

**BA (Hons) Game Arts**

# **DEFINITIVE MODULE RECORDS**

**Definitive Module Records:**

The programme of study is divided into modules as set out in this module handbook. The modules are written in such a way as to be useful and relevant for a number of years and describe the skills and knowledge you will be exposed to, and the types of activity we expect you to undertake. However, these modules will always be interpreted through assignments. These assignments are revised each year to ensure their relevance to the workplace, new developments in the subject, emerging technology and the needs and interests of individual student groups. Each module will have a final (summative) assessment. This may consist of one assessment at the end of the module, or several smaller assessments, which take place both during and at the end of the module.

At the initial assignment briefing, you will be made aware of the specified learning outcomes and assessment criteria for the module. The assignment will very clearly state the work required for assessment and the way in which the assessment will be conducted. Each module assignment brief will clearly refer to the learning outcomes and assessment criteria and the tasks required to achieve them. The brief should be read in conjunction with the indicative grading matrix to help you gain maximum benefit from your work.

Each module includes an essential reading list. This list will also be extended for the assignment to ensure relevance and currency.

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BAGA101 Asset Creation	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practical	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>This module will cover the skills needed for students to creatively produce game ready assets using 3D polygon modelling. It is a core vocational 3D skill needed towards developing computer games for both indie and AAA titles. Students will be introduced to the possibilities of 3D modelling in the context of game asset creation. This process also contains preproduction process and should have a portfolio artwork at its core. This modules skills and knowledge could be a major strand to underpin the 3D route for developing the final year project at level 6, year 3.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To instil confidence in the development of 3D assets for games environment and other related creative areas.</li> <li>• To introduce and expand 3D skills towards making students proficient in asset creation.</li> <li>• To demystify the procedure and theories working in the 3D virtual environment to a more expansive vision enabling tools for creative thinking.</li> <li>• To facilitate the ability to promote a personal vision in a creative project.</li> </ul>

4. Indicative content
<p>The module will cover:</p> <ul style="list-style-type: none"> <li>Fundamental theories of working in a 3D software package</li> <li>The effective use of visual research, referencing and planning</li> <li>The introduction of interface and navigation in 3D and 2D software</li> <li>Core fundamental Polygon modelling skills in the production of a games asset/3D model</li> <li>The preparation of 3D model for the addition of material using UVW mapping and unwrapping techniques</li> <li>Texture creation for materials/shaders ready for implementation into game engine</li> <li>Developing original personal creative judgments on aesthetics and atmosphere</li> <li>The use of lighting and rendering techniques for portfolio development</li> <li>Organising and presenting a final set of outcomes</li> </ul>

5. External/Industry links
<p>Students will be encouraged to publish or exhibit outcomes to an external audience.            Students will be introduced to good industry practice aimed towards employment in the game industry            Students will source outside reference material for the creation of good asset creation            Visiting lecturers / practitioners</p>

6. Assessment strategy, assessment methods and relative weightings
<p>Formative assessment in seminar feedback, critiques and individual progress tutorials.            Summative assessment 100% coursework:                Digital portfolio of all visual development                Final outcome                Portfolio of visual research</p>

7. Mapping of assessment tasks to learning outcomes (see annex 1)			
Assessment tasks	A1	B1	C1
Digital Folders containing organised evidence of preproduction and production process	x		x
Portfolio of creative outcomes and Final Outcome		x	x

<b>8. Reading list</b>				
<b>Key texts:</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Derakhshani R L.,	(2013)	Autodesk 3ds Max 2014 Essentials	Autodesk Official Press	<b>UK</b>
<b>Recommended texts:</b>				
Ahearn L.,	(2011)	3D Game Textures: Create Professional Game Art Using Photoshop [Paperback]	Focal Press	Massachusetts
Chandler, M.,	(2014)	3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and Lighting	3dTotal	Worcestershire
Chandler, M.,	(2014)	3dTotal 3ds Max Projects: A Detailed Guide to Modelling, Texturing, Rigging, Animation and Lighting by 3dTotal	3dTotal	Worcestershire
Greenway T., Press3D Total	(2011)	Photoshop for 3D Artists: Volume 1 [Paperback].	3dTotal	Worcestershire

<b>9. Other indicative sources (e.g. websites)</b>
<a href="http://www.stashmedia.com">www.stashmedia.com</a> <a href="http://www.lynda.com">www.lynda.com</a> <a href="http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/">http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/</a> <a href="http://www.3dtotal.com/index_tutorial.php">http://www.3dtotal.com/index_tutorial.php</a> <a href="http://cgi.tutsplus.com/">http://cgi.tutsplus.com/</a> <a href="http://www.creativebloq.com/tag/tutorial">http://www.creativebloq.com/tag/tutorial</a>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A1: Identify</b> appropriate personal skill sets in relation to the computer games industry relevant to the development of an effective workflow when planning and creating game ready content.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Critiques:</b> linking between theory and practice and how this supports the evaluative process  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B1: Explore</b> personal creative practice in the confines of computer game software and in response to a set game arts brief.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1: Use</b> a range of digital game arts techniques in the sound implementation of a games arts project.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BAGA102 Game Play Creation	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practical	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>This module will explore game play theory towards a practical outcome. The theories learned should underpin much of the practical skills taught in BA (Hons) Game Arts. It will give students the opportunity to explore the theory of play and underpin their practice with a sound knowledge of both real world and virtual game types. These game ideas will be simple digital prototypes introducing digital students to game architecture and game environment. In the final year students will create an interactive game artefact for which this module will be crucial.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To expand the students understanding of the possibilities of game play through exploring strategies for creative thinking, exploring ideas and organising and communicating creative concepts.</li> <li>• To explore the necessary theories and processes involved with the creation of content.</li> <li>• To introduce pre-visualisation and the production of clear informative planning.</li> <li>• To explore digital processes and technical aspects of asset implementation in game level design.</li> <li>• To explore visualisation in the confines of a simple enclosed environment.</li> <li>• To explore the flow and movement through simple game environment.</li> </ul>

4. Indicative content
<p>The module will cover:</p> <ul style="list-style-type: none"> <li>Playing a range of games and analysing the activities</li> <li>Exploring spatial awareness both in game and relationship between the user and the game platform</li> <li>Exploring the architecture of space in games</li> <li>Playing games and analysing the rules and systems that confine the player</li> <li>Examining preconceived ideas of mainstream computer games and questioning the nature of game play</li> <li>Exploring a range of game play theories</li> <li>Brain storming and developing ideas</li> <li>Analysis of movement through a game level or real world equivalent</li> <li>Design and produce a paper-based prototype</li> <li>The visual language in relation to creating a game architecture to inform design and build</li> <li>Introduce a range of in game engine skills such as: <ul style="list-style-type: none"> <li>Asset or sprite creation</li> <li>Theory of game engine procedure</li> <li>Collision geometry</li> <li>Interactive elements in-game</li> <li>Sound elements in games</li> <li>Presentation of a game prototype</li> </ul> </li> </ul>

5. External/Industry links
<p>Exploration of existing games products in relationship to the students own creative aspirations. Students will be encouraged to exhibit outcomes to an external audience.</p>

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
 Summative assessment 100% coursework:  
 Paper based design and prototype  
 Digital game prototype  
 A visual and annotated digital portfolio of all relevant project development work

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	A2	B3	C1	D1	
Paper based evidence of game prototype	x	x		x	
Final digital playable prototype		x	x	x	

**8. Reading list****Key texts:**

Author	Year	Title	Publisher	Location
Salen. K.,	(2003)	Rules of Play: Game Design Fundamentals	MIT Press	Massachusetts
Salen. K., and Zimmerman. E.,	(2006)	The game design reader: a rules of play anthology	MIT Press	Massachusetts

**Recommended texts:**

Totten .C.W.,	(2014)	An Architectural Approach to Level Design	John Wiley & Sons	West Sussex
Blackman. S.,	(2013)	Beginning 3D Game Development with Unity 4: All-in-one, multi-platform game development 2nd Edition	Apress	New York
Bura. J.,	(2014)	Construct 2 Game Development by Example	Packt Publishing	Birmingham
Calabrese. D.,	(2014)	Unity 2D Game Development	Packt Publishing	Birmingham
Dillon. R.,	(2014)	HTML5 Game Development from the Ground Up with Construct 2	A K publishing	California
Flanagan. M.,	(2009)	Critical play: radical game design	MIT Press	Massachusetts
Mooney. T.,	(2012)	Unreal Development Kit Game Design Cookbook	Packt Publishing	Birmingham

**9. Other indicative sources (e.g. websites)**

<http://cgi.tutsplus.com/>  
[www.scirra.com/construct2](http://www.scirra.com/construct2)  
<http://www.creativeblog.com/tag/tutorial>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A2: Explore</b> game play idea, key theories and discourses in the context of using innovative design strategies towards a designated games creation.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B2: Identify</b> a range of design issues that communicate personal concepts through a range of preproduction techniques into original game artworks.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved  <b>Critiques:</b> linking between theory and practice and how this supports the evaluative process  <b>Group discussions/Group work:</b> developing teamwork in studio environment  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1: Develop</b> a range of digital game arts techniques towards the sound implementation into a games arts project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D1: Present</b> an annotated and visual portfolio that aesthetically and informatively displays an effective overview the full range of the game arts project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice.</p>



## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA103 Drawing for Game Arts	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practical	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
The module develops observational skills, 2D visualisation processes and other visual communication techniques to aid the design/preproduction process involved in developing game arts. This module underpins the core idea generation and preproduction process involved within all the practical modules in BA (Hons) Game Arts. It will instil confidence in the student to communicate with traditional manual and digital drawing/design process.

