



PROGRAMME DOCUMENT

MArts (Hons) Creative Computer Games Design

School of Film and Digital Media

Faculty of Art and Design

Validated

January 2016

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SECTION A - The Main Programme

1. Introduction

1.1 Overview of the proposal

Awarding Institution/Body:	University of Wales Trinity Saint David
Teaching Institution:	University of Wales Trinity Saint David
Final Award:	MArts (Hons) Creative Computer Games Design BA (Hons) Creative Computer Games Design
Exit Awards:	Exit awards for MArts: PgCert Creative Computer Games Design BA (Hons) Creative Computer Games Design Exit awards for BA: Diploma of HE Creative Computer Games Design Certificate of HE Creative Computer Games Design
Name of Route/Pathway or Field:	
Programme JACS Code:	I620
Length of programme and mode of attendance (full-time, part-time, sandwich, other):	4 Years F/T, up to 8 years P/T
Location of delivery:	Alex Rd Campus
Language of delivery:	English
Anticipated Student Numbers (headcount):	60+ over the three years

Anticipated Student Numbers (FTE):	
QAA Subject Benchmarking Statement(s):	• QAA Subject Benchmarking Statement for Art & Design (2008). • QAA Subject Benchmarking Statement for Communication, Media, Film & Cultural Studies (2008)
Other external benchmarks:	• QAA Subject Benchmarking Statement Masters Degree in Business & Management (2015) • QAA Subject Benchmarking Statement Masters Degree in Business & Management (2015) http://www.qaa.ac.uk/en/Publications/Documents/Subject-benchmark-statement-Masters-degrees-in-business-and-management.pdf

2 Rationale

The Creative Computer Games Design (CCGD) programme was last revalidated in June 2013, and the main driver for this current (premature) revalidation exercise is changes within the School of Film and Digital Media (SFDM). SFDM moved into the Faculty of Art & Design in February 2014 and as of September 2014 incorporated the Digital Film & TV programme. Within SFDM all undergraduate programmes are considered as individual facets of a single entity rather than as a set of discrete and entirely separate courses. The benefits of this include issues such as: globally clarifying the pedagogic aims and overall direction of the School; a more consistent delivery to students across the different subject areas; identifying links and commonalities between programmes; streamlining common modules; and more efficient timetabling. This revalidation allows the newly-integrated programmes to align with these overall SFDM strategies.

This pedagogy can be seen to provide a firm basis for the L6 Major Project work, where we are also hoping that more group work, and more inter-disciplinary group work, will be undertaken with the students having established confidence in the process (and in each other) at Levels 4 and 5.

We can recognize that this philosophy of education is entirely in keeping with the University's vocational mission statement and that it is both a continuation and meaningful development of SFDMs long-established industry-facing approach to programme development and delivery.

The Games companies within what we might call the "creative sector" are unanimous in stating that games artists can be taught new software skills within the companies, but that all their recruits need substantial ability in relevant art and design skills and techniques, such as strong visual research abilities, life drawing experience, and the ability to develop strong characters. These same organizations acknowledge the students' desire to utilize new games software tools and wish to see a balanced programme where strong traditional skills are adapted by the students for creative use in CG software applications. The companies also understand that a large amount of visualization knowledge can be learned by using games industry standard software.

Other key skills which the sector consider invaluable are attention to detail and a depth in knowledge and understanding of games assets i.e. objects, characters and environments.

The need has been recognized to change the emphasis of the course a little more towards games art production, as it is clear there are very few opportunities in the large companies for graduates to be employed directly as games designers. However, the programme team has born in mind the fact that a number of our graduates have set up their own companies or joined comparatively small companies where they have had to cover a wide range of development roles. Therefore, whilst there has been a shift towards artistic and aesthetic content, the opportunity for students to explore issues of games design

with the theoretical underpinning provided by the programme has been maintained.

This review of the CCGD course is an effort to meet these concerns whilst taking some time to tighten up the assessment points and credits of the existing modules. Also, with a number of staff members that were involved with the previous review leaving the University, the new team behind the degree have now got the chance to incorporate their own experience into the delivery of the programme.

Historical & Contextual Studies (HCS) is a core element of all BA Honours courses within the Faculty of Art and Design, with each student pursuing 20 credits worth of modules at each of Levels 4, 5 and 6.

HCS seeks to develop in the student both a broad and concentrated knowledge and understanding of the history of art, design, architecture, music, and lens-based media. Students are encouraged to develop skills in visual observation, analysis, and interpretation, and engage with a range of critical approaches. Many of the values encouraged and skills taught through HCS are shared with studio practice – both, for instance, encourage an ability to express ideas clearly, to make critical judgements, and to adopt an enquiring attitude. The modules further challenge the student to develop skills in academic practice (writing, critical thinking, developing an argument, research, referencing, etc.).

At Levels 4 and 5 there are two 10-credit semester-long modules as follows:

Level 4 - Ways of Thinking

Level 4 – Ways of Perceiving

Level 5 – Creative Practice

Level 5 – Research Practices

A single 20-credit Dissertation module follows in semester one of Level 6.

The above generic modules have been designed to be broad and flexible in order for them to be adopted by any degree programme currently offered by the Faculty. The learning outcomes are such that any subject area can run these modules with the teaching and learning needs of a particular programme in mind.

As the degree will be delivered with the intention of producing a working game demo at the end of a simulated two year development cycle it is important to maintain the contribution of the individual student as they form part of an overall Games Production. The students will still be assessed individually, only now there will be a measured focus on their own strengths as a character artist, environment artist or technical artist in terms of how their work fits into the overall game development pipeline.

The MArts CCGD programme has been designed in the same way as other successful programmes within the SFDM, in the sense that the student learning experience is essentially lecturer led in the L4, transitioning to become student led by L6. This creates independent graduates who can manage their own

directed learning. It is the Major Project Module at L6 that enables the student to direct their studies towards specific employment opportunities by orientating their project along a chosen career pathway. The new Level 7 modules continue this theme, with students encouraged to work directly with industry or to form entrepreneurial groups that generate IP.

2.1 Market Research

Analysis of similar programmes offered by other institutions

Similar computer game programmes are offered within South and West Wales by University of South Wales.

The University of South Wales' BA (Hons) Games Art is a comparable programme offering similar modules on key skills and techniques in Year One, although there is a greater emphasis on film theory and film history. In Year Two, students take common modules and also have to specialize in a specific aspect of digital painting and digital sculpting. In Year Three, students create an advanced game project, as well as undertaking marketing and career development modules.

By comparison UWTSD's MArts/BA Creative Computer Games Design course's unique selling points include a similar approach to teaching historical and contextual studies that can be characterized as 'practical theory'. With this approach, students are encouraged to incorporate aspects of their own work for the Creative Practice modules into their assignments for theory work, which in turn feed into the Dissertation and Critical Review modules. The main benefits of this are a smoother integration of theory and practice, adding a greater depth to student's practical work and allowing further contextualization of their studies.

Details of employer and external organisation interest

Students from the Creative Computer Games Design course have typically developed into the artistic sectors within the Games Industry as well as game testing and, on occasion, Technical Art. Throughout the life span of the CCGD course, interviews and networking sessions with professionals from companies such as Electronic Arts, Blitz Games, Codemasters, Lionhead Studios, Rare Games and Sony Europe.

During the process of evaluating the effectiveness of the CCGD course over the last few years the Programme Director, Jon Carroll, visited Lionhead at their Guilford studio to discuss the course as it stands at the moment with lead Artist Tak Sato and Lead Artist Mark Smart. Many comments were on par with the information that the course team had understood about the games industry in general with a few comments dealing head on with the issues that are dealt with in this review.

"Highlight the importance of fundamental skills, especially traditional art, animation, and lighting issues. These skills form the foundation for everything else. It takes one year to learn how to use a computer, but many years to perfect the art of what you need to do."

It is felt that the Character Design and Animation module deals directly with this statement along with implementation of content dealt with within the Environment and Level Design module.

“The reflective nature of the projects is very important – what do the games mean, and how are they original?”

This statement reflects the reason the Games Design & History module has remained within the programme this time, however, with development of a games design document as part of its assessment structure.

“The course looks very well balanced, so we won’t recommend including other facets such as music or scripting: these subjects really ought to be kept separate. If we needed a scripter or a musician, we would look to people with those specialisms. The course needs to keep its focus on art and design.”

It is with this in mind that the course team has maintained a focus on the aspects of Character design & modelling, character animation and level environment development.

“It’s a shame that there isn’t a foundation course to help students figure out exactly what is required of them, what they want to do, and what they want to specialise in.

Working with other departments will allow you to replicate what happens in industry.”

It is with this in mind that the Creative Practice modules have been developed. An example of how these modules would be assessed would be:

A games group exists with a need for a music score to complete the project. Through the Creative Practice module a music tech student expresses an interest in that particular project, the games group integrate that student into the team and the project is completed and all the students assessed on their individual contributions.

Details of how consultation with students has informed the development of the programme

We have reviewed previous Annual Program Reviews (APR) to identify patterns of student thoughts on delivery and assessments. The findings mirror thoughts shared by students at both staff-student committees and through individual/group feedback sessions. These discussions have highlighted the need for the course to become more coherent and industry facing.

The team has met the concerns head on and altered both the structure and delivery of the course to meet these new demands. In practice this meant introducing new strategies to increase the skills and knowledge base of students, especially in relation to professional roles found within games production. These strategies involved setting group tasks that embedded roles within the very fabric of the learning experience. We increased the level of expected paperwork within both formative and summative assessments.

2.2 Target Student Group

Potential students for the Programme would be those that have already shown a commitment to HE, either by obtaining suitable entry-level qualifications or meeting mature student entry requirements. These students would also have an avid interest in games development and would most likely play computer games on a semi-regular bases. Typically the majority of applicants have been 18 to

mid-20 year old males however there have been a number of female applicants over the CCGD's almost ten year lifespan. An effort to talk to foundation art students during the 2013/14 academic year was made which allowed the program director to illustrate the need for more traditional art and design skills on the course during a brief presentation to the students. It was generally well received with the students admitting that games design was not an avenue of further study they would of considered because they were under the impression that the course was "too computer centric." and did not need the type of art skills they were more accustomed too.

While this did not boost the number of students to enroll on the course the following year by much, the female students that did enroll were from this foundation art background which could be an avenue of recruitment that could balance the male/female input if explored more extensively in future. All prospective students are invited to visit the School and discuss the programme in detail with the Programme Director. SFDM organizes Open Days on a regular basis to address this approach to admissions across its programmes. Potential students that cannot attend the open day events organized by SFDM are contacted through different avenues of communication (e.g. email, mail or telephone) to arrange alternative times for interview. If the potential student cannot attend the University then they are given the opportunity to have a selection of work reviewed through digital submission (online blog or email attachment) and conduct a telephone or Skype interview with the programme director.

The School would be looking for those students who can display skills in art and design alongside an avid interest and knowledge of computer games and general electronic entertainment. It is expected that such a student would not only have a basic appreciation and notable enthusiasm for games in general, but also an understanding of the requirements, expectations, and demands of studying and, ultimately, seeking a job and working in the games industry. It is hoped that, with the inclusion of an additional year of study at Masters level, students will look to further their understanding of the industry enough to develop interactive Game IP of their own to publish independently. This method of games design has already been undertaken by seven students since the programme started in 2005 with the independent Swansea based games studios of XD Studios and Chaos Trend.

Students will also often evidence a marked interest in (or may even have direct experience with) relevant industry software such as Autodesk Creation Suite, Pixologic Z-Brush, Adobe Creative Suite and games engines such as Unreal Engine 4, Source, and Unity 4 or 5.

Part-time students are likely to be employed or living within the local region. It is anticipated that the changes in the university funding infrastructure will generate a greater demand from this group of students.

2.3 Employment Roles and Employability

Graduate skills developed by the programme

During the Marts/BA (Hons) Creative Computer Games Design programme, students develop skills in the following areas: character concept art, environment design, level design, games history, character rigging, character skinning, character animation, whitebox design, game prototyping, game asset pipeline development, game engine implementation, game engine evaluation, game engine mechanics, game engine environment and project management. Critical thinking – a combination of intellectual processes related to evaluation, reflection, and evidence-based decision-making – is seen as a key underlying and all-encompassing ability developed by the programme.

All of the above form the basis for transferrable skills, which allow the graduate to adapt to different situations. Graduates will probably re-invent themselves a number of times in their careers and we give them the skills and confidence to do this.

Possible employment roles for graduates from the programme.

Below are examples of suitable positions for these BA (Hons) graduates:

- Web Gaming: designer, 2D artist, 3D artist, project director.
- 4th Generation Platform Games Development: level designer, character designer, character modeler, animator, materials artist, lighting artist, storyboard artist, Technical Artist.
- Animation Production House: character designer, character modeler, animator, materials artist, lighting artist, storyboard artist, project director.
- Game journalist, game localization.
- Or take an entrepreneurial career path from the outset.

Recent graduates have found work with a range of games companies including Rockstar North, Rockstar Leeds, Creative Assembly, Electronic Arts (EA), Traveler's Tales, Telltale Games, Blitz Games, Sony Europe, Oysterworld Cardiff, XD Studios, Chaos Trend and Wales Interactive, and worked on Games productions including Grand Theft Auto IV, Grand Theft Auto V, Alien: Isolation, Lego Star Wars 3, Burnout Dominator, Harry Potter Games Series, Master Reboot and Street Fist 2.

Expected employability skills gained by graduates from the programme.

Graduates will gain a range of transferrable skills applicable to many careers, including team working, creative and technical problem solving, organization skills, presentation skills, communication skills, research skills, project management, entrepreneurship, working to deadlines and how to reflect and evaluate on projects.

In addition, it is the School's experience that its graduates have an excellent range of technologically advanced transferable skills that enable them to gain employment in a diverse range of contemporary media companies as well as becoming directly employed in the Games Design industry. Students have in the past gone on to develop independent games development companies, stationed in Swansea, and it is hoped that this further level of study will see an increase in this way of thinking from future cohorts.

