas Moran, who painted it all his life   “will remain with me as long as my memory lasts”  <https://youtu.be/v5anTlaNAhU>  <https://www.youtube.com/watch?v=Tt7O_xDcmOA> | **Challenge:**  Strategy:  Tactics: |
| Level 6: 1971.15    Maynard Dixon  Watchers from the Housetops, 1931  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: Unframed: 30 x 25 1/4 in. (76.2 x 64.1 cm)  Framed: 33 3/4 x 29 x 1 3/4 in. (85.7 x 73.7 x 4.4 cm)  Museum purchase with funds provided by Western Art Associates   * Two of his three wives were talented artists: Dorothea Lange and Edith Hamlin * His characteristic subject matter was the geologically spectacular landscape of the American West and strong figural paintings of Native Americans * In his own clothing, he was a classic westerner: black Stetson hat, bola tie, and boots: role of clothing in defining “the West”   <https://books.google.com/books?id=vhZnBgAAQBAJ&pg=PA146&lpg=PA146&dq=Maynard+Dixon+Watchers+from+the+Housetops&source=bl&ots=8uI_6hkGzb&sig=Ufo6kKaSdNPZ_-6dWcMOVchmFIk&hl=en&sa=X&ved=2ahUKEwj3nuiIpc3cAhWBC5oKHRWSA0wQ6AEwD3oECAAQAQ#v=onepage&q=Maynard%20Dixon%20Watchers%20from%20the%20Housetops&f=false> | **Challenge:**  Strategy:  Tactics: |
| Level 7: 1971.53    Lone Wolf  Buffalo Hunt, 1930  bronze | **Goal:**  Rules:  Mechanics:  About the art: 15 1/2 x 23 in. (39.4 x 58.4 cm) Gift of Western Art Associates   * Bridged two worlds: Euro-American father and Native American (Blackfoot) mother * One of first American Indian artists to paint other American Indians * That he was a professionally trained Native American artist was also unusual | **Challenge:**  Strategy:  Tactics: |
| Level 8: 1974.31    Robert Lougheed  Navajo Tapestry, 1974  gouache on paper | **Goal:**  Rules:  Mechanics:  About the art: Unframed: 20 x 40 in. (50.8 x 101.6 cm)  Framed: 30 7/8 × 50 7/8 × 2 1/2 in. (78.4 × 129.2 × 6.4 cm) Museum purchase with funds provided by Western Art Associates   * A commercial artist, Robert Lougheed designed the famous red flying horse logo for Mobil Oil * In 1970, the United States Post Office commissioned him to design a six0-cent buffalo stamp for their Wildlife Conservation Series * Traditional view of Navajo scene of a shepherdess and her sheep was one favored by tourists, who often wanted to view Native American as timeless and unchanging * Role of sheep historically important to Navajo: see Navajo stock reduction program in the 1930s, and the tradition al Churro sheep breed | **Challenge:**  Strategy:  Tactics: |
| Level 9: 1979.86    Alfredo Ramos Martínez  La Malinche (Young Girl of Yalala, Oaxaca), c. 1940  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: Unframed: 50 x 40 3/8 in. (127 x 102.6 cm)  Framed: 52 1/4 × 42 1/2 × 1 3/4 in. (132.7 × 108 × 4.4 cm) Museum purchase with funds provided by the Friends of Mexican Art   * Born in Mexico, this artist worked in Paris (1901-1910), Mexico (1910-1929), and Los Angeles (1930-1946). Role of transnationalism? * Phoebe Apperson Hearst (the mother of William Randolph Hearst) gave him a stipend to study in Paris (1899-1906) until he could support himself | **Challenge:**  Strategy:  Tactics: |
| Level 10: 1981.62    Alfred Thompson Bricher  Dubuque, Iowa, on the Mississippi, 1866  oil on board | **Goal:**  Rules:  Mechanics:  About the art: 7 7/8 x 16 in. (20 x 40.6 cm)  Museum purchase with funds provided by an anonymous donor and Western Art Associates   * The West was a moving target, until settlers reached the Pacific Ocean * Role of the Mississippi River in American history, trade, etc. (Mark Twain, Hick Finn, etc.) * How does this painting link with Frederick Jackson Turner’s famous 1893 essay, “The Significance of the Frontier in American History”? | **Challenge:**  Strategy:  Tactics: |