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To build confidence in the process of mark making in the development of personal idea generation.</li> <li>• To introduce students to a range of visual sources to widen their awareness of artistic trends and technical procedure.</li> <li>• To experiment through a range of development processes when producing visualisation and concept for the computer games industry.</li> <li>• To dissect the work of a range of artists to better understand the issues and aesthetics in the game and related industries.</li> <li>• To communicate effectively when designing and negotiating personal ideas and concepts.</li> </ul>

<b>4. Indicative content</b>
<p>The module will cover a range of skills towards building confidence and affective visual communication when expressing and presenting personal ideas.</p> <ul style="list-style-type: none"> <li>Drawing from the human form experimenting in measured drawing and instinctual mark making</li> <li>Personal idea generation through the use of sketch books and concept sheets.</li> <li>Explore a range of artistic and stylistic options to develop a wider visual language</li> <li>Developing a range of visual styles towards creating original game aesthetic</li> <li>Developing concept art ideas and themes</li> <li>Brainstorming and creating thumbnails, silhouettes and roughs towards design sheets</li> <li>Developing initial ideas towards final concept through negotiation</li> <li>Using a range of digital techniques towards the creation of digital painting</li> <li>Correlation between traditional manual drawing digital drawing and painting, towards the implementation game arts generation</li> </ul>

<b>5. External/Industry links</b>
<p>Exploration of existing games practice in relationship to the students own creative aspirations</p> <p>Students will be encouraged to exhibit outcomes to an external audience</p> <p>Students will source outside reference material in the creation of art work</p> <p>Introduce visiting lecturers and practitioners</p> <p>Visits to local galleries and other areas of interest</p>

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.  
 Summative assessment 100% coursework:  
 Digital portfolio of all visual development  
 Final outcome  
 Portfolio of research  
 Reflective presentation

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	A4	B2	C4	D1	
Portfolio exploring traditional manual drawing techniques	x	x	x		
Portfolio exploring digital drawing and painting techniques	x	x	x	x	

**8. Reading list****Key texts:**

Author	Year	Title	Publisher	Location
Solarski, C.,	(2012)	Drawing Basics and Video Game Art	Watson-Guptill	New York
Kennedy, S. R.,	(2013)	How to Become a Video Game Artist	Watson-Guptill	New York

**Recommended texts:**

3DTotal	(2013)	<i>Sketching from the Imagination</i>	England: 3DTotal. 320	Worcestershire
Bertling, T.,	(2013)	How to Draw	Titan Books	
Greenway, T., Press3D Total	(2011)	Photoshop for 3D Artists: Volume 1 [Paperback].	3DTotal Publishing	Worcestershire
Robertson, S.,	(2012)	<i>Skillful Huntsman, The: Visual Development of a Grimm Tale at Art Center College of Design</i>	Design Studio Press	California
Robertson, S.,	(2013)	<i>How to Draw: Drawing and Sketching Objects and Environments from Your Imagination</i>	Design Studio Press.	California
Whitlatch, T.,	(2011)	<i>Animals Real and Imagined.</i>	Titan Books.	London
Whitlatch, T., and Carrau, B.,	(2010)	<i>The Wildlife of Star Wars: A Field Guide</i>	Chronicle Books	California

**9. Other indicative sources (e.g. websites)**

<http://www.conceptart.org/go/learn/>  
<http://www.artstation.com/>  
<http://conceptartworld.com/>  
<http://cgcookie.com/concept/gallery/>  
<http://artists.pixellovely.com/practice-tools/figure-drawing/>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A4: Explore</b> the aesthetic possibilities of game arts practice in a wider artistic context and outside of main programme area, to develop an original personal visual vocabulary.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Studio development:</b> to begin to develop studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Private study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B2: Identify</b> a range of design issues that communicate personal concepts through a range of preproduction techniques into original game artworks.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Studio development:</b> to begin to develop studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Private study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C4: Use</b> manual and digital techniques in the design and experimentation stages of preproduction towards a final game art artefact.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> to begin to develop studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Private study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D1: Consolidate</b> an annotated and visual portfolio that aesthetically and informatively displays effective overview the full range of the game arts project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student’s individual subject area</p> <p><b>Studio development:</b> to begin to develop studio practice alongside other students within a context of practical and theoretical engagement</p> <p><b>Private study:</b> to begin to develop students’ learning autonomy and ownership of the knowledge and information gained during the module</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA104 Professional Practice 1	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
Exploration into the vocational opportunities that will be available to the students through the completion of the BA (Hons) Game Arts. Develop a clear understanding of personal relationships with the computer games industry and other related creative areas. Engage in entrepreneurial practice to develop a wider understanding of the employment possibilities as a games artist.

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To give the opportunity for students to familiarise themselves with the games and related industries</li> <li>• To encourage confident use of electronic communications to expand personal experience in communicating to a wider audience.</li> <li>• To develop effective professional communication methods of contacting employers, networking, interviews, self-presentation and the production of an effective and professional CV.</li> <li>• To explore appropriate career opportunities, developing an action plan to enhance potential career progression.</li> <li>• To reflect on current personal skills, qualities, experience and abilities in conjunction with the expectations of the work place.</li> </ul>

<b>4. Indicative content</b>
<p>The module will explore the games industry structures and the skills and knowledge needed to succeed. Through the acquisition of this information the student will build confidence and produce effective communication skills.</p> <ul style="list-style-type: none"> <li>Company research reference sources to present an analysis orally and in a written format</li> <li>Games company structures and work patterns for the game artists disciplines</li> <li>Skills audit for access into the games industry</li> <li>Personal action plan development</li> <li>Soft and interpersonal skills in effective communication</li> <li>Electronic communication skills for employment and marketing</li> <li>Presentation techniques</li> <li>Interview technique</li> <li>CV and interview techniques</li> </ul>

<b>5. External/Industry links</b>
<p>Visits to local galleries and other relevant areas of interest</p> <p>Visiting lecturers / practitioners</p> <p>Exploration of existing games products in relationship to the students own creative aspirations.</p>

**6. Assessment strategy, assessment methods and relative weightings**

Formative assessment in seminar feedback, critiques and individual progress tutorials.

Summative assessment 100% coursework:

- Visual and oral presentation
- Written outcomes
- Portfolio of research

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assessment tasks	A1	A5	B5	D2	D4
Written and visual report and portfolio	x		x		x
Presentation		x		x	x

**8. Reading list**

Author	Year	Title	Publisher	Location
<b>Key texts:</b>				
Radoff, J.,	(2011)	Game On: Energize your business with Social Media Games	John Wiley & Sons	West Sussex
Brathwaite, B.,	(2011)	Breaking Into the Game Industry: Advice for a Successful Career from Those Who Have Done It	Delmar Cengage Learning	New York
<b>Recommended texts:</b>				
Brown, J.,	(2015)	How to Become a Game Designer 2015 - The ULTIMATE guide to breaking into the Game Industry	How2become	Lancaster
Cole, J.,	(2011)	Creative CV Guide	University College Falmouth	Falmouth
Dreskin, J.,	(2015)	A Practical Guide to Indie Game Marketing	Focal Press	Oxford
Flew, T.,	(2011)	The Creative Industries: Culture and Policy	Sage Publications Ltd	London
Hill-Whittall, R.,	(2015)	The Indie Game Developer Handbook	Focal Press	Oxford
Innes, J.,	(2012)	The Cover Letter Book: Your Definitive Guide to Writing the Perfect Cover Letter	Pearson	Cambridge
Innes, J.,	(2012)	The CV Book: Your Definitive Guide to Writing the Perfect CV	Pearson	Cambridge
Innes, J.,	(2012)	The Interview Question & Answer Book: Your Definitive Guide to the Best Answers to Even the Toughest Interview Questions	Pearson	Cambridge