SFDM offers a unique opportunity to students in that the student on entering the School is fully integrated into the commercial digital media sector through the strong relationships the School has developed with individual companies. These companies have access to the students throughout their time at UWTSD and so have the opportunity of watching at close hand individual developments. This has helped enormously to secure employment on graduation for a significant number of the School's students. Graduates from the Creative Computer Games Design programme will have gained the following:

- Traditional art and design skills;
- Comprehensive knowledge of appropriate industry standard Games Design software
- A detailed knowledge of the history of the games industry;
- Creative lateral thinking;
- Research skills;
- Communication skills that will allow the student to write a brief, work to a brief, write a report;
- Experience of working in teams.

With the addition of the new integrated masters' year more students could potentially develop independent games companies and go on to publish games and other interactive artefacts on various platforms.

2.4 Links with Other Organisations

XD Studios (Swansea)

Graduates from the 2013/14 cohort founded and developed XD Studios before they finished their 3rd year on the CCGD course. They are currently developing "Street Fist 2" for release on PC in late summer 2015 which has been developed with the input of the current 2nd year game cohort in the field of asset creation and Quality Assurance.

Oysterworld (Cardiff)

The CCGD course has had a number of ex-students gain employment with Oysterworld over the last 3 years, all of which are working on up-coming games releases within the art, design and animation departments.

Wales Interactive

A number of students have worked within the game testing and Quality assurance department on the games Master Reboot and Infinity Runner.

Ffresh (Welsh Student Moving Image Festival)

The School is on the advisory committee of Ffresh and participates regularly in this annual festival of the moving image, which is held in various HE establishments and brings together moving image staff and students from across Wales.

Tonto Films/Adjacent

An international film company now based in Swansea currently working on *Da Vinci's Demons* Season 3 in association with the BBC. They take interns from

programmes across SSDM on an ongoing basis with students from previous games cohorts providing work in the fields of concept art and animation.

In addition the programme has developed a network of School and College links in both the FE and secondary sectors. These links provide two main purposes: firstly to allow Level 3 students to ascertain the opportunities that are available to them in Digital Arts before submitting a UCAS application and, secondly, it informs relevant teachers of the standards we expect of students to compete in this complex environment.

The School of Film and Digital Media as a whole has close links with a number of Further Education colleges in South West Wales: Coleg Sir Gar, Gower College Swansea, Gower College Gorseinon and Neath Port Talbot College, students from these colleges regularly feed into the programmes at UWTSD.

Professional Body accreditation possibilities and ambitions, if applicable.

It is an ambition of the course to attain Creative Skillset accreditation within three years. The course has previously explored this possibility with Creative Skillset, although the University's merger, and recent changes in Faculty and School structure have mitigated against pursuing this further over the two years.

2.5 Features of the School/Faculty

SFDM was originally formed in 2003. In September 2014 the School underwent major structural change: switching Faculty as part of wider structural changes within the university, moving to new premises, and absorbing the existing Film & TV courses in both Swansea and Carmarthen. It currently has 25 academic staff, 4 technician/demonstrators, and approximately 400 FTE students.

Historically, UWTSD has been committed to offering comprehensive, vocational, student-centered programmes to the widest possible student base. It has always been an institution committed to widening participation, lifelong learning, and the enhancement of employment opportunities. In line with this mission, developed from its history of providing vocational programmes at all levels, there is a policy of open access to programmes for all those who are judged as likely to benefit from and gain the award. SFDM maintains that mission with an emphasis on raising its profile at a national and international level.

The School provides a portfolio of MA, MSc, BA, BSc, and FdA programmes and also offers research degrees at MPhil and PhD levels. Most of the programmes are offered on both full- and part-time bases.

Postgraduate degrees offered by SFDM include:

- MPhil and PhD
- MA 3D Computer Animation
- MA Creative Sound Production
- MSc Multimedia

The School offers undergraduate degrees in the following subjects:

- BA Creative Computer Games Design
- BA 3D Computer Animation
- BA Creative Digital Media
- BSc Music Technology portfolio
- FdA/BA Music (Performance and Production)
- BA Film & TV portfolio

As of 2013 all the undergraduate programmes have been considered as individual facets of a single entity rather than as a set of discrete and entirely separate courses. The benefits of this include issues such as: globally clarifying the pedagogic aims and overall direction of the School; a more consistent delivery to students across the different subject areas; identifying links and commonalities between programmes; streamlining common modules; and more efficient timetabling.

As a consequence of “globally clarifying the pedagogic aims” of the School a recognized pedagogy has been adopted that provides a conceptual backbone to all the programmes. Following Lave & Wenger (1991)¹ we are calling this situated learning. In a sentence, the basic tenet of this philosophy is that “participation in social practice is the fundamental form of learning”. In order to operationalize this tenet we have written into all the programmes a set of common modules extending across and developing through Levels 4 and 5. These modules have specific characteristics:

- They are common to all SFDM undergraduate programmes.
- They will be timetabled to happen at the same time.
- All work within the modules will be group-based. “The effectiveness of the circulation of information among peers suggests [that engagement in communities of practice] may well be a condition for the effectiveness of learning” (Lave & Wenger 1991: 93. *Italics in the original*).
- All work within the modules will be student-driven. There is “no point in the philosophy of progressive education which is sounder than its emphasis upon the importance of the participation of the learner in the formation of purposes which direct his [sic] activities in the learning process” (Dewey 1938: 67).
- Staff will be encouraged to teach across programmes as is appropriate or necessary.
- Staff will be encouraged to participate in projects. “The principle that development of experience comes about through interaction means that education is essentially a social process. This quality is realized in the degree in which individuals form a community group. It is absurd to exclude the teacher from membership of the group. As the most mature member of the group he [sic] has a peculiar responsibility for the conduct of the interactions and intercommunications that are the very life of the group as a community. [...] The teacher loses the position of external boss or dictator but takes on that of leader of group activities” (Dewey 1938: 58-59).²
- As students’ progress from Level 4 into Level 5 they will be increasingly encouraged to form project groups across programmes (i.e. multi-disciplinary teams).

The aim of this approach is to develop the School as a single “community of practice” where:

The notion of participation thus dissolves dichotomies between cerebral and embodied activity, between contemplation and involvement, between abstraction and experience: persons, actions, and the world are implicated in all thought, speech, knowing, and learning. (Lave & Wenger 1991: 52)

¹Lave, J. & Wenger, E. (1991) *Situated Learning: Legitimate Peripheral Participation*. Cambridge, New York: Cambridge University Press.

²Dewey, J. (1938) *Experience & Education*. New York: Touchstone.

The standard taught modules, in this case, are seen as providing essential instruction, context, and provision of key underlying principles in subject areas relevant to the particular programme, effectively underpinning what is seen as the core activity of professional practice in digital media.

This pedagogy can be seen to provide a firm basis for the Level 6 Major Project work, where we are also hoping that more group work, and more inter-disciplinary group work, will be undertaken with the students having established confidence in the process (and in each other) at Level 4 and Level 5.

Finally, we can recognize that this philosophy of education is entirely in keeping with the University's vocational mission statement and that it is both a continuation and meaningful development of SFDM's long-established industry-facing approach to programme development and delivery.

SFDM offers a range of industry-facing digital media courses in a friendly and expert environment. The teaching team hails from industry or professional practice backgrounds and possesses all the necessary academic qualifications. Continued staff development is strongly encouraged.

Students have historically interacted across programmes but only within the constrained context of the L5 Group Design Project. With the new focus on situated learning and the Production Practice modules representing significant elements of delivery across both L4 and L5, it is hoped that this multi-disciplinary team-working approach to pedagogy will become a significant USP for the School.

SFDM is a part of the Skillset Media Academy Wales. SMAW is a partnership consisting of four of the leading film and digital media schools in Wales working in conjunction with Skillset. It aims to offer an exceptionally high standard of education that is endorsed by industry and accredited within the national Skillset framework.

Benefits of studying within a SMAW-supported environment include:

- Focus and direction from specialist industry panels.
- Master classes.
- Access to an exclusive online network.
- Placements, internships, and careers support.
- Access to industry-standard equipment and software.
- Networking and collaborative opportunities.

Staff development is co-ordinated and planned within SFDM via the Appraisal mechanism. Individual needs are mapped against programme outcomes in light of the overall School strategy. The range of activities undertaken can vary widely, but some indicative examples might be:

- Specialist BBC 3-day short course in film editing.
- Online skills-based VFX training.
- Industry-certificated short courses in specific software packages (e.g. Adobe, Avid).
- MPhil in game-engine technologies.
- MPhil in render technologies.
- MPhil in production pipelines.

In addition to these external events the School has a schedule of pedagogically-oriented events. Recent subjects covered include:

- Education for sustainable development.
- Developing schemes of work.
- Using the UWTSD standard assessment criteria.
- Decision-making.

Staff widely feed their research into the programmes:

- At least three members of staff are themselves making films. As well as involving students in a variety of roles the experience directly feeds into teaching.
- Module development is often driven by research interests.
- Research into key areas such as production pipelines, render technologies, and motion capture systems directly benefits the students in taught sessions.

2.6 Collaborative Partner Institution

Not applicable.

3 Programme Details

3.1 Programme Overview

The MArts/BA (Hons) Creative Computer Games Design course has been designed to provide its graduates with the technical skills, the creative abilities and the professional approach relevant to those wishing to work in the Games Development and Design industry. The course aims to give students an understanding of the many roles in the production process, taking a multi-skilled approach, whilst giving students the opportunity to specialize in areas in which they would like to take their careers on later productions in the course.

In the first year, students are introduced to core skills, theories and techniques, working on a range of group and individual projects, whilst developing their understanding of professional working practices. In the second year, students continue to develop their skills and techniques and continue to specialize in their areas of interest. In addition, students further develop the assets and characters that were created in the first year and start to integrate each element into the Unreal Engine 4 environment along with focused gameplay and game mechanics. This is then developed, within their production teams, into an interactive vertical slice or game demo that is assessed at the end of the academic year. In the third year, students develop their own projects, again within a small balanced production team, and create another demo over the next academic year. Throughout the three years of the course, theoretical work underpins and invigorates students' practical work, giving a deeper cultural and critical context, challenging preconceptions and providing inspiration.

To establish an effective research ethos within the programme it is essential that not only the students but also the staff delivering be seen to be 'contemporary' in their knowledge and practical skills in their programme participation. It is envisaged that staff will incorporate any appropriate (personal or institutional) research findings into the delivery of the programme. In addition seminars/papers published by School of Film and Digital Media staff will also be delivered to relevant stage students. This will be extended to the invite of 'external experts' in the digital interactive field to broaden the knowledge and life skills of the students.

It is envisaged that the programme will develop the skills of the students taking them from heavily assisted learning at Level 4. Level 5 will develop a more student independent approach to learning utilizing problem solving and experiential methods to gain further knowledge. At Level 6 students will be expected to display a far greater amount of autonomy in their approach to research, analysis and evaluation. The goal being the production of independent graduates highly conversant in critical and higher order thinking skills. The graduate will also have established considerable team working practices that will allow ease of integration into the work place. When the student continues their studies on to the MArts Level 7 we would expect this autonomy to develop into either a creative and productive relationship with an external commercial enterprise or to develop a creative output in a self-organized entrepreneurial venture.

In conclusion, summarizing the overall philosophy of the programme; throughout the programme equal merit will be awarded to lecturer input, student endeavor and determination together with a much percentage of practical student engagement with the subject. The new structure will promote increased group work across the programmes via the Creative Practice modules in Levels 4 and 5, also allowing for a higher level of multi-disciplinarity with the School of Film & Digital Media' course portfolio. For example this will allow students from Games

Design to collaborate with students from Music Technology to develop the music and sound effects for one of their game ideas. 3D computer animation could have similar collaborations with Film for visual effects.

This practical work - with necessary academic rigor- will culminate at Level 6 with the major project module. The project can also develop across other programmes in SFDM providing individual achievement is established.

This benefits of this 'cross fertilization' of ideas and production methods was made evident at the Industrial Liaison meeting where it was regarded as 'good practice' in preparation for employment.

MArts Creative Computer Games Design

Module Code	Module title	Credit value
Level 4		
M4X02039	Game Design and History	20
M4X01897	Visual Studies for Film and Digital Media	20
M4X02040	Character Design and Animation	20
M4X01560	Ways of Thinking	10
M4X01559	Ways of Perceiving	10
M4X01557	Creative Practice 1	10
M4X01558	Creative Practice 2	10
M4X02041	Environment and Level Design	20
Level 5		
M5X02042	The Game Designer's Context	20
M5X01568	Creative Practice 3	10
M5X01569	Creative Practice 4	10
M5401572	Entrepreneurship	20
M5X01599	Creative Research	10
M5X01571	Research Practices	10
M5X02043	Game Design and Asset Creation 1	20
M5X02044	Game Design and Asset Creation 2	20
Level 6		
M6X01791	Dissertation	20
M6X01898	SFDM Major Project Stage 1	20
M6X01899	SFDM Major Project Stage 2	40
M6X02045	Game Design and Critical Analysis	20
M6X01580	Critical Review	20
Level 7		
M7X01586	Research Methods and Communication	20
M7X01587	Creative Enterprise and Practice	20
M7X01588	Creative Venture 1: Development	20
M7X01589	Creative Venture 2: Realisation	60

Table 3.1.1: Programme Overview by Modules per Level with associated credit values

3.2 Programme Aims

In accord with the mission of UWTSD, the programmes aim to provide a full and satisfying vocational experience appropriate to both Masters and Honours degree level which will develop the student's ability to understand concepts, apply academic rigour, appraise critically the issues involved in the study of Games Design and to stimulate creativity in the development and production of viable outputs and artefacts. The programme has the following general educational and specific programme aims:

- a. To allow students the opportunity to creatively and imaginatively explore contemporary opportunities in games design.
- b. To develop the student's practical and intellectual capabilities in regard to the complete production cycle of media artefacts and to be able to manage that process effectively.
- c. To produce graduates with key technical skills related to the production of a wide variety of Game Design outputs or artefacts.
- d. To produce graduates who understand the social and cultural contexts in which they work.
- e. To develop a comprehensive understanding of the creative, critical, analytical and interpretive skills necessary for the design and implementation of computer games, as individuals and members of teams.
- f. To encourage individual development, creative ability and self-identity.
- g. To develop a range of personal and professional skills that will enable the student to gain employment or allow them to enhance employment opportunities.
- h. To develop the academic abilities appropriate to an Honours graduate.