| Level 11: 1983.135    Lew Davis  Morning at the Little Daisy, Jerome, 1936, 1936  oil on panel | **Goal:**  Rules:  Mechanics:  About the art: 25 5/8 x 21 7/16 in. (65.1 x 54.5 cm)  Gift of Talley Industries in memory of Franz G. Talley   * Native of Jerome and painted mining scenes * Role of copper in the Arizona economy (the five C’s:  Copper, Cattle, Cotton, Citrus, and Climate * Importance of regional themes in American Art in the thirties & forties | **Challenge:**  Strategy:  Tactics: |
| Level 12: 1986.48    Joe Beeler  Vengeance, 1986  bronze | **Goal:**  Rules:  Mechanics:  About the art: 25 1/2 x 29 1/2 x 9 1/2 in. (64.8 x 75 x 24.1 cm)  Museum purchase with funds provided by Western Art Associates   * Beeler was one of the founders in 1965 of the Cowboy Artists of America to market and brand their work * Originally all Euro-Americans, in 1993 the first Native American was invited to join: still no Hispanic or women members) * He died of a heart attack on horseback on a ranch where he was helping branding calved: literally died “with his boots on.” | **Challenge:**  Strategy:  Tactics: |
| Level 13: 1989.35    Ed Mell  Sweeping Clouds, 1989  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: 52 1/8 x 52 3/16 in. (132.4 x 132.6 cm)  Museum purchase with funds from anonymous donors   * Landscape a popular subject in the West, including Arizona * Travelling by helicopter, Mell photographed the landscapes he saw, and then painted his canvases in the studio * His theatrical landscapes appeared on a stamp for Arizona’s centennial in 2012 and were incorporated into sets for an opera which premiered in 2017, *Riders of the Purple Stage*, inspired by Zane Gray’s famous novel of 1912 | **Challenge:**  Strategy:  Tactics: |
| Level 14: 1989.36    Abraham Walkowitz  New York, 1917  gouache on paper | **Goal:**  Rules:  Mechanics:  About the art: 38 x 26 in. (96.5 x 66 cm)  Framed: 43 3/4 × 31 1/8 × 2 in. (111.1 × 79.1 × 5.1 cm) Gift of Dr. and Mrs. Alan Schwartz   * New York as nexus of modernism * Center for immigrant artists * Greenwich Village as Bohemian center of the American avant-garde * Everything in motion: visual arts, music, dance, literature, suffragists, etc. | **Challenge:**  Strategy:  Tactics: |
| Level 15: 1989.82    Walter Ufer  The Garden Makers, 1923  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: 29 3/4 x 25 1/4 x 3/4 in. (75.6 x 64.1 x 1.9 cm)  Museum purchase with funds provided by the Donald Ware Waddell Foundation and Western Art Associates   * Member of the Taos Society of Artists (1915-1927), formed to market and brand their art * One of the models in this painting in Taos Indian, Jim Mirabal, who appears in many of his best paintings * He claimed to have painted the Native “as he is.” Is this possible for a Euro-American artist? | **Challenge:**  Strategy:  Tactics: |
| Level 16: 2004.57    John Coleman  Explorer Artists Bodmer-Catlin Series: Addih-Hiddisch, Hidatsa Chief, 2004 bronze | **Goal:**  Rules:  Mechanics:  About the art: 87 x 48 x 24 in. (221 x 121.9 x 61 cm)  Gift of Western Art Associates   * Karl Bodmer and George Catlin were important artist-explorers: Coleman honors them in three dimensions * What might be the challenges of recreating history by contemporary artists? * Coleman is a member of the Cowboy Artists of America: what might be the potential ethical concerns of Euro-American artists recreating Native American subject matter. What about issues of cultural appropriation? | **Challenge:**  Strategy:  Tactics: |
| Level 17: 2005.28    Samuel Rosenberg  Dry Goods, 1940  oil and tempera on Masonite | **Goal:**  Rules:  Mechanics:  About the art: Framed: 25 3/8 × 21 3/8 × 1 3/4 in. (64.5 × 54.3 × 4.4 cm) Gift of Naomi and Jerry Weiner   * African Americans in northern cities (great migration from South) * Rosenberg painted poorer neighborhoods of Pittsburgh (he began as a poor artist) * Role of immigrant populations in northern American cities | **Challenge:**  Strategy:  Tactics: |