**9. Other indicative sources (e.g. websites)**

<http://www.gdcvault.com/>  
<http://www.pixelprospector.com/>  
[http://creativeskillset.org/creative\\_industries/games](http://creativeskillset.org/creative_industries/games)  
<http://www.gamasutra.com/>  
<http://www.gamesindustry.biz/jobs/any/uk-and-europe>  
<http://www.gamesjobsdirect.com/>  
<http://jobs.edge-online.com/>  
<http://www.mcvuk.com/jobs>  
<http://www.aswift.com/>  
<http://www.esrb.org/about/video-game-industry-statistics.jsp>  
<http://www.businessofgames.com/>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A1: Identify</b> appropriate personal skill sets in relation to the computer games industry towards the development of an effective workflow when planning and creating game ready content.</p> <p><b>A5: Identify</b> the relationship between contextual research and personal practice in the context of the game industry and the wider cultural environment.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B5: Identify</b> through research an appropriate area of game arts studies, which will inform contextual and personal creative practice.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D2: Develop</b> a range of individually and or group presentation skills appropriate to the creative industries to communicate both contextual and practical interpretations of game arts practice.</p> <p><b>D4: Evidence</b> a developed personal interpretation of and response to a chosen aspect of current research in the area of game studies.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BCOP100 Contexts of Practice 1	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module will introduce students to key theories and will provide a range of critical approaches supporting the investigation, interpretation and analysis of contemporary creative practices. Students will study a range of ideas and concepts that have shaped the way that we understand, engage with, produce and consume art, design and media products. Students will develop core research and communication skills to help them to articulate and contextualise their understanding of the themes covered in this module. The knowledge gained in this module will support your creative practice by developing and understanding the relationship between thinking and making.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To introduce and develop understanding of a range of key social, cultural and economic theories and discourses that impact on the production and consumption of art, design and media products.</li> <li>• To introduce approaches to, and perspectives on the interpretation of creative practice.</li> <li>• To develop core research skills for the study of contemporary creative practice.</li> <li>• To develop a range of communication skills.</li> </ul>

<b>4. Indicative content</b>
<p>The module will cover through a series of themed lectures and seminars key ideas and theories relevant to the study of art, design, media practices and game studies. It will explore a range of discourses that affect the way we perceive and value art practices, including, key social and cultural theories concerned with issues of representation, ideology and narrative. The module encourages students to explore the impact of production, consumption, distribution and dissemination of the products of art, design and media practices. Seminars and group tutorials develop the ideas and concepts presented in the lectures and allow students to begin to critically examine these core themes and how they have impacted on their area of creative practice and wider society. Seminars are led or facilitated by a tutor, and individual and/or group tutorials provide guidance in relation to the assessment tasks.</p>

<b>5. External/Industry links</b>
<p>Visits Visiting lecturers/practitioners</p>

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Students will be formatively assessed via their developing, micro essays to embed written academic rigor and develop a research blog/research journal to encompass all module tasks. At the end of the academic year students will submit a body of work, in the form of a research record/journal and a critical self-evaluation, for the summative assessment for this module.</p> <p>Students will be required to:</p> <ul style="list-style-type: none"> <li>• Engage in research activities that identify and demonstrate a developing understanding of key ideas and theories that affect the practice, production and consumption of art, design and media products.</li> <li>• Show developing core research skills for the study of contemporary creative practice through the development of a research blog/journal.</li> <li>• Demonstrate understanding and application of theoretical approaches to art, design and media in the presentation of a body of critical writings and visual research archive (such as an essay, body of critical writing or research blog).</li> <li>• Critically self-evaluate the learning experience which contextualises their own area of practice informed by key ideas, theories and approaches.</li> </ul>



Please note the assignment brief will detail all assessed tasks and how these contribute to the final grade.

### 7. Mapping of assessment tasks to learning outcomes (see annex 1)

Assessment tasks	A5	B3	B5	C5	D2
Digital Research Journal	x	x	x	x	
Presentation					x

### 8. Reading list

#### Key texts:

Author	Year	Title	Publisher	Location
Salen, K., & Zimmerman, E.,	(2006)	<i>The Game Design Reader: A Rules of Play Anthology</i>	MIT Press	Massachusetts
von Borries, F., and Walz, S. B.,	(2007)	<i>Space/ Time/ Play</i>	Birkhauser Verlag	Switzerland

#### Recommended texts:

Koster, R.,	(2004)	<i>A Theory of Fun For Game Design</i>	O'Reilly Media	New York
Kafai	(2011)	<i>Beyond Barbie and Mortal Kombat</i>	MIT Press	Massachusetts
Bissell, T.,	(2011)	<i>Extra Lives: Why Video Games Matter</i>	Vintage Books	UK
Bogost, I.,	(2010)	<i>Persuasive Games: The Expressive Power of Videogames</i>	MIT Press	Massachusetts

### 9. Other indicative sources (e.g. websites)

#### Online sources include:

[www.Gamestudies.org](http://www.Gamestudies.org)  
[www.JSTOR.org](http://www.JSTOR.org)  
[www.half-real.net](http://www.half-real.net)  
[www.bogost.com](http://www.bogost.com)  
<http://digrastudents.org/>

The library has a list of the journals that we hold and have online access to.

Journals and links to journals and other sources specific for this module can be accessed via the VLE and will be indicated on project briefs.

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A5: Investigate</b> the relationship between contextual research and personal practice in the context of the game industry and the wider cultural environment.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B3: Explore</b> key ideas and theories within game studies in relationship to the game arts in the games industry.</p> <p><b>B5: Identify</b> an appropriate area of game arts and game studies, which informs personal creative practice using a range of research and reference source material.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C5: Use</b> appropriate academic conventions to a written body of work, which demonstrates a critical understanding of thematic concerns.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D2: Develop</b> a range of individually and or group presentation skills appropriate to the creative industries to communicate both contextual and practical interpretations of game arts practice and theory.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt is contextualised for the student's individual subject area</p> <p><b>Private study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> to begin to enable students to relate their work to a growing awareness of the link between theory and practice and how this supports the evaluative process</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BAIS300 Interdisciplinary Studies	<b>Level</b>	4
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Practical	<b>Notional learning hours</b>	200

2. Rationale for the module and its links with other modules
<p>This module provides an opportunity to expand and develop skills and knowledge in fields beyond the immediate programme environment, in subject areas which are nonetheless relevant to your personal career aspirations, and which have the potential to develop new horizons and feedback into future modules. Students will engage in an elective offered by a discipline outside of your own. Electives may include: drawing, costume accessories, live art, printmaking, curatorial practice, web design, interactive media, creative writing, studio or location photography, underwater imaging, film making, contemporary crafts, textiles, &amp; fashion marketing and promotion.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To provide the opportunity for students to explore interdisciplinary solutions for creative practice.</li> <li>• To develop skills and knowledge that can be applied to future projects and situations.</li> <li>• To broaden student awareness of other materials-led, process-based creative practices.</li> </ul>

4. Indicative content
<p>Students will select from a range of electives designed to broaden their knowledge of wider creative practices. The curriculum is delivered through subject-based workshops and interdisciplinary talks. Specific curriculum content and activities will vary across the electives, but the essential features of developing or enhancing skills of production and critical understanding, and building awareness of the links to personal disciplinary/professional aspirations will be core to all activities. At the mid-point, students will be given formative feedback on their progress on the module through individual, and/or small group tutorial. Students will keep a studio practice book, which will chart their development and engagement with the module. At the end of the module students will present work to their tutors and peers as part of the summative assessment of the module.</p>

5. External/Industry links
Visits Visiting lecturers / practitioners

6. Assessment strategy, assessment methods and relative weightings
Portfolio of practice/artefact 1000 word (or equivalent) critical evaluation Studio practices file 10 minute presentation

7. Mapping of assessment tasks to learning outcomes (see annex 1)				
Assessment tasks	A7	B7	C8	D7
Body of practical work/portfolio of practice/artefact	x		x	
Presentation				x
Critical evaluation		x		x
Research file/studio practices file		x		

**8. Reading list**

<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
The specific reading materials and research sources are located on the VLE for this module/specific elective				

**9. Other indicative sources (e.g. websites)****Journals**

The specific reading materials and research sources are located on the VLE for this module/specific elective.