General Programme Aims								
Level 4	a	b	c	d	e	f	g	h
Game Design and History	✓	✓	✓	✓	✓	✓	✓	✓
Character Design and Animation	✓	✓	✓	✓	✓	✓	✓	✓
Environment and Level Design	✓	✓	✓	✓	✓	✓	✓	✓
Ways of Thinking				✓		✓		✓
Ways of Perceiving				✓		✓		✓
Creative Practice1	✓	✓	✓	✓	✓	✓	✓	✓

Creative Practice2	✓	✓	✓	✓	✓	✓	✓	✓
Visual Studies for Film and Digital Media					✓	✓	✓	
Level 5	a	b	c	d	e	f	g	h
The Game Designer's Context	✓	✓	✓	✓	✓	✓	✓	✓
Creative Practice 3	✓	✓	✓	✓	✓	✓	✓	✓
Creative Practice 4	✓	✓	✓	✓	✓	✓	✓	✓
Entrepreneurship				✓		✓		✓
Creative Research				✓		✓		✓
Research Practices				✓		✓		✓
Game Design and Asset Creation 1	✓	✓	✓	✓	✓	✓	✓	✓
Game Design and Asset Creation 2	✓	✓	✓	✓	✓	✓	✓	✓
Level 6	a	b	c	d	e	f	g	h
Dissertation				✓	✓	✓		✓
SFDM Major Project 1 & 2	✓	✓	✓	✓	✓	✓	✓	✓
Game Design and Critical Analysis	✓	✓	✓	✓	✓	✓	✓	✓
Critical Review				✓			✓	✓
Level 7	a	b	c	d	e	f	g	h
Research Methods and Communication				✓	✓	✓	✓	✓
Creative Enterprise and Practice	✓			✓	✓	✓	✓	
Creative Venture 1 & 2	✓	✓	✓	✓	✓	✓	✓	

Table 3.2.1: Correspondence of Programme Aims against Modules

3.3 Programme Learning Outcomes

In accordance with the QAA Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies separate Programme Learning Outcomes are provided below for the possible intermediate (BA) and exit awards (Cert HE, Dip HE, BA) and Marts (Hons) Creative Computer Games Design.

CERT HE in Creative Computer Games Design

Students who have successfully completed the criteria to obtain a CERT HE in Creative Computer Games Design would be expected to demonstrate the following general learning outcomes:

- a) Knowledge of the concepts, proposals, solutions or arguments independently.
- b) The ability to present, evaluate and interpret material, to develop lines of argument and make sound judgements in accordance with theories and concepts of Game Design.
- c) The ability to communicate effectively in interpersonal settings, in writing and in a variety of media.
- d) To work collaboratively in response to set briefs and/or as self-initiated activity.
- e) The ability to evaluate the appropriateness of different approaches to solving problems related to Games Design.
- f) To communicate the results of their Games Design work accurately and reliably.
- g) To develop qualities and transferable and sustainable skills for employment requiring some personal responsibility.

<u>CERT HE (exit award)</u>	
a) Knowledge of the concepts, proposals, solutions or arguments independently.	L4: All
b) The ability to present, evaluate and interpret material, to develop lines of argument and make sound judgements in accordance with theories and concepts of Game Design.	L4: Character Design and Animation Environment and Level Design
c) The ability to communicate effectively in interpersonal settings, in writing and in a variety of media.	L4: All

d) To work collaboratively in response to set briefs and/or as self-initiated activity.	L4: All
e) The ability to evaluate the appropriateness of different approaches to solving problems related to computer animation.	L4: Character Design& Animation Environment and Level Design
f) To communicate the results of their Games Design work accurately and reliably.	L4: Character Design& Animation Environment and Level Design
g) To develop qualities and transferable and sustainable skills for employment requiring some personal responsibility.	L4: All

DIP HE in Creative Computer Games Design

Students who have successfully completed the criteria to obtain a DIP HE Creative Computer Games Design would be expected to demonstrate the following general learning outcomes:

- a) Knowledge and understanding of Games Design and related audio visual subjects.
- b) Detailed knowledge, familiarity and understanding of the essential theories, concepts, proposals, solutions and form arguments independently.
- c) To communicate the results of their study and other work accurately using a range of specialist techniques
- d) The ability to communicate effectively in interpersonal settings, in writing and in a variety of media.
- e) To identify their own learning within defined contexts of Games Design, imagery and to be able to undertake further independent learning in new areas.
- f) Familiarity of the skills required for the deployment of the essential materials, techniques and practices of Games Design production.
- g) Apply transferable skills within the scope of the tasks set where some personal responsibility and initiative is required.

<u>DIP HE (exit award)</u>	
a) Knowledge and understanding of 3D computer animation and related audio visual subjects.	L4: All L5: All
b) Detailed knowledge, familiarity and understanding of the essential theories, concepts, proposals, solutions and form arguments independently.	L4: All L5: All
c) To communicate the results of their study and other work accurately using a range of specialist techniques	L4: All L5: All
d) To identify their own learning within defined contexts of 3D computer animation and imagery and to be able to undertake further independent learning in new areas.	L4: All L5: All
e) Familiarity of the skills required for the deployment of the essential materials, techniques and practices of Game Design.	L4: Character Design and Animation Environment and Level Design L5: Game Design and Asset Creation 1 / 2
f) Apply transferable skills within the scope of the tasks set where some personal responsibility and initiative is required.	L4: All L5: All
g) Apply transferable skills within the scope of the tasks set where some personal responsibility and initiative is required.	L4: All L5: All

BA (Hons) Creative Computer Games Design

Students who have successfully completed the BA Creative Computer Games Design degree would be expected to demonstrate the following general learning outcomes:

- a) The ability to generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.
- b) The ability to initiate, develop and realise distinctive and creative work through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts.
- c) An understanding of the narrative processes, generic forms and modes of representation at work in media and cultural texts.
- d) An understanding of the audio, visual and verbal conventions through which sounds, images and words make meaning.
- e) The ability to anticipate and accommodate change, and work within contexts of ambiguity, uncertainty and unfamiliarity.
- f) The ability to source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources as sustained independent enquiry, and to articulate reasoned arguments derived from that process through reflection, review and evaluation.
- g) The ability to communicate effectively in interpersonal settings, in writing and in a variety of media.
- h) The ability to organise and manage supervised self-directed projects.
- i) The ability to work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively.
- j) The ability to apply entrepreneurial skills in dealing with audiences, clients, consumers, and markets.
- k) The ability to deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach.

<u>BA (Hons) Creative Computer Games Design</u>	
a) the ability to generate ideas, concepts, proposals, solutions or arguments independently and/or collaboratively in response to set briefs and/or as self-initiated activity.	L4: All L5: All L6: All

b) The ability to initiate, develop and realise distinctive and creative work through to outcomes, for example images, artefacts, environments, products, systems and processes, or texts.	L4: All L5: All except Entrepreneurship L6: All except Dissertation
c) An understanding of the narrative processes, generic forms and modes of representation at work in media and cultural texts.	L4: Contextual Studies 1,2 L5: Creative Research L5: Research Practices L6: Dissertation
d) An understanding of the audio, visual and verbal conventions through which sounds, images and words make meaning.	L4: All L5: Creative Practice 3, 4 L6: SFDM Major Project 1 & 2
e) The ability to anticipate and accommodate change and work within contexts of ambiguity, uncertainty and unfamiliarity.	L4: All L5: All L6: SFDM Major Project 1 & 2
f) The ability to source, navigate, select, retrieve, evaluate, manipulate and manage information from a variety of sources as sustained independent enquiry, and to articulate reasoned arguments derived from that process through reflection, review and evaluation.	L4: All L5: All L6: All
g) The ability to communicate effectively in interpersonal settings, in writing and in a variety of media.	L4: All L5: All L6: All

h) The ability to organise and manage supervised, self-directed projects.	L4: Creative Practice 1 & 2 L5: Creative Practice 3 & 4 L5: Entrepreneurship L6: SFDM Major Project 1 & 2
i) The ability to work productively in a group or team, showing abilities at different times to listen, contribute and lead effectively.	L4: All L5: All L6: All
j) The ability to deliver work to a given length, format, brief and deadline, properly referencing sources and ideas and making use, as appropriate, of a problem-solving approach.	L4: All L5: All L6: All
k) The ability to systematically understand and apply the appropriate authoring software, including proficiency in the utilization of the underlying technologies (hardware, communication protocols, file formats, etc.).	L4: All L5: All L6: All

MArts Creative Computer Games Design

Students who have successfully completed the MArts Creative Computer Games Design award would be expected to demonstrate the following general learning outcomes:

- (a) a systematic understanding of knowledge in the field of Games Design, including originality and creativity in the application of that knowledge;
- (b) a comprehensive understanding of techniques applicable to their own research or advanced scholarship and a conceptual understanding that enables them to critically evaluate current research and advanced scholarship in the discipline and effectively communicate those ideas through writing and presentations;
- (c) an ability to deal with complex issues both creatively and systematically and a self-direction and originality in solving problems, and both independently and as a member of a team, plan and implement tasks at an appropriate level and an ability to communicate their conclusions clearly to specialist and non-specialist audiences;
- (d) Through practical examples, the ability to design and create complex elements suitable for inclusion in Game Design productions, which are based on coherent and advanced knowledge at the forefront of their practice;
- (e) The ability to initiate and carry out ambitious projects, be personally decisive in complex and unpredictable contexts, manage their own learning, employ scholarly reviews and original materials relevant to their discipline and show critical self-judgement;
- (f) A profound knowledge and systematic understanding of elements of Game Design and the application thereof and the ability to plan, structure and organize themselves into effective team players within a 'professional' Game Design production team.
- (g) Advanced intellectual development and abilities such as reflective critical thinking and analytical approaches to creative design with an awareness of social, ethical and cultural implications;

<u>MArts Creative Computer Games Design</u>	
a) a systematic understanding of knowledge in the field of Games Design, including originality and creativity in the application of that knowledge;	L7: All
b) a comprehensive understanding of techniques applicable to their own research or advanced scholarship and a conceptual understanding that enables them to critically evaluate current research and advanced scholarship in the discipline and effectively communicate those ideas through	L7: Research Methods & Communication

writing and presentations;	
c) an ability to deal with complex issues both creatively and systematically and a self-direction and originality in solving problems, and both independently and as a member of a team, plan and implement tasks at an appropriate level and an ability to communicate their conclusions clearly to specialist and non-specialist audiences	L7: Creative Enterprise & Practice Creative Venture 1 & 2
d) Through practical examples, the ability to design and create complex elements suitable for inclusion in Game Design productions, which are based on coherent and advanced knowledge at the forefront of their practice;	L7: Creative Enterprise & Practice Creative Venture 1 & 2
e) The ability to initiate and carry out ambitious projects, be personally decisive in complex and unpredictable contexts, manage their own learning, employ scholarly reviews and original materials relevant to their discipline and show critical self-judgement;	L7: All
f) A profound knowledge and systematic understanding of elements of Game Design and the application there of and the ability to plan, structure and organise themselves into effective team players in a 'professional' Game Design production team.	L7: Creative Venture 1 & 2
g) Advanced intellectual development and abilities such as reflective critical thinking and analytical approaches to creative design with an awareness social, ethical and cultural implications;	L7: All

Subject Benchmark Statement	PILO's	MILO's
Art & Design Benchmark		
Knowledge and understanding: demonstrate knowledge and understanding of essential facts, concepts, principles and theories relating to design as appropriate to the programme of study.	PILO – a,b,c,d,	Level 4: Ways of Thinking Ways of Perceiving Creative Practice 1, 2 Visual Studies for Film and Digital Media Level 5: Entrepreneurship Creative Research Research Practices Level 6: Dissertation SFDM Major Project 1 & 2 Critical Review Level 7: All
Reflection and communication: present succinctly to a range of audiences (orally, electronically or in writing) rational and reasoned arguments that address given information handling problem or opportunity. This should include assessment of the impact of new technologies.	PILO – a,b,c,d,e,f,g,j,k	Level 4: Creative Practice 1,2 Visual Studies for Film & Digital Media Level 5: Creative Practice 3,4 Entrepreneurship Creative Research Research Practices

		Level 6: SFDM Major Project 1 & 2 Dissertation Level 7: Research Methods and Communication Creative Enterprise and Practice
Professional considerations: recognise the professional, economic, social, environmental, moral and ethical issues involved in the sustainable exploitation of computer technology and be guided by the adoption of appropriate professional, ethical and legal practices.	PILO – e,f,g,h,i,j,k	All
Communication, Media, Film and Cultural Studies Benchmark		
Produce work which demonstrates the effective manipulation of sound, image and/or the written word	PILO – a,b,c,d	All
Demonstrate the development of creative ideas and concepts based upon secure research strategies	PILO – a,b,c,d,f,k	All
Produce work showing capability in operational aspects of media production technologies, systems, techniques and professional practices	PILO – a,b,d	All
Initiate, develop and realise distinctive and creative work within various forms of writing or of aural, visual, audiovisual, sound or other electronic media	PILO – a,b,c,d,e	All
Employ production skills and practices to challenge existing forms and conventions and to innovate	PILO – a,b,c,d	All

