**Semester Project Proposal Worksheet: Early Draft #1**

1. **Who?** (if in a group - state group members)

Kale Wicks

1. **Name of the Project**

Project G (Tentative title)

1. **Introduction** -
   1. What does the project do - what is it? Also note whether it should be performed, exhibited / installed, or both.

The project is intended to be exhibited, as it will be a playable fighting game.

* 1. Why is it important? What am I contributing to society by making this work? (eg. if you have aesthetic aims, articulate those here)

It’s not an ethical contribution but is just another game meant to be played in leisure. However, it’s personally important as it is essentially the career work I’m studying so it’ll be good to do as a project.

**Make sure this answer distinguishes your project from other digital arts and interactive projects.** Focus on what makes it valuable. Don’t claim uniqueness until you have done *extensive* research and/or consulted with me.

**For example:**   
Is it funny or does it bring joy because it does X or Y?  
Is it beautiful & thus allow the audience to have aesthetic appreciation? What is beautiful about it then, uniquely?  
Does it raise awareness of social problems? Does it solve a social problem in some way?

Does it give comfort to people in some way? By expressing hard to express emotions like sadness or some other thing?  
It is a new exploration or an exploration into a rarely explored topic or idea (note: it should *really* be rarely explored in the digital arts &/or AI arts field. Don’t measure it against the ‘mainstream’ or your personal knowledge. You can always ask me if I think it is rare enough to make that kind of claim. & also you should have citations & enough research in your context section to back that assertion that up -- most undergrads are *not* doing this with their projects which is TOTALLY fine. Often the first time a student does something truly a little bit new is in a doctoral dissertation. BUT I have had 3-4 undergrads who really were doing something rare/new in the field so it is POSSIBLE :) ). In terms of a proposal, if you are proposing a digital arts project, it is more than likely that someone on the jury will have at least some passing knowledge of digital arts or AI in arts, etc. It is even more likely that someone else or 100 or 1000 someone elses or *more* will also be proposing, broadly, a digital arts project. So, the task is to distinguish yourself.

ETC.

* 1. What are the tangible deliverables/outcomes?

Tangible deliverables could be character models, working UI/UI mockups (Health bars and any sort of meter), working movement in the game, an executable file, working controls, proper collision, and other things set as building blocks for the final product.

* 1. How will I be expanding my knowledge of creative computation? (Note that the project must *significantly* involve coding -- at least 67% of your work must be coding).

I’ll be using Unity (or possible Unreal Engine 4), looking into three.js, working with 3D character modeling and animation, and coding in either C++, C#, java, or Processing (or all three it just depends on the engine I decide on and what I use). In doing so I will be looking into and accessing a number of different libraries to serve as foundation for my ideas to code a working final project.

1. **Context and Related Work** -- what previous work (by other artists and researchers) has been done in this area? How is what I am going to do different or similar to previous work?

While I don’t have anything extremely fleshed out, I know that in order to circumvent calculating damage I will be using a points-style health bar, with inspiration taken from the game Fantasy Strike. In the game, rather than the health bars being one lengthy bar that represents a specific numerical value that varies from character to character, health bars are segmented, with each segment being removed to represent damage (Fantasy Strike, 2019). What determines what actually counts as enough to remove a segment varies from situation and character, but I feel as though this would be easier to code instead of giving each individual hit and circumstance surrounding the hit (clashes, trades, counters - all of which are instances where damage is canceled out, being counted for both characters, or increasing because a character took damage during the wind up animation for their own attack). I would also like to point out the video by Jabrils which I will use as a very basic skeleton for how I should organize my workflow. In his video, Jabrils sets out to make a game in the timeframe of a week and talks about his struggles, thought process, and briefly goes over certain pitfalls he faced throughout the project (Jabrils, 2020). I like this as it will help me somewhat collect my thoughts and gives me a sort of obvious way to start where I would normally struggle on what part to start with in terms of game creation.

Compare and contrast *at least* 2 related works and your own. Remember to use proper APA in-text citations.

After reading, I should understand the context of where your work comes from. For instance, if you are creating a work in a genre or style -- that should be explained -- what the genre is, what 1-2 notable works are, how your work will build upon them. Same for software.

**Note:** We will address timelines, criteria/rubric, equipment needed, and documentation in another draft of this worksheet.

1. **References/Bibliography** - use APA format

Fantasy Strike. (2019, June 27). *Fantasy Strike — Gameplay Trailer* [Video].YouTube. <https://www.youtube.com/watch?v=0MCka4Z_fNQ>

Jabrils. (2020, December 29). *Fighting Games are boring, so I made one that makes you feel like a god* [Video]. YouTube. <https://www.youtube.com/watch?v=hpF2CuksR64>

Note: Remember to use APA style in-text citations as well.   
  
<https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html>