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A7: Demonstrate</b> understanding of materials, techniques and processes in an area of creative practice outside of main programme.</p>	<p><b>Learning and teaching strategy</b></p> <p>Lectures/Interdisciplinary talks Group discussions Workshops Tutorials Summative assessment</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B7: Show</b> understanding of interdisciplinary ideas and concepts and <b>evidence</b> understanding in practical and theory-based outcomes.</p>	<p><b>Learning and teaching strategy</b></p> <p>Interdisciplinary critiques Workshops</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C8: Produce</b> a body of work that utilises materials, techniques and processes from an area of creative practice outside main programme of study.</p>	<p><b>Learning and teaching strategy</b></p> <p>Workshops Group work Research/practice development Independent study Formative assessment (presentations/tutorials)</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D7: Evidence</b> ability to begin to articulate the potential for the transfer of materials, techniques and processes from one area of creative practice to another.</p>	<p><b>Learning and teaching strategy</b></p> <p>Workshops aimed at increasing knowledge/understanding of materials, techniques and processes that can be utilised in and applied to other disciplines/situations</p> <p>Group work Presentation Critical self-evaluation</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA201 Character Creation	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Practical	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
<p>The module will engage the students in the exploration of character design, creation and animation; the character will be the central player in a game world. The module will expand on the use of a range of game industry software in the conception and build of an original character. Students will be encouraged to create innovative and sophisticated character designs through a clear production line. The module will introduce animation techniques to add life and context to the character's actions. This character (high poly) or characters (low poly) will be structured to perform effectively in a designated game engine.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To conceptualise and develop a central character, that will be pivotal in a game arts context.</li> <li>• To organise and present a range of pre-visualisation that communicates effectively the journey to the final design.</li> <li>• To introduce complex modelling techniques that will develop skills in creating game arts artefacts.</li> <li>• To develop aesthetic judgment and skills in adding textures, materials and characters finish.</li> <li>• To explore animation techniques to enhance computer game interactivity.</li> <li>• To examine how the character relates to a game engine architecture.</li> </ul>

<b>4. Indicative content</b>
<p>The module will cover:</p> <ul style="list-style-type: none"> <li>A range of preproduction techniques towards better character design.</li> <li>Visual referencing and planning towards developing character reference material.</li> <li>Developing blueprints that inform the build of the model.</li> <li>The use of game industry software in the production of the game character.</li> <li>Texture and materials to enhance the build of the character</li> <li>Experimental approaches to animation techniques in a range of character led game contexts</li> <li>Developing animation for implementation into a games engine.</li> <li>Creative judgments on aesthetics and atmosphere of end outcome.</li> <li>Creative and informative presentation techniques towards portfolio development.</li> </ul>

<b>5. External/Industry links</b>
<p>Students will be encouraged to publish or exhibit outcomes to an external audience.            Students will be introduced to good industry practice towards employment in game industry            Students will source outside reference material in the creation of good character creation            Visiting lecturers / practitioners</p>

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Formative assessment in seminar feedback, critiques and individual progress tutorials.            Summative assessment 100% coursework:  <ul style="list-style-type: none"> <li>Digital portfolio of all visual development</li> <li>Final outcome</li> <li>Portfolio of research</li> </ul> </p>

7. Mapping of assessment tasks to learning outcomes (see annex 1)						
Assessment tasks	A1	B1	B4	C1	C2	D1
Portfolio of development evidence	x	x	x		x	
Final creative outcome			x	x		x

8. Reading list				
Key texts:				
Author	Year	Title	Publisher	Location
Beckmann Wells, P.,	(2013)	Face It: A Visual Reference for Multi-ethnic Facial Modeling	Focal press	Massachusetts
Gahan, A.,	(2011)	3ds Max Modeling for Games: Insider's Guide to Game Character, Vehicle, and Environment modelling	Focal press	Massachusetts
Recommended texts:				
Steen, J. P.,	(2009)	Rendering with mental ray and 3ds Max Autodesk Media and Entertainment	Focal Press	Massachusetts
Cardoso, J.,	(2013)	Crafting 3D Photorealism: Lighting Workflows In 3ds Max, Mental Ray and V-Ray	3Dtotal	Worcestershire
Team and Grassetti	(2012)	Zbrush Character Sculpting: Volume 1	3Dtotal	Worcestershire
Ward, A.,	(2008)	Game Character Development: Digital Sculpting for the Realtime Artist	Delmar	New York
Ahearn, L.,	(2011)	3D Game Textures: Create Professional Game Art Using Photoshop [Paperback]	Focal Press	Massachusetts
Greenway, T.,	(2011)	Photoshop for 3D Artists: Volume 1 [Paperback].	3Dtotal	Worcestershire
Stahlberg, S.,	(2005)	D'artiste Character Modelling 1.	Ballistic Publishing	Australia
Petroc, Z., Lanning, K., and Baysul, T.,	(2009)	D'artiste Character Modelling 2,	Ballistic Publishing	Australia
Dacol Jnr., C., van Beek, J-B., and Nakpil, G.,	(2010)	D'artiste Character Modelling 3.	Ballistic Publishing	Australia

9. Other indicative sources (e.g. websites)
<a href="http://cgi.tutsplus.com/">http://cgi.tutsplus.com/</a> <a href="http://www.polycount.com">www.polycount.com</a> <a href="http://www.stashmedia.com">www.stashmedia.com</a> <a href="http://www.lynda.com">www.lynda.com</a> <a href="http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/">http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/</a> <a href="http://www.3dtotal.com/index_tutorial.php">http://www.3dtotal.com/index_tutorial.php</a> <a href="http://www.creativebloq.com/tag/tutorial">http://www.creativebloq.com/tag/tutorial</a>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A1: Develop</b> appropriate personal skill sets in relation to the computer games industry towards the development of an effective workflow when planning and creating game ready content.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B1: Demonstrate</b> personal creative practice in the confines of computer game software and in response to a set game arts brief.</p> <p><b>B4: Systematically evidence</b> the design process towards an original games character to be central to a computer game.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt  <b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved  <b>Critiques:</b> linking between theory and practice and how this supports the evaluative process  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1: Implement</b> a range of digital game arts techniques towards the sound implementation into a games arts project.</p> <p><b>C2: Effectively implement</b> a range of techniques in the design, build and preparation of an original game ready character as a game arts artefact.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D1: Present</b> an annotated and visual portfolio that aesthetically and informatively displays effective overview of the full range of the game arts project.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt  <b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>



## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA202 Level Creation	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Practical	<b>Notional learning hours</b>	400

<b>2. Rationale for the module and its links with other modules</b>
The module will explore game/level creation in computer games. It builds on the skills and knowledge learnt in Game Play Theory and Practice and will develop the creative and practical skills needed when creating computer games for both the indie games companies and AAA games companies. This will be the core module to underpin the final major creative project in Level 6.

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• Present a clear correlation of evidence between level design and final creative outcome.</li> <li>• Explore processes and technical aspects of game level design, and game arts visualisation in the confines of the environment.</li> <li>• Provide time to explore new technical skills to meet personal aims and underpin the self-directed learning involved in independent study.</li> <li>• Embed visual and conceptually contextual practice into a creative project, towards enhancing an original outcome.</li> <li>• Impact a level of interactivity to engage immersion and playability into a game level.</li> <li>• Reflect on the flow and movement through simple game environment.</li> </ul>

<b>4. Indicative content</b>
<p>The Module will cover:</p> <ul style="list-style-type: none"> <li>Exploration of Narrative in game contexts</li> <li>Impose game play theory into practice</li> <li>Developing a range of pre-visualisation and planning to inform final build</li> <li>Grey boxing and incremental design towards developing a more robust end product</li> <li>Visual scripting language towards interactive game elements.</li> <li>Asset creation of game ready assets or sprites</li> <li>Accuracy in scale and function in representing a virtual game environment.</li> <li>Creation of Audio elements for game enhancements</li> <li>Implementation of game play mechanics</li> <li>Testing functionality and usability</li> <li>Presentation of final product</li> </ul>

<b>5. External/Industry links</b>
<p>Students will be introduced to good industry practice towards employment in game industry.            Students will source outside reference material in the creation of good asset creation            Students will source outside reference material in the creation of a diverse range of art work</p>

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Formative assessment in seminar feedback, critiques and individual progress tutorials.            Summative assessment 100% coursework:</p> <ul style="list-style-type: none"> <li>Digital portfolio of all visual development               <ul style="list-style-type: none"> <li>Pre-production and production portfolio</li> <li>Final Artefact</li> <li>Folder of development evidence</li> </ul> </li> </ul>

7. Mapping of assessment tasks to learning outcomes (see annex 1)						
Assessment tasks	A3	B1	B2	C1	C3	D1
Pre-production and production portfolio	x		x			x
Final Artefact					x	
Folder of development evidence		x		x	x	