Table 3.3.2: Correspondence of Benchmark Statements and PILOs and MILOs

3.4 Programme Structure

Full-time Students

MArts Creative Computer Games Design

LEVEL 4

SEMESTER ONE

Module Code	Title	Module type (core, compulsory or optional)	Credits
M4X01560	Ways of Thinking	Compulsory	10
M4X02039	Game Design and History	Compulsory	20
M4X01557	Creative Practice 1	Compulsory	10
M4X01897	Visual Studies for Film and Digital Media	Compulsory	20

SEMESTER TWO

Module Code	Title	Module type (core, compulsory or optional)	Credits
M4X01559	Ways of Perceiving	Compulsory	10
M4X02040	Character Design and Animation	Compulsory	20
M4X01558	Creative Practice 2	Compulsory	10
M4X02041	Environment and Level Design	Compulsory	20

LEVEL 5

SEMESTER ONE

Module Code	Title	Module type (core, compulsory or optional)	Credits
M5X01599	Creative Research	Compulsory	10
M5X02042	The Game Designer's Context	Compulsory	20
M5X01568	Creative Practice 3	Compulsory	10
M5X02043	Game Design and Asset Creation 1	Compulsory	20

SEMESTER TWO

Module Code	Title	Module type (core, compulsory or optional)	Credits
M5X01571	Research Practices	Compulsory	10
M5X01572	Entrepreneurship	Compulsory	20
M5X01569	Creative Practice 4	Compulsory	10
M5X02044	Game Design and Asset Creation 2	Compulsory	20

Full-time Students

MArts Creative Computer Games Design

LEVEL 6

SEMESTER ONE

Module Code	Title	Module type (core, compulsory or optional)	Credits
M6X01791	Dissertation	Compulsory	20
M6X01898	SFDM Major Project Stage 1	Compulsory	20
M6X02045	Game Design and Critical Analysis	Compulsory	20

SEMESTER TWO

Module Code	Title	Module type (core, compulsory or optional)	Credits
M6X01580	Critical Review	Compulsory	20
M6X01899	SFDM Major Project Stage 2	Compulsory	40

LEVEL 7

SEMESTER ONE

Module Code	Title	Module type (core, compulsory or optional)	Credits
M7X01587	Creative Enterprise and Practice	Compulsory	20
M7X01586	Research Methods and Communication	Compulsory	20
M7X01588	Creative Venture 1: Development	Compulsory	20

SEMESTER TWO

Module Code	Title	Module type (core, compulsory or optional)	Credits
M7X01589	Creative Venture 2: Realisation	Compulsory	60

3.5 Curriculum Map

	Programme Intended Learning Outcomes										
	a	b	c	d	e	f	g	h	i	j	k
Module Title											
Environment and Level Design	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Character Design and Animation	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Game Design and History	✓	✓	✓	✓	✓	✓	✓				✓
Ways of Thinking	✓		✓	✓	✓	✓		✓			✓
Ways of Perceiving			✓	✓		✓		✓		✓	✓
Creative Practice1		✓	✓	✓	✓	✓	✓		✓		✓
Creative Practice2		✓	✓	✓	✓	✓		✓	✓		✓
Visual Studies for Film and Digital Media			✓	✓	✓	✓	✓				✓
The Game Designer's Context	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Entrepreneurship	✓						✓	✓	✓	✓	✓

Creative Practice3		✓	✓	✓	✓	✓	✓		✓		✓
Creative Practice4		✓	✓	✓	✓	✓		✓	✓		✓
Creative Research	✓		✓	✓	✓	✓		✓			✓
Research Practices	✓		✓	✓	✓	✓		✓		✓	✓
Game Design and Asset Creation 1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Game Design and Asset Creation 2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Dissertation		✓		✓		✓		✓		✓	✓
SFDM Major Project 1 & 2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Game Design and Critical Analysis	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
MArts Modules	a	b	c	d	e	f	g				
Critical Review	✓				✓		✓				
Creative Enterprise and Practice	✓		✓	✓	✓		✓				
Research Methods and Communication	✓	✓			✓		✓				
Creative Venture 1 & 2	✓		✓	✓	✓	✓	✓				

Table 3.5.1 A table identifying within which modules the programme intended learning outcomes (PILOs) are being developed and assessed.

3.6 Learning, Teaching and Assessment Strategy

The taught part of each module will typically comprise a tutor-led exposition together with supported practical/seminar sessions. Students are strongly encouraged to interact with the lecturer during the taught sessions to ensure that they fully understand the material. Problems that require a significant amount of thought or further reading will be set as exercises to be discussed at a subsequent session. On the days where there are no taught modules it is expected that students will be reviewing the material from previous lectures and undertaking further study based on the recommended reading list. Most importantly, students should be working to complete all the exercises and assignments set during the programme and investigating problems set or encountered during tutorials.

Specific details of the combination of lectures, tutorials etc. are given within the modules. The main teaching and learning strategies employed by the Programme are listed below:

- A. Lectures will be used to explore concepts and theories and to further develop the student's knowledge base that underpins advanced technical skills. This mode of delivery enables the dissemination of knowledge to large numbers of students in an efficient manner.
- B. Seminars offer an opportunity to promote intellectual skills such as analysis, innovation, critical appraisal and the like to smaller groups of around ten students. The smaller group size, whilst lecturer led, encourages students to explore research in selected areas using case studies and papers. It provides an opportunity for students to demonstrate a conceptual understanding of current research and to analyse critically leading-edge technologies. These sessions are seen by SFDM to be a crucial means of integrating formative feedback into the curriculum.
- C. Tutorials offer support to the student on an individual basis. The tutorial can be a highly motivating experience for the student and should encourage intense discussion, complex problem solving, and critical analysis. It is typically used in respect of on-going student project work and is an excellent way to monitor and steer progress.
- D. Studio workshops give the student the opportunity to put the aforementioned theories into practice using appropriate methodologies, technologies and research materials. An environment that fosters innovation, creativity and reflection should be sought.
- E. Masterclasses/workshops are delivered within the School by a variety of experts from industry.
- F. Video tutorials will be used to support the student's assimilation of industry standard software (e.g. the Lynda.com subscription we have). Appropriate staff support is allocated to support the students when undertaking these learning methods.
- G. Moodle will be used to enable students to access lecture material, etc. and offer an opportunity for internal forums, discussion, debate and feedback between lecturers and students.

- H. Blogs will be set up by the staff and students to foster further debate, discussion and feedback, which would benefit from an external dialogue with the games and animation community worldwide. Facebook group pages are also used extensively within SFDM.

Group work is encouraged on the programme to reflect conditions found in a commercial environment and to foster student engagement at all levels (i.e. with peers, academic staff, and subject domain). Group work is now an integral part of the programme delivery:

- L4: Creative Practice 1 and 2
- L4: Character Design and Animation
- L4: Environment and Level Design
- L5: Creative Research
- L5: Research Practices
- L5: Entrepreneurship
- L5: Game Design and Asset Creation 1 and 2
- L6: SFDM Major Project 1 & 2

Specific examples of learning support which exceed normal support during module delivery are:

- Study Skills support is offered centrally by Student Services, e.g. for report writing, self-study techniques.
- Major Project tutorial support from overall supervision team, e.g. for technical support, project planning.

The Faculty has a well-developed strategy of extending student access to PC Studios and workshops during periods of increased demand, e.g. Major Project work. This arrangement involves student requests being processed by the Programme Director and Dean of Faculty in order to implement satisfactory arrangements.

The programmes within SFDM tend to emphasize coursework over examinations. The thinking behind this is as follows. The pedagogic framework we employ by definition encourages a learning environment where students work in realistic scenarios and where their activities are integrated within the context of their practice. Isolating or abstracting out specific areas of this practice for summative assessment is, generally speaking, hardly in keeping with this ethos.

This is not say that SFDM programmes do not have examinations. The BSc programmes have examinations, typically either written examinations assessing key areas of theory or perhaps timed phase tests assessing something like programming skills. Some BA programmes also have phase tests of the latter sort.

In order to maintain academic integrity a range of strategies are adopted. Most practical work includes formal written elements of some sort: everything from the standard essay format through to things like usability reports, product definition documents, responses to/critiques of seminal academic papers, learning journals, business plans, etc. At L6 all students will have to complete a Dissertation.

From L4 onwards students are also widely assessed in presentations, culminating at L6 in the Major Project. We have found the viva voce style assessment well-suited to the work we do within the School, which, whilst having a technical underpinning, often has strong similarities to fine art practice.

MArts Creative Computer Games Design

Module Code	Module Title	Credits	Assessment details
Level 4			
M4X02040	Character Design and Animation	20	Assessment Component 1 Practical - 100% Live group Presentation 5 min per person
M4X02041	Environment and Level Design	20	Assessment Component 1 Practical - 100% Live group Presentation 5 min per person
M4X02039	Game Design and History	20	Assessment Component 1 Coursework - 50% Collaborative Game Design Document Assessment Component 2 Coursework - 50% Individual Academic Report (2000 words)
M4X01560	Ways of Thinking	10	Assessment Component 1 Practical - 100% Research Presentation (10 min presentation)
M4X01559	Ways of Perceiving	10	Assessment Component 1 Coursework - 100% Essay (2000 words)
M4X01557	Creative Practice 1	10	Assessment Component 1 Practical – 50 % Creation of a new media object and evidence its production process Assessment Component 2 Coursework – 50%

			Production of a 1000 word critical reflective analysis of the production process
M4X01558	Creative Practice 2	10	Assessment Component 1 Practical – 50% Creation of a straightforward but competent new media object and evidence its production process Assessment Component 2 Coursework– 50% Production of a 1000 word critical reflective analysis of the production process
M4X01897	Visual Studies for Film and Digital Media	20	Assessment Component 1 Practical– 50% An individual 10 minute presentation – with accompanying work Assessment Component 2 Coursework– 50% A completed portfolio comprised of work produced throughout the module.
Level 5			
M5X02042	The Game Designer's Context	20	Assessment Component 1 Practical – 50% Live Presentation of a game idea - 20 min per person Assessment Component 2 Coursework – 50% Individual Game Design Document – to serve as design blueprint and guidelines for group-based final major project.
M5X01568	Creative Practice 3	10	Assessment Component 1 – Practical – 50% Create a relatively complex new

			media object from an original idea and externalize and evidence the production process Assessment Component 2 Coursework – 50% Produce a 1250 work critical reflective analysis of the production process
M5X01569	Creative Practice 4	10	Assessment Component 1 – Practical 50% Create a sophisticated and professional new media object from an original idea and externalize and evidence the production process Production practical Assessment Component 2 Coursework – 50% Produce a 1250 work critical reflective analysis of the production process
M5X01599	Creative Research	10	Assessment Component 1 Essay – 100% A 3000 word essay on a topic relevant to the student's practice and themes presented in the lecture series.
M5X01571	Research Practices	10	Assessment Component 1 Practical– 100% A 10 minute verbal presentation on student-generated research question(s) and method(s) demonstrating how they address the intended research question in the Level 6 Dissertation. With 1500 word presentation script submitted via Turnitin
M5X02043	Game Design and Asset Creation 1	20	Assessment Component 1 Practical– 50%

			Live group Presentation - 10 min per person Assessment Component 2 Coursework– 50% A 2000 word written Report of individual contribution to the production cycle, an overall analysis of the production process and effectiveness of the completed gameplay prototype.
M5X02044	Game Design and Asset Creation 2	20	Assessment Component 1 Practical – 50% Live group Presentation - 10 min per person Assessment Component 2 Coursework– 50% A 2000 word written Report of individual contribution to the production cycle, an overall analysis of the production process and effectiveness of the completed gameplay prototype
M5X01572	Entrepreneurship	20	Assessment Component 1 Coursework - 100% Portfolio of industry-facing project work and promotional material
Level 6			
M6X01791	Dissertation	20	Assessment Component 1 – 100 % Coursework: a 6000 word dissertation
M6X01898	SFDM Major Project Stage 1	20	Assessment Component 1 Practical – 50% A 20 minutes Oral Presentation Assessment Component 2 Coursework –50% A 3000 word essay – an in-depth

			and analytical study of an area of research
M6X01899	SFDM Major Project Stage 2	40	Assessment Component 1 – Practical: presentation 20% A 20 minute Oral Presentation Assessment Component 2 – Coursework 20% Learning Journal equivalent of around 2400 words. Assessment Component 3 – Coursework 60% Artefact formally submitted at the end of project in mid-May
M6X02045	Game Design and Critical Analysis	20	Assessment Component 1 – Coursework 100% Written Analysis document on a selection of game engines and game mechanics. 5000 words
M6X01580	Critical Review	20	Assessment Component 1 – Coursework 50% A critical self-reflective online blog Assessment Component 2 – Coursework 50% Podcast essay
Level 7			
M7X01587	Creative Enterprise and Practice	20	Assessment Component 1 – Coursework 30% Written Report of 2000 words Assessment Component 2 – Coursework 70% Individual Creative Enterprise/Practice Exploration – may be in the form of a case study,

			trial, consultation, etc
M7X01586	Research Methods and Communication	20	Assessment Component 1 – Coursework: 50% Project Proposal & Research Methodology. 3000 words Assessment Component 2 – Practical 50% Visual Communication of Project Context and Strategy - 20 min presentation
M7X01588	Creative Venture 1: Development	20	Assessment Component 1 – Practical 50% Presentation: 15 mns and oral assessment: 30 mns Assessment Component 2 – Coursework 50% Development Portfolio – individual record of exploratory journey
M7X01589	Creative Venture 2: Realisation	60	Assessment Component 1 – Coursework 30% Evaluative Report of 4000 words critical review of creative venture and outcome Assessment Component 2 – Practical 70% Delivery of artefact in a relevant and professional format suitable for dissemination

Table 3.6.1: Correspondence of Assessment Objects against Modules

3.7 Mode of Delivery

Not applicable.

3.8 Work-based Learning

Not applicable.

3.9 Flexible and Distributed Learning programmes

Not applicable.