| Level 18: 2010.255    Louisa McElwain  Desert Rain God, 2009  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: 54 × 72 in. (137.2 × 182.9 cm)  Museum purchase with funds provided by Betty Van Denburgh in honor of Western Art Associates   * In 19th century, women were not part of the great enthusiasm for landscape painting, but in the twentieth and twenty-first century women reclaimed it * The artist worked outside, *en plein air*, directly in contact with the landscape of Northern New Mexico * Bold, expressive style: she worked with palette knives and masonry trowels | **Challenge:**  Strategy:  Tactics: |
| Level 19: 2011.103    Arturo Chávez  Neapolitan Cliffs, 2011  oil on linen on panel | **Goal:**  Rules:  Mechanics:  About the art: 36 x 70 in. (91.4 x 177.8 cm)  Framed: 46 x 82 in. (116.8 x 208.3 cm)  Museum purchase with funds provided by Western Art Associates and J. M. Kaplan Fund, New York   * Like Louisa McElwain, Chávez has been inspired by the impressive landscape of Northern New Mexico * Chávez did not pursue an art career until he was thirty years old & he is largely self-taught * His work is large, evoking the scale of his subjects * Strongly regional content re-installation | **Challenge:**  Strategy:  Tactics: |
| Level 20: 2013.8    Mary-Russell Ferrell Colton  The Lonesome Hole, Valley of the Little Colorado, 1929  oil on canvas | **Goal:**  Rules:  Mechanics:  About the art: 36" x 36" (approx. framed)  Museum purchase with funds provided by Men's Arts Council Western Art Endowment Fund   * Arizona’s early art community almost entirely women * Women & philanthropy (other museum founders; Abby Aldrich Rockefeller, Gertrude Vanderbilt Whitney, Sharlot Hall, Maie & Dwight Heard) * Women had more social, political, and personal freedom in the West (got the right to vote first) | **Challenge:**  Strategy:  Tactics: |
| Level 21:    Helen Torr  Flower and Glass, 1929  oil on board | **Goal:**  Rules:  Mechanics:  About the art: Image: 14 1/2 × 11 3/4 in. (36.8 × 29.8 cm) Framed: 24 3/4 × 20 7/8 in. (62.9 × 53 cm) Gift of Pinnacle West Capital Corporation   * Woman artists struggle for support and recognition * Challenges of dual artist households * The fame of Georgia O’Keeffe overshadowing other women of her period | **Challenge:**  Strategy:  Tactics: |
| Level 22: 2005.148  **[image here]**  Paul Pletka, Nuestro Señor el Desollado (*Our Lord, The One Who is Flayed*), 2004 | **Goal:**  Rules:  Mechanics:  to be installed in Education areas within the North Wing re-installation (Briauna to supply information) | **Challenge:**  Strategy:  Tactics: |
| Level 23: 1977.240  **[image here]**  Gordon Snidow, *Turning Out a Tough Customer*, 1977 | **Goal:**  Rules:  Mechanics:  to be installed in Education areas within the North Wing re-installation (Briauna to supply information) | **Challenge:**  Strategy:  Tactics: |

## PROGRESSION ANALYSIS

*Game analysis chart goes here. Refer to the game analysis lesson in Introduction to Game Studies. This is done after you figure out your levels (above) and before you start to design each level individually (below) so that you can make adjustments if the levels don’t progress smoothly.*

TODO: progression analysis by Theresa at the end of the project.

# RELATED DOCUMENTS

A list of related documents goes here. Level Design Documents, Project plans, Accessibility spreadsheet, etc.

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| Document Name and Location | Version | Author |
| WorldDiagram-NorthWing.docx  (Note: Piece Locations are in this document) | 1.0 | Theresa Devine |
| StakeholderQuestionnaire-PhxArtMuseum.docx | 1.0 | Theresa Devine |
| StakeholderRequirementsDocument-PhxArt.docx | 1.0 | Theresa Devine |
| Level-13-Desert-Rain-God/v2-1-Level\_Design\_Document-DesertRainGod.docx | 2.1 | Theresa Devine, Richard Griffin |