8. Reading list				
Key texts:				
Author	Year	Title	Publisher	Location
Totten, C. W.,	(2014)	An Architectural Approach to Level Design	John Wiley & Sons	West Sussex
Rogers, S.,	(2014)	Level Up!: The Guide to Great Video Game Design	A K Peters/CRC Press	Massachusetts
Recommended texts:				
Horowitz, S.,	(2014)	The Essential Guide to Game Audio, The Theory and Practice of Sound for Games	Focal Press	Massachusetts
Rudolf, K.,	(2009)	Level Design: Concept, Theory, and Practice	A K Peters/CRC Press	Massachusetts
Murdock, K L.,	(2013)	Autodesk 3ds Max 2014 Bible	John Wiley & Sons	West Sussex
		Environment Modeling: Volume I	Focal Press	Massachusetts
Blackman, S.,	(2013)	Beginning 3D Game Development with Unity 4: All-in-one, multi-platform game development 2 <sup>nd</sup> Edition	Apress	New York
Dillon, R.,	(2014)	HTML5 Game Development from the Ground Up with Construct 2	A K Peters/CRC Press	Massachusetts
Bura, J.,	(2014)	Construct 2 Game Development by Example	Packt Publishing	Birmingham
Mooney, T.,	(2012)	Unreal Development Kit Game Design Cookbook	Packt Publishing	Birmingham

9. Other indicative sources (e.g. websites)
<a href="http://www.polycount.com">www.polycount.com</a> <a href="http://www.pixelprospector.com/">http://www.pixelprospector.com/</a> <a href="http://www.creativeblog.com/tag/tutorial">http://www.creativeblog.com/tag/tutorial</a> <a href="http://www.creativecrash.com/">http://www.creativecrash.com/</a>  <a href="https://unity3d.com/learn">https://unity3d.com/learn</a> <a href="http://learnunity3d.com/">http://learnunity3d.com/</a> <a href="https://www.scirra.com/tutorials/top">https://www.scirra.com/tutorials/top</a>  Unreal 4 tutorial on You Tube: <a href="http://www.youtube.com/playlist?list=PLZlv_N0_O1gaCL2XjKluO7N2Pmmw9pvhE">http://www.youtube.com/playlist?list=PLZlv_N0_O1gaCL2XjKluO7N2Pmmw9pvhE</a> <a href="https://docs.unrealengine.com/latest/INT/">https://docs.unrealengine.com/latest/INT/</a>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A3: Explore</b> a range of both manual and digital pre-visualisation strategies in developing innovative conceptualisation and planning of a defined project outcome.</p>	<p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B1: Demonstrate</b> personal creative practice in the confines of computer game software and in response to a set game arts brief.</p> <p><b>B2: Implement</b> a range of design issues that communicate personal concepts through a range of preproduction techniques into original game artworks.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1: Employ</b> a range of digital game arts techniques in the sound implementation of a games arts project.</p> <p><b>C3: Apply</b> a range of immersive elements such as sound and interaction to enhance the final game arts artefact.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D1: Consolidate</b> an annotated and visual portfolio that aesthetically and informatively displays an effective overview of the full scope of the game arts project.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA203 Professional Practice 2	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module builds on the experiences of Level 4 BAGA104 Professional Practice 1 and offers students the opportunity to inform their understanding of their own personal and professional development. Through research into the professional concerns which are relevant to individual interests within the creative industries, external cultural environment and communities of practice. It will run concurrently with other Level 5 modules and will inform their broader practical development and will provide a theoretical and contextual understanding of the level of professionalism required to build a career and make a living and continue to engage them with their own development.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To develop an integrated understanding of the practical and professional concerns of individual creative practices.</li> <li>• To encourage an investigation of the personal, professional, innovative and entrepreneurial aspects of the games industry and external creative other industries.</li> <li>• To establish an increasingly independent understanding of the practical and contextual location of individual creative ambitions through sustained approaches to research and investigation.</li> <li>• To develop higher level communication skills through programme specific practical and contextual research, development and presentation.</li> </ul>

<b>4. Indicative content</b>
<p>Students will continue to employ a range of research skills to develop an understanding of the critical, contextual and ethical dimensions of the creative industries and the external cultural environment. Indicative content for this module may include:</p> <ul style="list-style-type: none"> <li>Developing strategies for working in a team</li> <li>Meeting client expectations as expressed in a brief</li> <li>Work towards defined audiences expectations</li> <li>Effective marketing communications</li> <li>Responding to externally set briefs and commissions</li> <li>Networking to develop their interpersonal communications in professional contexts</li> <li>Career options available after graduation</li> <li>Prepare for self-employment or freelance</li> <li>Professional CV preparation</li> <li>The application of Copyright and Licensing law to their own practice</li> <li>Practical and technical skills</li> <li>Conference and practice advocacy skills</li> </ul>

<b>5. External/Industry links</b>
<p>This module will further extend students' knowledge of the global context in which today's advanced creative professionals operate. Specific examples and case studies will be introduced, for instance protecting copyright across international boundaries.</p> <p>The module will pursue the overarching entrepreneurial and creative industry agenda of the programme and encourage students to develop an independent awareness and knowledge of appropriate professional contexts within which their work may operate.</p>

**6. Assessment strategy, assessment methods and relative weightings**

Summative assessment 100% by coursework:

Reflective Presentation & Research Journal (portfolio based) – to include evidence of critical engagement with a range of appropriate theoretical, conceptual and/or contextual source material. There should be written evidence of personal reflection and critical awareness when evaluating individual progress in relation to set briefs.

Professional creative development (creative artefact and portfolio) – to include evidence of the ability to effectively plan, carry out, document, present and evaluate the practical and conceptual development of appropriate solutions to identified problems.

(Relative weightings will be defined in assignment briefs)

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

<b>Assessment tasks</b>	<b>A5</b>	<b>B5</b>	<b>D2</b>	<b>D3</b>
Reflective Presentation & Research Journal (portfolio based)	x	x	x	
Professional creative development (creative artefact and portfolio)				x

**8. Reading list****Key texts:**

<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Berkun, S.,	(2008)	Making Things Happen: Mastering Project Management, O'Reilly Media	O'Reilly	California
Kennedy, S. R.,	(2013)	How to Become a Video Game Artist	Watson-Guptill	New York

**Recommended texts:**

Dreskin, J.,	(2015)	A Practical Guide to Indie Game Marketing	Focal Press	Oxford
Collins, H.,	(2010)	Creative Research: The Theory and Practice of Research for the Creative Industries	AVA Publishing	New York
Cottrell, S.,	(2008)	'The Study Skills Handbook'	Palgrave Macmillan	London
Cottrell, S.,	(2005)	Critical Thinking Skills: Developing Effective Analysis and Argument	Palgrave Macmillan	London
Taylor, P.,	(2010)	The Lazy Project Manager: How to be twice as productive and still leave the office early,	Infinite Ideas	Oxford
Spaulding, S.,	(2009)	Team Leadership in the Game Industry	Delmar	New York
Hansen, M.,	(2009)	Collaboration: How leaders avoid the traps, build common ground, and reap big results	Harvard Business Review Press	New York

Kennedy, S, R.,	(2013)	How to Become a Video Game Artist	Watson-Guptill	New York
Hill-Whittall, R.,	(2015)	The Indie Game Developer Handbook	Focal Press	Oxford

**9. Other indicative sources (e.g. websites)**

<http://www.gdcvault.com/>  
<http://www.pixelprospector.com/>  
<http://www.gamasutra.com/>  
[http://creativeskillset.org/creative\\_industries/games](http://creativeskillset.org/creative_industries/games)  
<http://www.gamesindustry.biz/jobs/any/uk-and-europe>  
<http://www.gamesjobsdirect.com/>  
<http://jobs.edge-online.com/>  
<http://www.mcvuk.com/jobs>  
<http://www.aswift.com/>  
<http://www.esrb.org/about/video-game-industry-statistics.jsp>  
<http://www.businessofgames.com/>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A5: Identify</b> the relationship between contextual research and personal practice in the context of the game industry and the wider cultural environment.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B5: Conduct</b> a rigorous independent investigation into an appropriate area of game arts and game studies, which informs personal creative practice using a range of research and reference source material.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D2: Introduce</b> a range of individually and or group presentation skills appropriate to the creative industries to communicate both contextual and practical interpretations of game arts practice.</p> <p><b>D3: Reflect</b> on your self-directed problem solving and developing collaborative strategies in work in the completion of a small creative studio team.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	GCOP200 Contexts of Practice 2	<b>Level</b>	5
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
<p>This module extends and develops the themed ideas, concepts and critical discourses introduced in Contexts of Practice 1. This themed approach encourages students to make considered and appropriate links between their area of practice and wider contextual and interdisciplinary discourses. It will continue to develop critical approaches to research, which will inform the understanding of the relationship between context and practice. Students will undertake a contextual research project that links the thematic focus of their particular seminar series to their area of game studies, which culminates in an illustrated research project.</p>

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To develop and extend a critical understanding of critical, cultural and contextual frameworks which inform the production and consumption of creative practice.</li> <li>• To develop independent thinking, project planning and management skills.</li> <li>• To develop enhanced communication skills, which demonstrate knowledge and understanding of critical theories and discourses and their impact on creative practice.</li> </ul>