3.10 Student Support offered

Personal Development Portfolios

On first enrolment, each student will either be issued with a Personal Development Planning (PDP) folder or given access to the online PDP folder on *PebblePad*. This will be accompanied by a briefing tutorial conducted by the Programme Director and/or a member of the student services team. Students are supported, through their introductory and general tutorials, to maintain their PDPs as a growing body of evidence of their academic achievements. Students are encouraged to use their PDPs as a tool for reflective learning and practice.

Counselling

Each student is assigned a personal tutor from the programme staff team. Following the institutional adoption of open-plan Staff Rooms and the consequent move away from the existing open-door policy, there are timetabled drop-in tutorial sessions scheduled.

Where regard needs to be given to issues of a more personal, sensitive, or confidential nature counselling sessions with the University's counsellor may be arranged. The Student Support team have scheduled sessions across the Faculty, and each location has a designated counsellor assigned.

Inclusive Learning Environment

SFDM has always encouraged and maintained an inclusive learning environment. Student engagement is the cornerstone of our pedagogic approach. All the school's programmes are designed in such a way that students are encouraged to work with students from other degree pathways, to work on outward-facing projects, to negotiate and design their own project work, and to engage with the development of the school as a whole.

3.11 Sustainability Statement

The SFDM sustainability strategy is based upon *The Future Fit Framework* (HEA 2012),³ UWTSD's *Template and Guidance for Faculty Sustainability Plans* (Davidson, J. 2012), and the School of Built and Natural Environment's *Sustainability Plan 2012-2013* (Philips, M. 2013). The basic concept is that of "Education for Sustainable Development" (ESD), where "sustainability education prepares people to cope with, manage and shape social, economic and ecological conditions characterized by change, uncertainty, risk and complexity" (HEA 2012: 9). These core documents have been supplanted by the QAA's 2014 *Education for Sustainable Development* briefing document. This maps out four central "themes" to the sustainability agenda and suggests three ways in which graduate outcomes can be determined: knowledge and understanding of these themes, a set of skills for applying this knowledge, and a number of desirable attributes for dealing with the world in a sustainable fashion. This model of four key themes cross-referenced with graduate outcomes has been adopted as a basic framework for the SFDM sustainability strategy.

Ilm ³Available from: http://www.heacademy.ac.uk/assets/documents/esd/Future_Fit_270412_1435.pdf

In practice this strategy is considered as having two main elements: firstly, the programme structures and underlying pedagogy, and secondly, the actual content or subject matter of these programmes.

In the first case, problem-based learning in the context of student-driven project work is a key element of all SFDM programmes. The Creative Development and Discovery modules in particular are vehicles for this approach, and further allow students the opportunity to work across disciplines or with external clients. Both conceptually and practically, these lead directly into the L6 Major Project. All SFDM programmes include Entrepreneurship as a common module, and all include reflective portfolios, presentations, and industry-facing practical work—real-world problems—as primary assessment mechanisms. Group-work is commonplace.

In terms of content, systemic and evidence-based thinking is emphasised. Students are urged to adopt project-planning techniques as part of their everyday practice. Students will be asked to author reusable learning objects and to design bespoke tools for their own practice: the use of open source software is strongly encouraged.

According to the QAA (2014, 13-14) "The task of the educator is to provide an environment in which:

- Divergent views can be shared and explored in a safe environment.
- There are opportunities for deep and critical reflection on students' own perspectives and what has influenced their thinking and practices in this area.
- Democratic and participatory learning approaches are modelled.
- Interdisciplinary approaches, systems thinking and holistic thinking are encouraged.
- Teaching, learning and assessment activities are linked to real-life concerns."

All SFDM programmes have been designed as a coherent suite of interlocking disciplinary areas, and in doing so we have attempted to integrate these QAA principles as fundamental aspects of the learning environment.

3.12 Admissions

Admissions arrangements will be made in accordance with the University's Admissions Policy. Each application will be considered on its own merit. However, specific entry requirements will be published on the University website. All admissions- related decisions will be made in accordance with the Admissions Policy, and any specific requirements to support the selection process will be determined in consultation with Registry.

Applicants will not require DBS checks prior to enrolment.

3.13 Exit Points and Awards

Exit Points for the BA programmes are:

120 credits = Certificate of Higher Education Creative Computer Games Design
240 credits = Diploma of Higher Education Creative Computer Games Design
360 credits – BA (Hons) Creative Computer Games Design (final award)

Exit Points for the Integrated Master's Degree are:

360 credits at Levels 4/5/6 = BA (Hons) Creative Computer Games Design
60 credits at Level 7 = Postgraduate Certificate Creative Computer Games Design
480 credits = MArts (Hons) Creative Computer Games Design (final award)

3.14 Teaching staff for the first year of operation:

Staff to feature on this award, from across the School, will bring a range of skills and insights, approaches and experiences to enhance the student learning experience:

John Carroll PROGRAMME DIRECTOR	To be timetabled across the degree and specifically to deliver/contribute work related to all conceptual design and character animation, designing, animating and sculpting 3D characters. As well as level design, SFDM Major Project supervision and Game Design and Critical Analysis supervision.
Julian Hainsworth	To provide coverage on the technical and practical based modules such as: Environment and Level Design, Character Design and Animation and Game Design & Asset Creation. Also to provide coverage and practical insight on the SFDM Major Project and Dissertation.
Richard Morgan	To provide coverage on the theory based modules such as: Game Design and History, Game Designer's Context and Game Design and Critical Analysis. Also to provide coverage and practical insight on Environment and Level Design, Game Design & Asset Creation and the SFDM Major Project.
TIMI O'NEILL (and team)	To work principally upon the Contextual Studies modules, together with other staff, as required, for each level, including the Dissertation.

SECTION B - Related Programmes

4 Joint Honours / Major / Minor / Combined Programmes

N/A

SECTION C - All Programmes

5 Module Details

All module bibliographies are exempli gratia.

LEVEL 4

MODULE CODE: M4X02041
TITLE: Environment and Level Design
DATED: 26/01/2016

LEVEL: 4
CREDITS: 20

JACS CODE: I620, I630

AIM(S)

- To introduce students to 3D computer modelling techniques, using industry-standard software packages and specific game engine development tools for the intention of blocking out level environments.
- To introduce the students to the theory and design principles involved in creating a coherent and navigable video game level

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Apply appropriate 3D modelling and surface shading techniques in relation to environment design/creation.
2. Demonstrate an understanding of level design, layout and construction in relation to a proposed design.

INDICATIVE CONTENT

- An introduction to both physical and digital level prototyping methods.
- Introduction into communicating navigation information with the player.
- Digital paint over and concept techniques.
- 3D modelling and surface shading for interior and exterior environments.
- UV unwrapping methods for organic and inorganic environmental geometry.

LEARNING AND TEACHING STRATEGY

Students will work within production teams for this module. Each individual member of the production team will take on specific roles in a view to develop the end result necessary for the module which, in this case, will be a completed production level or “Art Target”. During the year, students attend a range of Lectures, tutorials and seminars, which provide stimuli, and ideas development so that each student can explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching atopic and exploring other ways of thinking in the development of work is recorded in the module

assignments as well as individual weekly target and blog reviews.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

For the assessment of the module the students will be functioning in production teams. The assessment will be one coursework component for the semester; this will have the students demonstrate a completed production quality level idea or “Art Target”.

Assessment Component 1 – 100%

Practical: live group presentation 5 minutes per person.

The students will present their work in their production teams with each individual demonstrating their own contribution, will each team presenting the work over twenty minutes. This component will see the teams exhibit a completed production level or “Art Target” which will be generated from pre-existing concept work. The teams will need to demonstrate their production process and how the end result was achieved.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	
Practical	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to provide students will a collaborative learning environment with open discussion and design with other students, allowing them to view and assess the results of their own decisions and the collective decisions of their production team.	

BIBLIOGRAPHY

Essential

Cabera, C. and Urschel, J. (2014) *Digital Painting Techniques: Volume 6*. 3DTotal Publishing.

Rogers, S. (2014) *Level Up! The Guide to Great Video Game Design*. Wiley

Georgina, S. (2012) *Designing for screen: production design and art direction explained*. The Crowood Press Ltd

Recommended

Kremers, R. (2009) *Level Design: Concept, Theory, and Practice*. A K Peters/CRC Press.

Bim, J. (2013) *Digital lighting and rendering*. New Riders.

Background

Winslow, C. (2006) *The handbook of set design*. The Crowood Press Ltd.

Journals

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Websites

<http://gamasutra.com/>

<http://uk.ign.com/>

<http://www.develop-online.net/>

<http://www.3dbuzz.com>

<http://www.lynda.com>

MODULE CODE: M4X02040
TITLE: Character Design and Animation
DATED: 26/01/2016

LEVEL: 4
CREDITS: 20

JACS CODE: I620, I630

AIM(S)

- To display graphic design and artistic skills in conceptual design procedures by defining spatial considerations and character development in order to effectively communicate those designs to an audience.
- To demonstrate a visual acuity and compositional awareness in the communication of the designs, with an understanding of animation principles for games design.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Understand the stages in presenting Character designs and concepts to visually enhance them, clearly and effectively, on paper and in digital formats.
2. Demonstrate a range of approaches in capturing style, movement and setting with links to the 3D environments, characters and animation.

INDICATIVE CONTENT

- Character designing
- Thematic/Conceptual design
- Introduction to animated cycles
- Inbetweening and keyframing
- Visual aesthetics
- Introduction to traditional/digital composition
- A Study of Human Anatomy and Kinetic Motion

LEARNING AND TEACHING STRATEGY

During the year, students attend a range of Lectures, tutorials and seminars, which provide stimuli, and ideas development so that each student can explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching a

topic and exploring other ways of thinking in the development of work is recorded in the module assignments as well as weekly individual target and blog reviews.

Each student will work towards the specialisation of a specific role within a games production team while each team works towards the overall goal of creating and animating 3D modelled characters for a game “proof of concept” demo at the end of the simulated production cycle.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	-	-
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 100%

Practical: Live group Presentation 5 minutes per person.

Exemplar: The student participates in a production team presentation which outlines each individual’s contribution to the overall character production at this stage. At this point in the development each production team should be able to produce high level characters sculpts of both the protagonist and antagonist from their game idea, fully texture painted and professionally presented with at least a walk cycle and idle sequence for each character implemented within the game engine environment at this stage of development.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the individual students develop the ability to evaluate the consequences and actions of their own design decisions as well as the collective design ideas of the production team.	

BIBLIOGRAPHY

Essential

GOLDFINGER, E. (1991). *Human Anatomy for Artists: The Elements of Form*: Oxford Press.

LE, K., YAMADA, M., YOON, F. (2005), *The Skillful Huntsman: Visual Development of a Grimm Tale at Art Center College of Design*: Design Studio Press

WILLIAMS, R. (2002). *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators*: Faber & Faber.

Recommended

BEVERLY HALE, R. (1989). *Drawing Lessons from the Great Masters*: Watson-Guptill Pubns.

CHRISTOPHER HART, C. (1997). *How to Draw Animation: Learn the Art of Animation from Character Design to Storyboards and Layouts*: Watson-Guptill Pubns

Background

JOHNSON, O. & THOMAS, F. (1995). *The Illusion of Life: Disney Animation*: Hyperion Press.

RICHER, P., BEVERLY HALE, R. (1986). *Artistic Anatomy*: Watson-Guptill Pubns.

Journals

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Websites

<http://gamasutra.com/>

<http://uk.ign.com/>

<http://www.develop-online.net/>

<http://www.3dbuzz.com>

<http://www.lynda.com>

MODULE CODE: M4X02039
TITLE: Game Design and History
DATED: 26/01/2016

LEVEL: 4
CREDITS: 20

JACS CODE: I620 V100 V147 V148 V990

AIM(S)

- To provide a historical overview and critique of the evolution of the computer and video games industry, issues of game quality, the social impact of games, demographics, and industry structure.
- Students will also be introduced to the principles and techniques of game design theory and the established frameworks of games development methodologies.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Practically apply the theoretical content of the module to develop a Game Design Document to a professional level that will be used for future game development.
2. Demonstrate a fundamental understanding of and reflection on the historical evolution of the games industry.

INDICATIVE CONTENT

- Historical overview of games and the games business (Embryonic era, early home consoles, home computers, 8-bit, 16-bit, 32-bit, 64-bit, 128-bit, current generation)
- The role and impact of amusement arcades
- Game platforms (e.g. traditional games, arcade games, portable games, internet games, multi-player games)
- Game design methodology and construction of a games design document
- Game taxonomies
- Play mechanics
- Player expectations
- Structure and responsibilities of a games development team

LEARNING AND TEACHING STRATEGY

This module provides students with an essential knowledge of the historical development of the games industry and the basic theoretical concepts of game design. Theoretical concepts will be supported by regular tutorials and supervision sessions where students will be encouraged to actively participate in live demonstrations involving analysis and discussion of games. Active participation should help with the development of informed critiques and debates on the key issues which play significant roles in the games industry and the production of interactive games.

These sessions will represent a formative aspect of the assessment which culminates in the production of the two major assessment points required for this module.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	100	100%

ASSESSMENT

Description of each assessment component and its weighting, together with an example for new forms of assessment:

Assessment Component 1 – 50%

Coursework: Collaborative Game Design Document

Exemplar: Using information obtained from relevant Game Design literature and lecture notes, students must contribute to and construct a comprehensive Game Design Document in their first year design teams. This document will serve as a design blueprint and guideline for group-based design and implementation for continued game development in the second semester and following year of study. Each individual student's contribution should be submitted via Turnitin and a complete copy of the design document should be produced for future use during project development.

Assessment Component 2 – 50%

Coursework: Individual Academic Report (2000 words)

Exemplar: Students will investigate and compare existing literature, games, and/or gaming hardware on a chosen topic of game history to produce an informed discussion of key issues. This assessment aims to develop the student's ability to research, analyze and synthesise collected material in an academically appropriate fashion. Reports will be submitted via Turnitin at the end of the semester.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to enable students to use historical knowledge and an understanding of the consequences of past actions to envision how the future may be shaped (e.g. the US Industry Crash of 1983 and the subsequent impact on the global games industry). In addition, collaborative work in design teams through the course of the module allows all students to evaluate the consequences of their own actions and of collective actions through project planning and implementation of both practical and theory-based work.	