<b>4. Indicative content</b>
<p>The module begins with a series of core lectures that will cover essential research skills and introduce cross-disciplinary approaches to the study of creative practice. Students will be not only be introduced to a selection of game study related themes but also a wider and more diverse range of creative influences and viewpoints.</p> <p>Students will negotiate a research project with their specialist tutor and will be supported throughout the module by lectures, seminars, small group and individual tutorials. Alongside the taught elements students will engage in independent and self-directed research. Research undertaken will be documented in a research journal/blog. These research journals/blogs will be used during formative tutorials/assessment points to discuss student progress towards achieving summative outcome, which is an illustrated essay/research blog.</p> <p>During the final phase of this module students will begin to think about what they are going to undertake in the 3<sup>rd</sup> year (level 6) Contexts of Practice 3 module and will prepare an initial research project proposal as an annexe to the illustrated research essay/blog.</p>

<b>5. External/Industry links</b>
Visits Visiting lecturers / practitioners

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Formative assessment through tutorials, reviewing research development (file) and a research project presentation.</p> <p>Students will conduct independent research, supported by their specialist contextual practice tutor and produce an illustrated research project/essay/research blog (equivalent to 2,500 to 3,000 words, plus bibliography).</p> <p>Students will also prepare an initial research project proposal (500 to 1,000 words or equivalent, as an annex to the illustrated research essay/blog) for Contexts of Practice 3, which will be used as part of the formative guidance for the next stage.</p> <p><i>Please note your assignment brief will detail all assessed tasks and how these contribute to your final module grade.</i></p>



7. Mapping of assessment tasks to learning outcomes (see annex 1)						
Assessment tasks	A5	B3	B5	C5	C6	D6
Research Journal			x		x	
Presentation						x
Critical research essay	x	x		x		

8. Reading list				
Key texts:				
Author	Year	Title	Publisher	Location
Juul, J.,	(2011)	Half-Real: Video Games Between Real Rules and Fictional Worlds	Vintage	UK
McGonigal, J.,	(2012)	Reality is Broken: Why Games Make Us Better and How They Can Change the World	MIT Press	Massachusetts
Recommended texts:				
Brink-Budgen, R.,	(2010)	Critical Thinking for Students: Learn the Skills of Critical Assessment and Effective Argument (4 <sup>th</sup> ed)	How to Books Ltd	Oxford
Chambers, E., & Northedge, A.,	(2008)	The Arts Good Study Guide 2 <sup>nd</sup> ed	Open University Press	Milton Keynes
Cottrell, S.,	(2005)	Critical Thinking Skills: Developing Effective Analysis and Argument	Palgrave Macmillan	Basingstoke
Dawson, C.,	(2009)	Introduction to Research Methods (4 <sup>th</sup> ed)	How to Books Ltd	Oxford
Perron, B. & Wolf, MJP.,	(2009)	The Video Game Theory Reader 2	Routledge	Oxford & New York
Baudrillard, J.,	(1993)	Simulacra and Simulations	Semiotext	USA

9. Other indicative sources (e.g. websites)
<p><b>Online sources include:</b></p> <p><a href="http://www.Gamestudies.org">www.Gamestudies.org</a>  <a href="http://www.JSTOR.org">www.JSTOR.org</a>  <a href="http://www.half-real.net">www.half-real.net</a>  <a href="http://www.bogost.com">www.bogost.com</a>  <a href="http://digrastudents.org/">http://digrastudents.org/</a></p> <p>The library has a list of the journals that we hold and have online access to.</p> <p>Journals and links to journals and other sources specific for this module can be accessed via the VLE and will be indicated on project briefs.</p>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A5: Reflect</b> relationship between contextual research and personal practice in the context of the game industry and the wider cultural environment.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B3: Analyse</b> key ideas and theories within game studies in relationship to the game arts in the games industry.</p> <p><b>B5: Conduct</b> a rigorous independent investigation into an appropriate area of game arts and game studies, which informs personal creative practice using a range of research and reference source material.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C5: Employ</b> appropriate academic conventions to a written body of work, which demonstrates a critical understanding of thematic concerns.</p> <p><b>C6: Use</b> a range of appropriate research methods and academic conventions in the researching of game arts culture and practice.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to introduce the concepts and research methodologies involved</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D6: Demonstrate</b> personal and independent communication skills, which evidence a deep understanding of critical, cultural and contextual discourses within game studies.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>

## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BAGA301 Research and Experimentation	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	400

2. Rationale for the module and its links with other modules
<p>Reflecting on previous Level 4 and 5 studies the students will consolidate on the best use of acquired skills and knowledge to choose a project theme so as to best present personal development and aspire to gaining future aspirations. This module will give them the opportunity to research, present and test out concepts.</p> <p>The module will be broken into two parts. Firstly a period of research that will underpin the independent final major project. This will be presented in a preproduction document that organises and structures the whole project. The second part is based on demonstrating that the project is achievable via the production of a body of proof of process covering all areas of the final project.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To evaluate acquired knowledge and technical abilities and apply in-depth levels of critical judgment to learning experiences and outcomes.</li> <li>• To select and experiment independently with pertinent processes and techniques to allow synthesis between theory and practice.</li> <li>• To express the triangulation of various research methods and artistic intent in a considered and professional manner utilising relevant media and communication channels.</li> <li>• To reconcile personal practice and specialisations in relation to future career aspirations and the commercial applications of creative outcomes.</li> <li>• To question, embed and utilise contextual study content within negotiated proposals for final year modules.</li> </ul>

4. Indicative content
<p>The module will cover:</p> <p style="padding-left: 40px;">Through negotiations with tutors, students will develop a proposal that will include details of intended practical research methods towards the development of creative final major project. Individual and group tutorials will guide learners through a cohesive and intensive programme of extended, personally directed pragmatic research and a phase of continual evaluation of past and present practice.</p> <p style="padding-left: 40px;">Creative construction of a concept within the confines of an illustrated preproduction document.</p> <p style="padding-left: 40px;">Independent experimentation in computer game methods towards the production of an innovative interactive artefact.</p> <p style="padding-left: 40px;">Proof of process that follows a method of experimentation and testing to the best and optimum route to a successful creative project.</p> <p style="padding-left: 40px;">A series of presentation and seminars and peer reviews to evaluate the currency of the concept and the design.</p>

5. External/Industry links
<p>Students will select and research external agencies and may work with students from inside or outside the programme on live briefs.</p> <p>Relevant practitioners from industry and other programmes will offer individual or group tutorials.</p>

6. Assessment strategy, assessment methods and relative weightings
<p>Formative assessment based on short discreet writing tasks, in seminar feedback, studio critiques and individual progress tutorials.</p> <p>Summative assessment 100% by coursework:</p> <p><b>Portfolio</b> of creative and experimental evidence of all related experimentation through practical creative game development.</p>

**Preproduction document** including statement of intent and creative positioning that demonstrates the application of analysis and research.  
(Relative weightings will be defined in assignment briefs)

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assignment Tasks	Intended learning outcomes					
	A2	B3	B6	C4	C7	D2
Portfolio of creative and experimental evidence			x		x	x
Preproduction Document	x	x		x		

**8. Reading list**

**Key texts:**

Author	Year	Title	Publisher	Location
Dobson, M. S.,	(2010)	Creative Project Management	McGraw-Hill Professional	New York
Isaksen, S G.,	(2010)	Creative Approaches to Problem Solving: A Framework for Innovation and Change	SAGE Publications	London
Kennedy, S. R.,	(2013)	How to Become a Video Game Artist	Watson-Guptill	New York

**Recommended texts:**

Totten, C.W.,	(2014)	An Architectural Approach to Level Design	John Wiley & Sons	West Sussex
Rogers, S.,	(2014)	Level Up!: The Guide to Great Video Game Design	A K Peters	Massachusetts
Rudolf, K.,	(2009)	Level Design: Concept, Theory, and Practice	A K Peters	Massachusetts
Bertling, T.,	(2013)	How to Draw	Titan Books	London

**9. Other indicative sources (e.g. websites)**

**Websites**

[Lynda.com](http://Lynda.com)  
<http://www.gdcvault.com/>  
<http://www.pixelprospector.com/>  
<http://www.gamasutra.com/>

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A2: Implement effectively</b> game play idea, key theories and discourses in the context of using innovative design strategies towards a designated games creation.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B3: Dissect and present</b> key ideas and theories within game studies in relationship to the game arts in the games industry.</p> <p><b>B6. Implement</b> a range of practice based research techniques towards underpinning an innovative game arts project.</p>	<p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C4: Apply</b> manual and digital techniques in the design and experimentation stages of preproduction towards a final game art artefact.</p> <p><b>C7. Demonstrate</b> a systematic approach to personal practice underpinned by a sustained programme of experimentation towards development of a game arts project.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D2: Present</b> a range of individual and/or group presentation skills appropriate to the creative industries to communicate both contextual and practical interpretations of game arts practice.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA302 Creative & Professional Development	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	200

<b>2. Rationale for the module and its links with other modules</b>
Students will apply an original aesthetic towards best presenting the initial concept. They will research the branding of an original visual style to communicate and stand out in a crowded market place. This module will enable students to use personal career ambitions to position themselves for progression to employment, self-employment or to post-graduate study. It will provide multiple opportunities for students to assimilate previous industry experiences and research into both contextual subject matter and creative outcomes of the final year modules. The module will encourage consideration of audiences, end-users and relevant markets.