BIBLIOGRAPHY

Essential

Donovan, T. (2010), *Replay: The History of Video Games*, Yellow Ant Media Ltd.

Fullerton, T., Swain, C. and Hoffman, S. (2004), *Game Design Workshop: Designing, Prototyping and Playtesting Games*, San Francisco: CMP Books.

Herman, L. (1997), *Phoenix: The Fall and Rise of Videogames*, Union, NJ: Rolenta Press.

Kent, S. (2001), *The Ultimate History of Video Games*, New York: Three Rivers Press.

Rogers, S. (2010), *Level Up! The Guide to Great Video Game Design*, Chichester: Wiley.

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Adams, E. and Rollings, A. (2007), *Game Design and Development. Fundamentals of Game Design*, Upper Saddle River, NJ: Pearson Education Inc.

Crawford, C. (2003), *Chris Crawford on Game Design*, Indiana: New Riders Publishing.

McGonigal, J. (2012), *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*, London: Vintage.

Wolf, M. (Ed.) (2008), *The Video Game Explosion: A History from PONG to PlayStation and Beyond*, London: Greenwood.

Background

Asakura, R. (2000), *Revolutionaries at Sony*, New York: McGraw-Hill.

Ashcraft, B. and Snow, J. (2008), *Arcade Mania*, Tokyo: Kodansha.

Kushner, D. (2004), *Masters of DOOM: How Two Guys Created an Empire and Transformed Pop Culture*, London: Piatkus.

Pettus, S. (2012), *Service Games: The Rise and Fall of Sega*, Createspace Independent Publishing.

Salen, K. and Zimmerman, E. (2004), *Rules of Play: Game Design Fundamentals*, London: MIT.

Sheff, D. (1999), *Game Over: How Nintendo Conquered the World*, Connecticut: GamePress.

Schell, J. (2008), *The Art of Game Design: A Book of Lenses*, London: Morgan Kaufmann.

Takahashi, D. (2002), *Opening the Xbox. Inside Microsoft's Plan to Unleash an Entertainment Revolution*, California: Prima Publishing.

Journals

EDGE, Bath: Future Publishing.

Games and Culture, Thousand Oaks, CA.; London: Sage Publications.

MCV: The Interactive Entertainment Weekly, Hertfordshire, Intent Media.

Websites

<http://gamasutra.com/>

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<http://www.develop-online.net/>

<http://libweb.anglia.ac.uk/referencing/harvard.htm>

MODULE CODE: M4X01557
TITLE: Creative Practice 1
DATED: 26/01/2016

LEVEL: 4
CREDITS: 10

JACS CODE: W600

AIM(S)

The aim of this module is to immerse the student in industry-relevant production processes.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Understand and describe the production pipeline.
- Develop and produce simple new media objects within the context of a production team.

INDICATIVE CONTENT

- The production pipeline;
- Project management, scheduling, and control (including scope, documentation, time and people management, etc.);
- Developing and pitching ideas;
- Identify target audience;
- Sustainability: futures thinking, critical and creative thinking, systemic thinking;
- Addressing environmental impact;
- Project-dependent subject matters.

LEARNING AND TEACHING STRATEGY

This module is a common module to all SFDM programmes. Students will identify and develop ideas for subject-relevant media objects and, working in small groups that may or may not include students from other subject areas, bring these ideas to fruition.

Teaching will initially relate to the production process itself but will then need to adapt to the needs of the students and the nature of the projects they are doing. This will inevitably require flexibility by the academic staff, and free interchange between groups is dependent on simultaneous (or parallel) timetabling.

Techniques from Agile development methodologies (such as 5-minute stand-up sessions at the beginning and end of each class) will be adapted to facilitate the flow of ideas across groups, to keep track of group progress, and to provide formative feedback on a weekly basis.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – Practical (50%)

Exemplar: Create a simple new media object from an original idea and externalize and evidence the production process of the new media object (for example in an individual learning journal, production diary, blog, or similar).

Assessment Component 2 – Coursework (50%)

Exemplar: Externalise and evidence the group planning and development work (for example in a mood boards, reference, concept art, Product Definition Document, storyboard, cue sheets, dope sheets, media files, presentations, etc.) Produce a 1000 word critical reflective analysis of the production process.

Assessment Summary

Activity type	Percentage
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop knowledge and understanding, skills, and attributes related to sustainability, particularly those related to systems thinking, planning, interdisciplinarity, negotiation, and consensus. Problem-solving and critical thinking about their own practice are key elements of the module.	

BIBLIOGRAPHY

Essential

- Cottrell, S. (2008) *The Study Skills Handbook*. Palgrave Macmillan.
- Tharp, T. (2007) *The Creative Habit: Learn It and Use It for Life*. Simon and Schuster.

Recommended

- Belsky, S. (2011) *Making Ideas Happen: Overcoming the Obstacles Between Vision and Reality*. Penguin.
- de Bono, E. (2007) *How to Have Creative Ideas: 62 Exercises to Develop the Mind*. Vermilion.
- Duarte, N. (2008) *slide:ology: The Art and Science of Creating Great Presentations*. O'Reilly.
- Johnson, S. (2011) *Where Good Ideas Come From: The Seven Patterns of Innovation*. Penguin.
- Graham, N. (2010) *Project Management for Dummies*. Wiley.
- Nokes, S. (2007) *The Definitive Guide to Project Management*. FT/Prentice Hall.

Journals

Subject-specific titles as appropriate.

Websites

www.acm.org

www.ieeexplore.ieee.org

www.sciencedirect.com

MODULE CODE: M4X01558
TITLE: Creative Practice 2
DATED: 26/01/2016

LEVEL: 4
CREDITS: 10

JACS CODE: W600

AIM(S)

The aim of this module is to immerse the student in industry-relevant production processes.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Understand and describe the production pipeline.
- Develop and produce straightforward but competent new media objects within the context of a production team.

INDICATIVE CONTENT

- The production pipeline;
- Project management, scheduling, and control (including scope, documentation, time and people management, etc.);
- Developing and pitching ideas;
- Identify target audience;
- Sustainability: futures thinking, critical and creative thinking, systemic thinking;
- Addressing environmental impact;
- Project-dependent subject matters.

LEARNING AND TEACHING STRATEGY

This module is a common module to all SFDM programmes. Students will identify and develop ideas for subject-relevant media objects and, working in small groups that may or may not include students from other subject areas, bring these ideas to fruition.

Teaching will initially relate to the production process itself but will then need to adapt to the needs of the students and the nature of the projects they are doing. This will inevitably require flexibility by the academic staff, and free interchange between groups is dependent on simultaneous (or parallel) timetabling.

Techniques from Agile development methodologies (such as 5-minute stand-up sessions at the beginning and end of each class) will be adapted to facilitate the flow of ideas across groups, to keep track of group progress, and to provide formative feedback on a weekly basis.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – Practical (50%)

Exemplar: Create a straightforward but competent new media object from an original idea and externalize and evidence the production process of the new media object (for example in an individual learning journal, production diary, blog, or similar).

Assessment Component 2 – Coursework (50%)

Exemplar: Externalize and evidence the group planning and development work (for example in a mood boards, reference, concept art, Product Definition Document, storyboard, cue sheets, dope sheets, media files, presentations, etc.) Produce a 1000 word critical reflective analysis of the production process.

Assessment Summary

Activity type	Percentage
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop knowledge and understanding, skills, and attributes related to sustainability, particularly those related to systems thinking, planning, interdisciplinarity, negotiation, and consensus. Problem-solving and critical thinking about their own practice are key elements of the module.	

BIBLIOGRAPHY

Essential

- Cottrell, S. (2008) *The Study Skills Handbook*. Palgrave Macmillan.
- Tharp, T. (2007) *The Creative Habit: Learn It and Use It for Life*. Simon and Schuster.

Recommended

- Belsky, S. (2011) *Making Ideas Happen: Overcoming the Obstacles Between Vision and Reality*. Penguin.
- de Bono, E. (2007) *How to Have Creative Ideas: 62 Exercises to Develop the Mind*. Vermilion.
- Duarte, N. (2008) *slide:ology: The Art and Science of Creating Great Presentations*. O'Reilly.
- Johnson, S. (2011) *Where Good Ideas Come From: The Seven Patterns of Innovation*. Penguin.
- Graham, N. (2010) *Project Management for Dummies*. Wiley.
- Nokes, S. (2007) *The Definitive Guide to Project Management*. FT/Prentice Hall.

Journals

Subject-specific titles as appropriate.

Websites

www.acm.org

www.ieeexplore.ieee.org

www.sciencedirect.com

MODULE CODE: M4X01897
TITLE: Visual Studies for Film and Digital Media
DATED: 26/01/2016

LEVEL: 4
CREDITS: 20

JACS CODE: W213

AIM (S)

- To develop a technical and artistic awareness of the intrinsic relationship between observation, technique, process and ideas creation.
- To foster an expectation that the results of visual studies help to solve design problems, whilst being capable of existing as objects in their own right.

LEARNING OUTCOMES

Upon successful completion of this module, a student should be able to demonstrate the ability to:

- Externalise, evidence and appraise the practices of visual studies.
- Independently generate and evaluate new and innovative stylistic methods in the creation of conceptual design work.

INDICATIVE CONTENT

- Form, function and modularity
- Composition and framing conventions
- Formal aspects e.g. rhythm, proportion, pace, temporality, line, value and texture
- Colour theory, typography, perspective and grids
- Exploration of impression as an interpretive response to stimuli
- Affordance, accessibility and Golden Ratio
- Analysis of character construction, with anatomical, proportional and stylistic considerations
- Animation, movement / motion, character exercises
- Storyboarding
- Matte Painting & Background imaging
- Professional design methods / techniques
- Observational analysis / timing through drawing, photography and motion capture

LEARNING AND TEACHING STRATEGY

Key ideas and concepts will be delivered through lectures and demonstrations that will allow students to gain the knowledge applicable to the module. The module will function further through experimental practical exercises giving the student confidence to apply the gained knowledge from lectures and student lecturer directed research.

There will also be a number of seminar-style tutorials and discussion groups for the more theoretical parts of this module and the dissemination of student research.

Formative assessment will consist of presentations and class critiques of media gathering techniques and products. Summative assessment will be formal audio/visual presentations on a given topic together with an on-going written journal of research and production methods, the content of which will be available for external examiner scrutiny.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning	0	0
TOTAL	200	100%

ASSESSMENT

In the first assignment, student groups will produce a body of work evidencing engagement with the practice and principles of digital manipulation. By the end of the semester, the student should have a part portfolio of design work for presentation.

The second assignment will necessitate in-depth paired student involvement with the process and design of content applicable to a lecturer initiated design problem, completing the portfolio for assessment.

Assessment Component 1 – Practical 50%

Exemplar. An individual 10-minute presentation – with accompanying work – clearly demonstrating a student's ability to manipulate a range of physical and digital assets and how to externalise their knowledge and understanding in the appraisal and production of engaging content.

Assessment Component 2 – Coursework 50%

Exemplar. The student will submit a completed portfolio comprised of work produced throughout the module.

Assessment Summary

Activity type	Percentage
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and visual inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. It is the skill of Reflective Writing and the associated skill of Critical Reflection as described by Donald Schön that find the springboard to development in this module. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2020)	

BIBLIOGRAPHY

ESSENTIAL READING

- Baldwin, J. & Roberts, L. (2006) *Visual Communication: From Theory to Practice*. AVA.
- Berger, J. (1975) *Ways of Seeing*, Penguin Books.

RECOMMENDED READING

- Altiner, A., Cole, D. & Stoski, C. (2013) *d'artiste Matte Painting 3*. London: Ballistic Publishing.
- Safadi, S. (2013) *Digital Painting Techniques: Volume 5*. London: 3D Total Publishing.
- Scheer, D. (2015) *The Death of Drawing: Architecture in the Age of Simulation*. Routledge.
- Stott, T. (2014) *Play and Participation in Contemporary Arts Practice*. Routledge.
- Various authors (2009) *Digital Painting Techniques: Practical Techniques of Digital Art Masters (Masters Collection)*. Focal Press.

MODULE CODE: M4X01559
TITLE: Ways of Perceiving
DATED: 26/01/2016

LEVEL: 4
CREDITS: 10

JACS CODE: V990

AIM(S)

- To challenge student's to apply key ideas, artists, designers, ideologies, philosophies and philosophers.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Recognise and employ a range of critical theories to the analysis of a cultural product.
2. Create a response to different approaches to understanding elements of cultural endeavour.

INDICATIVE CONTENT

- 19th and early 20th century theorists and practitioners.
- 21st century theorists and practitioners
- Visual aesthetics
- Aesthetics
- Decay
- Fetishism

LEARNING AND TEACHING STRATEGY

During this semester two module, students will attend a clearly structured delivery scheme including a range of Lectures, tutorials and seminars. These sessions will provide stimuli, and ideas development so that each student can explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching a topic and exploring other ways of thinking in the development of work is recorded in the module assignments. There will be a formative and summative assessment during the module. The formative piece will be used to provide both feedback and feed-forward for the final summative assessment. The modules have embedded differentiated learning styles within its course delivery plan.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning	-	
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – 100%

Coursework: Academic Essay (2000 words)

Exemplar: the essay will be a critical investigation into appropriate theories and artists and their relationship to relevant art practices.