<b>3. Aims of the module</b>
<ul style="list-style-type: none"> <li>• To support and inform the development of an individually appropriate innovative design for progression into employment, self-employment, professional practice or continued education.</li> <li>• To extend the learners aesthetic consideration to appropriate audiences, end-users and markets and to raise awareness of industry relevant technologies, techniques and innovations.</li> <li>• To encourage learners to utilise personal career ambitions to inform studio practice, contextual content and creative outcomes at professional levels.</li> <li>• To provide opportunities for students to reflect on industry and workplace experiences and to encourage synergy between these and artistic and contextual outcomes.</li> <li>• To encourage the growth of key employability and entrepreneurial skills and to develop cross media communication to a professional level.</li> </ul>

<b>4. Indicative content</b>
<p>The module will cover:</p> <p style="padding-left: 40px;">Investigation and research into original and innovative aesthetic to inform the concept and experimentation produced in BAGA301 Research and Experimentation.</p> <p style="padding-left: 40px;">Tutorials and critiques will provide opportunities for reflection and evaluation of professional strategies and communications along with the evolution of career aspirations.</p> <p style="padding-left: 40px;">Workshops to develop the management of critical paths, budgets, client expectations and collaborative practices.</p>

<b>5. External/Industry links</b>
<p>Exploration of existing games products in relationship to the students own creative aspirations.</p> <p>Visiting lecturers / practitioners</p>

<b>6. Assessment strategy, assessment methods and relative weightings</b>
<p>Summative assessment 100% by coursework:</p> <p><b>Presentation and Preproduction document</b> (portfolio based) – to include evidence of critical engagement with a range of appropriate theoretical, conceptual and/or contextual source material. There will be written evidence of personal reflection and critical awareness when evaluating individual progress in relation to set briefs. It will include an amended Statement of Intent.</p> <p><b>Annotated portfolio</b> to include evidence of the ability to effectively plan, carry out, document, present and evaluate the practical and conceptual development of appropriate solutions to identified problems. (Relative weightings will be defined in the assignment briefs)</p>

<b>7. Mapping of assessment tasks to learning outcomes (see annex 1)</b>					
<b>Assignment Tasks</b>	<b>Intended learning outcomes</b>				
	<b>A3</b>	<b>B2</b>	<b>B1</b>	<b>C4</b>	<b>D1</b>
Presentation and Preproduction document	x	x		x	
Annotated portfolio			x		x

<b>8. Reading list</b>				
<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Totten, C.W.,	(2014)	An Architectural Approach to Level Design	John Wiley & Sons	West Sussex
Isaksen, S G.,	(2010)	Creative Approaches to Problem Solving: A Framework for Innovation and Change	SAGE Publications	London
Recommended texts:				
Dobson, M. S.,	(2010)	Creative Project Management	McGraw-Hill Professional	New York
Kennedy, S. R.,	(2013)	How to Become a Video Game Artist	Watson-Guptill	New York

<b>9. Other indicative sources (e.g. websites)</b>
<b>Websites</b> <a href="http://lynda.com">Lynda.com</a> <a href="http://www.gdcvault.com/">http://www.gdcvault.com/</a> <a href="http://www.pixelprospector.com/">http://www.pixelprospector.com/</a> <a href="http://www.gamasutra.com/">http://www.gamasutra.com/</a> <a href="http://www.stashmedia.com">www.stashmedia.com</a> <a href="http://www.lynda.com">www.lynda.com</a> <a href="http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/">http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/</a> <a href="http://www.3dtotal.com/index_tutorial.php">http://www.3dtotal.com/index_tutorial.php</a>

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A3: Initiate</b> a range of pre-visualisation strategies both manual and digital towards developing innovative conceptualisation and planning towards defined project outcome.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B2: Demonstrate effectively</b> a range of design issues that communicate personal concepts through a range of preproduction techniques into original game artworks.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1: Implement</b> a range of digital game arts techniques in the sound implementation of a games arts project.</p> <p><b>C4: Consolidate</b> manual and digital techniques in the design and experimentation stages of preproduction towards a final game art artefact.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D1: Consolidate</b> an annotated and visual portfolio that aesthetically and informatively displays an effective overview of the full scope of the game arts project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Presentation:</b> developing communication skills in studio environment</p>



## Definitive Module Record

1. Factual Information			
<b>Module Code &amp; Title</b>	BAGA303 Creative & Professional Conclusion	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	40
<b>Module Type</b>	Theory and Practice	<b>Notional learning hours</b>	400

2. Rationale for the module and its links with other modules
<p>This module represents the culmination of a self-initiated or self-selected project begun in both BAGA301 and BAGA302. This Level 6 module also synthesises both Level 4 and 5 skills and the understanding acquired throughout the entirety of the student's study on the programme. It builds upon their previous achievements culminating in a final body of work for exhibition.</p> <p>As such this body of work will demonstrate depth of understanding, creative innovation, aesthetic, conceptual and technical skills, and will be supported by the production of a portfolio of self-promotional materials relating to personal professional aspirations.</p>

3. Aims of the module
<ul style="list-style-type: none"> <li>• To enable the student to present/exhibit a body of work that confirms their personal position as an artist/designer/maker at the conclusion of a BA programme.</li> <li>• To complete a computer game related artefact that is both creative and also demonstrates technical excellence.</li> <li>• To enable the student to prepare and develop propositional information that will establish their progression and standing professionally outside the higher education environment.</li> <li>• To enable the student to recognise and promote their transferable skills.</li> </ul>

4. Indicative content
<p>The module will cover:</p> <ul style="list-style-type: none"> <li>Support for student project which should demonstrate appropriate professional standards</li> <li>Group and individual tutorials to guide student to a best completion of the module</li> <li>Iterative and multi-disciplinary nature of the games development process</li> <li>Final Statement of Intent underpinning the intent to produce and establish their position as a creative practitioner</li> <li>An agenda towards a final body of work, team or individual, exhibiting appropriate professional standards</li> <li>The creation of promotional material deriving from their practice relevant to their aspirations within the games industries</li> </ul>

5. External/Industry links
<p>Exploration of existing games products in relationship to the students own creative aspirations. Students will work with external agencies and students from inside or outside the programme on live briefs.</p> <p>Students will be encouraged to exhibit outcomes to an external audience.</p>

6. Assessment strategy, assessment methods and relative weightings
<p>Summative assessment 100% by coursework:</p> <p>Visual and technical portfolio of evidence consisting of resolved and exhibited studio work, research work/files and other supporting materials.</p> <p>Exhibition and presentation of final major project plus supporting visual and promotional material. (Relative weightings will be defined in assignment briefs)</p>

7. Mapping of assessment tasks to learning outcomes (see annex 1)					
Assignment Tasks	Intended learning outcomes				
	A1	A6	B1	C1	C5
Portfolio of Evidence of Development	x		x		X
Final artefact and display of work		x		x	

**8. Reading list****Recommended texts:**

<b>Author</b>	<b>Year</b>	<b>Title</b>	<b>Publisher</b>	<b>Location</b>
Chandler, M.,	(2014)	3ds Max Projects: A Detailed Guide to Modelling, Texturing, Rigging, Animation and Lighting,	3dTotal	Worcestershire
Isaksen, S. G.,	(2010)	Creative Approaches to Problem Solving: A Framework for Innovation and Change	SAGE Publications	London
Dobson, M. S.,	(2010)	Creative Project Management	McGraw-Hill Professional	New York
Kennedy, S. R.,	(2013)	How to Become a Video Game Artist	Watson-Guptill	New York

**9. Other indicative sources (e.g. websites)**

<b>Websites</b> <a href="http://www.lynda.com">Lynda.com</a> <a href="http://www.gdcvault.com/">http://www.gdcvault.com/</a> <a href="http://www.pixelprospector.com/">http://www.pixelprospector.com/</a> <a href="http://www.gamasutra.com/">http://www.gamasutra.com/</a> <a href="http://www.stashmedia.com">www.stashmedia.com</a> <a href="http://www.lynda.com">www.lynda.com</a> <a href="http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/">http://www.hongkiat.com/blog/the-ultimate-collection-of-3ds-max-tutorials/</a> <a href="http://www.3dtotal.com/index_tutorial.php">http://www.3dtotal.com/index_tutorial.php</a>
--

## Annex 1 – Intended Learning Outcomes

<p><b>A. Knowledge and understanding</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>A1: Independently apply</b> appropriate personal skill sets in relation to the computer games industry towards the development of an effective workflow when planning and creating game ready content.</p> <p><b>A6: Synthesise</b> collected knowledge and understanding, some of which will be informed by the forefront of game arts practice, into a coherent final project outcome.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Studio Practical Workshops and Demonstration:</b> implementation of skills and good practice.  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p>
<p><b>B. Cognitive skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>B1: Execute</b> personal creative practice in the confines of computer game software and in response to a self-directed game arts brief.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt  <b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<p><b>C. Practical and professional skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>C1: Independently implement</b> a range of digital game arts techniques towards the sound implementation into a games arts project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Group discussions/Group work:</b> developing teamwork in studio environment  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice  <b>Presentation:</b> developing communication skills in studio environment</p>
<p><b>D. Key transferable skills</b></p> <p><i>At the end of the module, learners will be expected to:</i></p> <p><b>D5: Effective apply</b> realistic personal and or team goals through time management towards completion of the game arts project.</p>	<p><b>Learning and teaching strategy</b></p> <p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt  <b>Studio development:</b> Practical and theoretical studio practice alongside peers  <b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module  <b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice  <b>Presentation:</b> developing communication skills in studio environment</p>

## Definitive Module Record

<b>1. Factual Information</b>			
<b>Module Code &amp; Title</b>	BAGA304 Contexts of Practice 3	<b>Level</b>	6
<b>Module Leader</b>		<b>Credit Value</b>	20
<b>Module Type</b>	Theory & Practice	<b>Notional Learning Hours</b>	200

### **2. Rationale for the module and its links with other modules**

The purpose of this module is to culminate the development of independent critical thinking in conjunction with the students practice. So as students can clarify their understanding and position themselves as a creative practitioner by situating creative practice within a wider set of theoretical contexts. Working with increased autonomy, the student will develop a research project that aims to synthesise the relationship between contextual theory and practice to develop critical awareness and an understanding of art & design in its widest context. The intention is to embed and extend critical thinking into the students practice with an informed rationale and to position themselves as contemporary practitioners.

### **3. Aims of the module**

- To position students' own practice and/or relevant topic within an appropriate critical and contextual framework – historical, future trends, contemporary and theoretical.
- To develop conceptual and critical thinking in relation to practice and to exercise critical judgement.
- To develop skills in primary research, critical analysis and evaluation and to synthesise information.
- To communicate and articulate ideas in an appropriate format.
- To develop awareness of students' own work and subject specialism in relation to other areas of art and design practice.

### **4. Indicative content**

The module begins with the submission of an initial project proposal at the end of the summer term in level 5 indicating the research theme / pathway. At the start of the term in level 6, students will consolidate this proposal, after discussing it with their contextual research supervisor. Group seminars and discussions will address emerging research themes, reinforce research methodologies and develop a timeline for completion.

The delivery of the module is largely by individual project supervision and self-directed study, with students undertaking a consistent and rigorous independent research project with the support and guidance of their project supervisor, who will work with the student to guide and focus the research process. Student will propose and negotiate, with their research supervisor, the subject, and assessment mode of their individual research project.

### **5. External/Industry links**

Visits  
Site-based / industry / practice-based research  
Visiting lecturers / practitioners

### **6. Assessment strategy, assessment methods and relative weightings**

Students will engage in a self-directed research project that links to their area of creative practice and interests and/or their intended vocation. The two pathways allow students to shape their research in a way that is appropriate to their creative and vocational goals. Following academic conventions students will conduct a rigorous critical inquiry that consults and applies appropriate art, design, game studies, cultural/critical theory, all of which should be fully and correctly referenced (Harvard style) and with a list of illustrations etc., to be professionally presented and conforming to standard academic practice.

**Possible options for Illustrated Practice-led research project:****The Written Research Project**

A formal written research project (dissertation) of 5,000 to 6,000 words in length, supported by a research file/journal or blog. Students are required to demonstrate evidence of appropriate research and understanding and the ability to apply appropriate critical analysis. Students should evidence ability to present a coherent argument that addresses key questions, areas of concern or proposition.

**The Practice-led Research Project**

A practice-led research project (artefact/outcome), supported by a research document of 3,000 to 4,000 words (or equivalent), which evidences appropriate critical analysis and theoretical underpinning as well as demonstrating considered application of appropriate production skills, supported by research file/journal or blog.

**7. Mapping of assessment tasks to learning outcomes (see annex 1)**

Assignment Tasks	Intended learning outcomes					
	A8	A9	B8	B9	C9	D9
Research project	x	x	x	x	x	x

**8. Reading list****Key texts:**

Author	Year	Title	Publisher	Location
Chambers, E., & Northedge, A.,	(2008)	The Arts Good Study Guide (2nd ed)	Open University Press	Milton Keynes
Swetnam, D. & Swetnam R.,	(2009)	Writing Your Dissertation: The Bestselling Guide to Planning, Preparing and Presenting First Class Work (3rd revised ed)	How to Books Ltd	Oxford

**Recommended texts:**

Barrett, E. & Bolt, B.,	(2007)	Practice as Research: Approaches to Creative Arts Enquiry	I.B. Tauris & Co. Ltd	New York
Brink-Budgen, Roy van den	(2010)	Critical Thinking for Students: Learn the Skills of Critical Assessment	Edinburgh University Press	Edinburgh
Cottrell, S.,	(2005)	Critical Thinking Skills: Developing Effective Analysis and Argument	Palgrave Macmillan	Basingstoke
Dawson, C.,	(2009)	Introduction to Research Methods. (4th ed)	How to Books Ltd.	Oxford
Denscombe, M.,	(2012)	Research Proposals: A Practical Guide	Open University Press	Berkshire
Smith, H. & Dean, R.,	(2009)	Practice-led Research, Research-led Practice in the Creative Arts		
Greetham, B.,	(2009)	How to Write Your Undergraduate Dissertation	Palgrave Macmillan	Basingstoke
Oliver, P.,	(2012)	Succeeding with Your Literature Review: A Handbook for Students	Open University Press	Berkshire

Additional texts will relate to specific individual focus and subject of the research project.

### **9. Other indicative sources (e.g. websites)**

**Online sources include:**

[www.Gamestudies.org](http://www.Gamestudies.org)

[www.JSTOR.org](http://www.JSTOR.org)

[www.half-real.net](http://www.half-real.net)

[www.bogost.com](http://www.bogost.com)

<http://digrastudents.org/>

The library has a list of the journals that we hold and have online access to.

Journals and links to journals and other sources specific for this module can be accessed via the VLE and will be indicated on project briefs.

## Annex 1 – Intended Learning Outcomes

<b>A. Knowledge and understanding</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>A8. Demonstrate an understanding of the overarching theories and practices that underpin your area of creative practice.</p> <p>A9. Demonstrate the ability to critically review, interpret, analyse, evaluate and synthesise ideas and concepts from a range of appropriate contextual sources.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Group discussions/Group work:</b> developing teamwork in studio environment</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>B. Cognitive skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>B8. Develop independent, informed viewpoints, insights and judgments about the topic through research, experience and critical evaluation.</p> <p>B9. Interpret, analyse and evaluate critical, theoretical approaches to creative practice in order to stimulate creative and academic development.</p>	<p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Lectures and seminars:</b> to reinforce the concepts and research methodologies involved</p> <p><b>Critiques:</b> linking between theory and practice and how this supports the evaluative process</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>C. Practical and professional skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>C9. Research, evaluate and contextualise own area of practice informed by key ideas and theories, applying appropriate academic conventions and utilising a range of appropriate research methods.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>
<b>D. Key transferable skills</b>	<b>Learning and teaching strategy</b>
<p><i>At the end of the module, learners will be expected to:</i></p> <p>D9. Conduct a rigorous, independent research project that demonstrates written, verbal and visual communication skills through the clear, focused presentation and articulation of ideas and concepts.</p>	<p><b>Tutorials:</b> to reinforce individual understanding and ensure that the knowledge learnt</p> <p><b>Studio development:</b> Practical and theoretical studio practice alongside peers</p> <p><b>Private and Independent study:</b> to begin to develop students' learning autonomy and ownership of the knowledge and information gained during the module</p> <p><b>Research and referencing through practice development:</b> underpinning personal practice through investigation of external professional practice</p>