Assessment Summary

Activity type	Percentage
Coursework	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
This module seeks to help the student develop the fundamental skills of research and visual inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2010) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014	

BIBLIOGRAPHY

Essential

Bennett, Jill. (2012) *Practical Aesthetics, Events, Affects and Art after 9/11*. (New York: I.B Tauris & Co Ltd)

Fontcuberta, Joan. (2014) *Pandora's Camera*. (London: Mack Books)

- Higgins, John R. (2001) *The Raymond Williams Reader*. (Oxford: Blackwell)
- Lefebvre, Henri. (2009) *The Production of Space*. (Oxford: Blackwell Publishing)

Recommended

- Ranciere, J. (2009) *The Politics of Aesthetics*. (London: Continuum)
- Szeman, Imre, and Timothy Kaposy. (2010) *Cultural Theory: An Anthology*. (Oxford: Wiley-Blackwell)

Background

- Berger J (1972) *Ways of Seeing* (London: Penguin,)
- Williams, R (2014) *Keywords A Vocabulary of Culture and Society* (Fourth Estate.)

Journals

Photography & Culture

Visual Communication

Websites

http://www.aber.ac.uk/media/Documents/S4B/dutch/the_book.html

<http://www.theory.org.uk/>

MODULE CODE: M4X01560
TITLE: Ways of Thinking
DATED: 26/01/2016

LEVEL: 4
CREDITS: 10

JACS CODE: V990

AIM(S)

- To provide students with an introduction to key ideas, artists, designers, ideologies, philosophies and philosophers.
- To introduce students to the historical and contemporary contexts of cultural artefact production.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Identify and discuss the diversity of approaches to understanding elements of cultural endeavour.
2. apply a range of critical theories to the analysis of any given cultural product.
3. make reference to academic sources by employing appropriate citation and referencing conventions.

INDICATIVE CONTENT

- 19th and 20th century theorists and practitioners.
- 21st century theorists and practitioners
- Visual aesthetics
- Ideologies
- Visual Culture
- Study skills

LEARNING AND TEACHING STRATEGY

During this semester one module, students will attend a clearly structured delivery scheme including a range of Lectures, tutorials and seminars. These sessions will provide stimuli, and ideas development so that each student can explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching a topic and exploring other ways of thinking in the development of work is recorded in the module assignments. There will be a formative and summative assessment during the module. The formative piece will be used to provide both feedback and feed-forward for the final summative assessment. The modules have embedded differentiated learning styles within

its course delivery plan.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning	-	
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – 100%

Practical: A presentation of a research case study which identifies the main elements to be considered when applying a critical theory to an artefact.

Exemplar: This could be in the form of either;

- a 10 min live presentation, **or**
- a pre-recorded presentation

The written summary of the presentation (1000 words with appropriate referencing and bibliography) would need to be submitted via Turnitin.

Assessment Summary

Activity type	Percentage
Practical	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
This module seeks to help the student develop the fundamental skills of research and visual inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2010) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014	

BIBLIOGRAPHY

Essential

Bennett, Jill. (2012) *Practical Aesthetics, Events, Affects and Art after 9/11*. (New York: I.B Tauris & Co Ltd)

Fontcuberta, Joan. (2014) *Pandora's Camera*. (London: Mack Books)

Lefebvre, Henri. (2009) *The Production of Space*. (Oxford: Blackwell Publishing)

Recommended

Ranciere, J. (2009) *The Politics of Aesthetics*. (London: Continuum,)

Szeman, Imre, and Timothy Kaposy. (2010) *Cultural Theory: An Anthology*. (Oxford: Wiley-Blackwell)

Background

Berger J (1972) *Ways of Seeing* (London: Penguin,)

Williams, R (2014) *Keywords A Vocabulary of Culture and Society* (Fourth Estate.)

Journals

Photography & Culture

Visual Communication

Websites

http://www.aber.ac.uk/media/Documents/S4B/dutch/the_book.html

<http://www.theory.org.uk/>

LEVEL 5

MODULE CODE: M5X02043
TITLE: Game Design and Asset Creation 1
DATED: 26/01/2016

LEVEL: 5
CREDITS: 20

JACS CODE: I620, I630

AIM(S)

- This module aims to develop the students' ability to research, discuss, critically evaluate and design games and characters for appropriate gaming environments.
- To apply continued testing, analysis and refinement in gameplay mechanics within a game engine environment.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Apply knowledge of theoretical design and practical implementation in relation to a functional gameplay and aesthetic prototype.
2. Demonstrate an ability to analyse and document the design process and individual contribution to the evolution of the production process.

INDICATIVE CONTENT

- Allocating roles within a production team, with emphasis on: Design, Art, Technical and Animation.
- UI, gameplay and mechanic design.
- Asset creation, modelling, sculpting, texturing and surface shaders.
- Development of character based control systems and implementation of gameplay mechanics.
- Motion capture and keyframe animation.
- Animation cycles for game character.
- Identify and target suitable audiences.

LEARNING AND TEACHING STRATEGY

Working within production teams students will continue to work from an existing games concept. Students will be tasked to implement their concepts by producing functioning interactive environments to demonstrate appropriate gameplay elements and character interaction within a functional prototype. Students will be expected to present their findings and concepts to their peers through weekly target and blog reviews, extending the

contemporary knowledge base of the group as a whole.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 50%

Practical: live group presentation 10 minutes per person.

The students will present their work in their production teams with each individual demonstrating their own contribution, with each team presenting the work over the accumulated time allocation. This component will see the teams exhibit the gameplay prototype in its current form and demonstrate their production process, target audiences and detail how the end result is going to be achieved.

Assessment Component 2 – 50%

Coursework: written report (2000 words)

The students will develop a 2000 word report based upon their own individual contribution to the production cycle, an overall analysis of the production process and effectiveness of the completed gameplay prototype.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to provide students will a flexible design and testing environment allowing them to adapt their design methodologies in relation to tackling previously unforeseen problems in order to achieve distinct technical milestones. The module's production team strategy allows communication between each individual student to aid resourcefulness in their continued problem solving process.	

BIBLIOGRAPHY

Essential

- Rogers, S. (2014) *Level Up! The Guide to Great Video Game Design*. Wiley.
- Hoffman, S. (2004) *Game Design Workshop: Designing, Prototyping and Playtesting Games*. Focal Press.
- Bowater, C. and Stenning, D. (2015) *Beginner's Guide to Digital Painting in Photoshop: Characters*. 3DTotal Publishing.
- Cabera, C. and Urschel, J. (2014) *Digital Painting Techniques: Volume 6*. 3DTotal Publishing.

Recommended

- Kremers, R. (2009) *Level Design: Concept, Theory, and Practice*. A K Peters/CRC Press.
- Bim, J. (2013) *Digital lighting and rendering*. New Riders.
- Georgina, S. (2012) *Designing for screen: production design and art direction explained*. The Crowood Press Ltd
- Simblet, S. (2001) *Anatomy for the Artist*. DK
- Williams, R. (2009) *The Animator's Survival Kit*. Faber & Faber

Background

- Winslow, C. (2006) *The handbook of set design*. The Crowood Press Ltd.

Journals

- ACM Digital Library.
- Game Studies.
- Journal of Computer Game Design.
- International Journal of Computer Games Technology.

Websites

- <http://gamasutra.com/>
- <http://uk.ign.com/>
- <http://www.develop-online.net/>
- <http://www.3dbuzz.com>
- <http://www.lynda.com>

MODULE CODE: M5X02044
TITLE: Game Design and Asset Creation 2
DATED: 26/01/2016

LEVEL: 5
CREDITS: 20

JACS CODE: I620, I630

AIM(S)

- This module aims to provide students with the technical understanding and practical ability to efficiently implement a refined proof of concept and interactive game demonstration.
- To provide students with the insight and understanding of managing a project into the final development stages.
- To develop the student's knowledge and understanding of games related marketing for targeted audiences and demographics.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Apply knowledge of theoretical design and practical implementation in relation to a refined proof of concept and interactive game demonstration.
2. Demonstrate an ability to analyse and document the design process involved in developing a refined proof of concept and interactive game demonstration.
3. Develop and implement specific game orientated marketing materials for the chosen target audience.

INDICATIVE CONTENT

- Project review and progression analysis.
- UI, gameplay and mechanic implementation.
- Implementation of assets, texturing and surface shaders.
- Development of character based control systems and implementation of gameplay mechanics.
- Game development trailer.
- Implementing animation cycles for game character.
- Generate and implement marketing materials for suitable audiences.

LEARNING AND TEACHING STRATEGY

Working within production teams students will continue to work from an existing games prototype culminating in a proof of concept and interactive game demonstration. Students

will be tasked to implement their concepts by producing functioning interactive environments to demonstrate appropriate gameplay elements and character interaction within an interactive game demonstration. Students will be expected to present their results and conclusions to their peers through weekly target and blog reviews, extending the contemporary knowledge base of the group as a whole.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – 50%

Practical: live group presentation 10 minutes per person.

The students will present their work in their production teams with each individual demonstrating their own contribution, with each team presenting the work over the accumulated time allocation. This component will see the teams exhibit their proof of concept, the interactive game demonstration in its completed form and demonstrate their production process, target audiences, marketing material and detail how the end result was achieved.

Assessment Component 2 – 50%

Coursework: written report (2000 words)

The students will develop a 2000 word report based upon their own individual contribution to the production cycle, an overall analysis of the production process and effectiveness of the completed proof of concept and the interactive game demonstration.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to provide students will a flexible design and testing environment allowing them to adapt their design methodologies in relation to tackling previously unforeseen problems in order to achieve distinct technical milestones. The module's production team strategy allows communication between each individual student to aid resourcefulness in their continued problem solving process.	

BIBLIOGRAPHY

Essential

- Rogers, S. (2014) *Level Up! The Guide to Great Video Game Design*. Wiley.
- Hoffman, S. (2004) *Game Design Workshop: Designing, Prototyping and Playtesting Games*. Focal Press.
- Bowater, C. and Stenning, D. (2015) *Beginner's Guide to Digital Painting in Photoshop: Characters*. 3DTotal Publishing.
- Cabera, C. and Urschel, J. (2014) *Digital Painting Techniques: Volume 6*. 3DTotal Publishing.

Recommended

- Kremers, R. (2009) *Level Design: Concept, Theory, and Practice*. A K Peters/CRC Press.
- Bim, J. (2013) *Digital lighting and rendering*. New Riders.
- Georgina, S. (2012) *Designing for screen: production design and art direction explained*. The Crowood Press Ltd
- Simblet, S. (2001) *Anatomy for the Artist*. DK
- Williams, R. (2009) *The Animator's Survival Kit*. Faber & Faber

Background

- Winslow, C. (2006) *The handbook of set design*. The Crowood Press Ltd.

Journals

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- Game Studies.
- Journal of Computer Game Design.
- International Journal of Computer Games Technology.

Websites

- <http://gamasutra.com/>
- <http://uk.ign.com/>
- <http://www.develop-online.net/>
- <http://www.3dbuzz.com>
- <http://www.lynda.com>

MODULE CODE:	M5X02042
TITLE:	The Game Designer's Context
DATED:	26/01/2016
LEVEL:	5
CREDITS:	20
JACS CODE:	I620

AIM(S)

- To further develop the student's understanding of the interrelated historical, social, cultural, and technological contexts within which games designers operate. This includes game theory, study of gaming demographics, interactive narrative and general narrative theory.
- Application of project management methodologies and production of industry-level documentation in preparation for the final year of study.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Demonstrate a critical insight and understanding of industry-standard professional production practises when managing collaborative game development projects, using this experience and information to inform design decisions on future game proposals.
2. Practically apply the theoretical content of the module to develop a Game Design Document to a professional level that can be used for the purpose of game development.

INDICATIVE CONTENT

- Application of production management methods in a working environment (e.g. use of Gantt charts, role allocation and agile development to establish and achieve manageable goals, etc.).
- Analysis of current gamer demographics.
- Ludology: game mechanics, game play, flow and game design, game critique and analyses, interactivity, exploration, immersion and suspension of disbelief.
- Application of prototyping as a method of developing gameplay mechanics.
- Introduction to film, literary and narrative theory, including interactive narrative, branching narrative, emergent narrative, storytelling and structures, and character design.
- Creation of professional industry-level Design Documentation used in active projects.

LEARNING AND TEACHING STRATEGY

This module is lecture-based to cover the indicative content above. Regular formative supervision and tutorial sessions are provided to support students in their individual research, essay writing, and preparation for presentations required for the assessment of the module. Application of game theory and project/team management will be conducted in practical exercises throughout the course of the module.

These sessions will represent a formative aspect of the assessment which culminates in the production of the two major assessment points required for this module.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24%
Independent learning	152	76%
Placement learning		
TOTAL	100	100%

ASSESSMENT

Description of each assessment component and its weighting, together with an example for new forms of assessment:

Assessment Component 1 – 50%

Practical: Live 20 minute Presentation

Exemplar: Each student must present a game idea as a pitch to support the written component of their assessment (see Component 2 below). Each individual presentation will last 20 minutes and will outline a proposal for a game idea that could be developed in their final year as part of a collaborative Major Project. The presentation will allow students to communicate and demonstrate their ideas, background research, and justification of design and proposed implementation of their project.

Assessment Component 2 – 50%

Coursework: Individual Game Design Document

Exemplar: Using information obtained from relevant Game Design literature and lecture notes, students must construct a comprehensive Game Design Document that will serve as a design blueprint and guideline for group-based Final Major Projects in the third year. This document should cover, in detail, the plan of the entire game from start to finish and should act as an accessible and useful resource for future team members working on the game prototype.

The Game Design Document produced should communicate specifics of the game design to the team involved with the game's development in the Final Year. This will help to establish a coherent and professional development phase, as it will serve as the foundation for a game developed as a Final Major Project. This document will be completed to a professional level and submitted via Turnitin.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to enable students to use historical knowledge and an understanding of the consequences of past actions to envision how the future may be shaped (e.g. case studies of both poorly executed and successful managed game projects). In addition, collaborative work in design teams through the course of the module allows all students to evaluate the consequences of their own actions and of collective actions through project planning and implementation of both practical and theory-based work. Project management and co-ordinating teams also allow students to demonstrate their capacity to be flexible and resourceful, adapting their problem-solving mindset to fit changing or unforeseen circumstances such as scaling project goals, contingency plans, optimization of team members and project resources, etc.	

BIBLIOGRAPHY

Essential

Fullerton, T., Swain, C. and Hoffman, S. (2004), *Game Design Workshop: Designing, Prototyping and Playtesting Games*, San Francisco: CMP Books.

Glassner, A. (2004), *Interactive Storytelling: Techniques for 21st Century Fiction*, Natick, Massachusetts: A.K. Peters.

Newton, R. (2007), *Project Management Step by Step: How to Plan and Manage a Highly Successful Project*, Pearson Business.

Rogers, S. (2010), *Level Up! The Guide to Great Video Game Design*, Chichester: Wiley.

Recommended

Adams, E. and Rollings, A. (2007), *Game Design and Development. Fundamentals of Game Design*, Upper Saddle River, NJ: Pearson Education Inc.

Crawford, C. (2003), *Chris Crawford on Game Design*, Indiana: New Riders Publishing.

Johnson, H. and Sims, C. (2012), *Scrum: A Breathtakingly Brief and Agile Introduction*, Dymaxicon.

McGonigal, J. (2012), *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*, London: Vintage.

Shore, J. and Warden, S. (2007), *The Art of Agile Development*, O'Reilly Media.

Background

Marx, C. (2007), *Writing for Animation, Comics and Games*, Oxford: Focal.

McKee, R. (1999), *Story: Substance, Structure, Style, and the Principles of Screenwriting*, London: Methuen Publishing.

Rollings, A. and Morris, D. (2004), *Game Architecture and Design*, Indianapolis, Indiana: New Riders.

Salen, K. and Zimmerman, E. (2004), *Rules of Play: Game Design Fundamentals*, London: MIT.

Schell, J. (2008), *The Art of Game Design: A Book of Lenses*, London: Morgan Kaufmann.

Journals

EDGE, Bath: Future Publishing.

Games and Culture, Thousand Oaks, CA.; London: Sage Publications.

MCV: The Interactive Entertainment Weekly, Hertfordshire, Intent Media.

Websites

<http://www.theesa.com/>

<http://gamasutra.com/>

<http://uk.ign.com/>

<http://www.develop-online.net/>

<http://libweb.anglia.ac.uk/referencing/harvard.htm>

MODULE CODE:	M5X01568
TITLE:	Creative Practice 3
DATED:	26/01/2016
LEVEL:	5
CREDITS:	10
JACS CODE:	W600

AIM(S)

The aim of this module is to extend and develop the students' comprehension of industry-relevant production processes, to develop students' ability to work effectively in teams.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Successfully manage the production pipeline.
- Develop and produce relatively complex new media objects within the context of a production team.

INDICATIVE CONTENT

- The production pipeline;
- Project management, scheduling, and control (including scope, documentation, time and people management, etc.);
- Developing and pitching ideas;
- Identify target audience;
- Sustainability: futures thinking, critical and creative thinking, systemic thinking;
- Addressing environmental impact;
- Project-dependent subject matters.

LEARNING AND TEACHING STRATEGY

This module is a common module to all SFDM programmes. Students will identify and develop ideas for subject-relevant media objects and, working in small groups that may or may not include students from other subject areas, bring these ideas to fruition.

At L5 the emphasis will move from a basic understanding of processes, methodologies, and techniques to one of development and extension. We would be expecting students to be able to adapt the production pipeline effectively to the needs of the project; to be able to work effectively in a team; to have a broader skills base; and to therefore be able to produce more sophisticated outputs. With this increased sophistication we would also expect the need for specialist skills from other subject areas to become more of a necessity with the likelihood of multi-disciplinary teams therefore increasing.

Techniques from Agile development methodologies (such as 5-minute stand-up sessions at the beginning and end of each class) will be adapted to facilitate the flow of ideas across

groups, to keep track of group progress, and to provide formative feedback on a weekly basis.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – Practical: production practical (50%)

Exemplar: Create a relatively complex new media object from an original idea and externalize and evidence the production process of the new media object (for example in an individual learning journal, production diary, blog, or similar). The student will need to show how the idea was adapted and shaped to fit the needs of the project, comparing and/or synthesising differing methodologies, materials, conceptual frameworks, etc.

Assessment Component 2 – Coursework: production written (50%)

Exemplar: Externalize and evidence the group planning and development work (for example in a mood boards, reference, concept art, Product Definition Document, storyboard, cue sheets, dope sheets, media files, presentations, etc.). Produce a 1250 word critical reflective analysis of the production process.

Assessment Summary

Activity type	Percentage
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop knowledge and understanding, skills, and attributes related to sustainability, particularly those related to systems thinking, planning, interdisciplinarity, negotiation, and consensus. Problem-solving and critical thinking about their own practice are key elements of the module.	

BIBLIOGRAPHY

Essential

- Cottrell, S. (2008) *The Study Skills Handbook*. Palgrave Macmillan.
- Tharp, T. (2007) *The Creative Habit: Learn It and Use It for Life*. Simon and Schuster.

Recommended

- Belsky, S. (2011) *Making Ideas Happen: Overcoming the Obstacles Between Vision and Reality*. Penguin.
- de Bono, E. (2007) *How to Have Creative Ideas: 62 Exercises to Develop the Mind*. Vermilion.
- Duarte, N. (2008) *slide:ology: The Art and Science of Creating Great Presentations*. O'Reilly.
- Johnson, S. (2011) *Where Good Ideas Come From: The Seven Patterns of Innovation*. Penguin.
- Graham, N. (2010) *Project Management for Dummies*. Wiley.
- Nokes, S. (2007) *The Definitive Guide to Project Management*. FT/Prentice Hall.

Journals

Subject-specific titles as appropriate.

Websites

www.acm.org

www.ieeexplore.ieee.org

www.sciencedirect.com

MODULE CODE:	M5X01569
TITLE:	Creative Practice 4
DATED:	26/01/2016
LEVEL:	5
CREDITS:	10
JACS CODE:	W600

AIM(S)

The aim of this module is to extend and develop the students' comprehension of industry-relevant production processes and to develop students' ability to work effectively in teams.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Successfully manage the production pipeline.
- Develop and produce sophisticated and professional new media objects within the context of a production team.

INDICATIVE CONTENT

- The production pipeline;
- Project management, scheduling, and control (including scope, documentation, time and people management, etc.);
- Developing and pitching ideas;
- Identify target audience;
- Sustainability: futures thinking, critical and creative thinking, systemic thinking;
- Addressing environmental impact;
- Project-dependent subject matters.

LEARNING AND TEACHING STRATEGY

This module is a common module to all SFDM programmes. Students will identify and develop ideas for subject-relevant media objects and, working in small groups that may or may not include students from other subject areas, bring these ideas to fruition.

At L5 the emphasis will move from a basic understanding of processes, methodologies, and techniques to one of development and extension. We would be expecting students to be able to adapt the production pipeline effectively to the needs of the project; to be able to work effectively in a team; to have a broader skills base; and to therefore be able to produce more sophisticated outputs. With this increased sophistication we would also expect the need for specialist skills from other subject areas to become more of a necessity with the likelihood of multi-disciplinary teams therefore increasing.

Techniques from Agile development methodologies (such as 5-minute stand-up sessions at the beginning and end of each class) will be adapted to facilitate the flow of ideas across groups, to keep track of group progress, and to provide formative feedback on a weekly basis.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – Practical: production practical (50%)

Exemplar: Create a sophisticated and professional new media object from an original idea and externalize and evidence the production process of the new media object (for example in an individual learning journal, production diary, blog, or similar). The student will need to show how the idea was adapted and shaped to fit the needs of the project, comparing and/or synthesising differing methodologies, materials, conceptual frameworks, etc.

Assessment Component 2 – Coursework: production written (50%)

Exemplar: Externalize and evidence the group planning and development work (for example in a mood boards, reference, concept art, Product Definition Document, storyboard, cue sheets, dope sheets, media files, presentations, etc.). Produce a 1250 word critical reflective analysis of the production process.

Assessment Summary

Activity type	Percentage
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop knowledge and understanding, skills, and attributes related to sustainability, particularly those related to systems thinking, planning, interdisciplinarity, negotiation, and consensus. Problem-solving and critical thinking about their own practice are key elements of the module.	

BIBLIOGRAPHY

Essential

- Cottrell, S. (2008) *The Study Skills Handbook*. Palgrave Macmillan.
- Tharp, T. (2007) *The Creative Habit: Learn It and Use It for Life*. Simon and Schuster.

Recommended

- Belsky, S. (2011) *Making Ideas Happen: Overcoming the Obstacles Between Vision and Reality*. Penguin.
- de Bono, E. (2007) *How to Have Creative Ideas: 62 Exercises to Develop the Mind*. Vermilion.
- Duarte, N. (2008) *slide:ology: The Art and Science of Creating Great Presentations*. O'Reilly.
- Johnson, S. (2011) *Where Good Ideas Come From: The Seven Patterns of Innovation*. Penguin.
- Graham, N. (2010) *Project Management for Dummies*. Wiley.
- Nokes, S. (2007) *The Definitive Guide to Project Management*. FT/Prentice Hall.

Journals

Subject-specific titles as appropriate.

Websites

www.acm.org

www.ieeexplore.ieee.org

www.sciencedirect.com

MODULE CODE: M5X01572
TITLE: Entrepreneurship
DATED: 26/01/2016

LEVEL: 5
CREDITS: 20

JACS CODE: N900

AIM(S)

This module will relate to issues relevant to innovation, entrepreneurship and self promotion. It will encourage and develop the student's entrepreneurial skills, self-motivation and analytical abilities through an investigation of a specific market, production of a professional business plan and self promotional materials.

LEARNING OUTCOMES

Upon successful completion of this module, the student will be able to:

- Create, recognize, and exploit a business opportunity and devise a realistic and professional business/venture plan to take it forward based on a critical evaluation of a given competitive scenario.
- Articulate these findings through digital iterations and adaptation for further investigations in the chosen field.

INDICATIVE CONTENT

- Venture planning development techniques – mission statement and objectives, marketing (research, placement, marketing planning), collaboration (professional bodies, competitors), operations (intellectual property and clearance rights, insurance and liability, health and safety at work).
- Development of costing techniques for services or product.
- Analysis and development of relevant personal marketing techniques and procedures (show reels, professional and social online networking sites, business cards, professional journal and magazine image folio, face to face networking).
- Presentation techniques for differing circumstances (venture pitching, show reel pitching).
- Development and design of CV's, and awareness of interview techniques.
- Awareness of subject specific professional design groups, future employers and recruitment agencies.

LEARNING AND TEACHING STRATEGY

The theoretical content of the module is communicated through demonstrations and lectures. The supervised workshops enable the student to further investigate techniques, methodology and procedure demonstrated, to create convincing look development solutions for a range of typical production scenarios. Continuous student feedback is achieved through group discussions and critiques.

The professional emphasis of the module is augmented by visiting industrial practitioners where possible (e.g. intellectual property and clearance lawyers, ex-graduate local SME's, discipline specific studio representatives, etc).

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Coursework 100%

Exemplar. Portfolio of industry-facing project work and promotional material. This module requires the students to develop business methods and ideas throughout the course of study. Assessment will ask students to consider marketing and self-promotion (e.g. to capitalise upon their practical work and skills) and deploy business-planning acumen appropriate to the task, e.g. in the form of a written business plan for a self-selected business opportunity.

Assessment Summary

Activity type	Percentage
Coursework	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of working and communicating as part of a group toward a common objective. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working, learning and thriving in a future which is as yet unknown.	

BIBLIOGRAPHY

Essential

- Harrison, S. (2010) *Idea selling: Successfully Pitch Your Creative Ideas to Bosses, Clients & Other Decision Makers*. North Light Books.
- Lambert, J. (2009) *Enforcing Intellectual Property Rights: A Concise Guide for Businesses, Innovative and Creative Individuals*. Gower.
- Wood, M. (2010) *The Marketing Plan Handbook (4th Edition)*. Prentice Hall.

Recommended

- Kaushik, A. (2007) *Web Analytics: An Hour a Day*. John Wiley & Sons.
- Mourkogiannis, N. (2008) *Purpose: The Starting Point of Great Companies*. Palgrave.
- Reynolds, G. (2011) *Presentation Zen: Simple Ideas on Presentation Design and Delivery (Voices That Matter)*. New Riders.
- Riches, S. & Allen, V. (2009) *Business Law (9th Edition)*. Longman
- Tharp, T. (2008) *The Creative Habit: Learn It and Use It for Life*, Simon & Schuster.

Journals & electronic resources via:

ACM Digital Library Database (with reference to SIGGRAPH)

IEEE 'XPLORE' Digital Library

Science Direct

Journals

Entrepreneurship & Regional Development

Frontiers of Entrepreneurship Research

Journal of Business Venturing

Journal of Small Business Management

Small Business Economics

The Journal of Product Innovation

Management

Venture Capital

Websites

<http://www.ipo.gov.uk/> The U.K. Intellectual Property Office

<http://www.nesta.org.uk> The National Endowment for Science and the Arts

<http://www.own-it.org/> Intellectual Property Advice for Creative Businesses (University of the Arts London and London College of Communication).

<http://www.bized.co.uk> Business education brought to life.

<http://www.bytestart.co.uk> How to set up and run a small business.

<http://www.itwales.com> Online resource for business and academia in Wales.

<http://zdnetweek.co.uk> Tech news and reviews.

<http://www.bigideaswales.com> Encouraging youth entrepreneurship.

MODULE CODE: M5X01599
TITLE: Creative Research
DATED: 26/01/2016

LEVEL: 5
CREDITS: 10

JACS CODE: X210

AIM(S)

- To apply critical and analytical skills and knowledge of various forms of research for essays, projects or creative productions involving sustained independent enquiry
- To develop the critical and analytical skills and knowledge of various forms of research for essays, projects or creative productions involving sustained independent enquiry

LEARNING OUTCOMES

Upon the successful completion of this module, the student will be able to demonstrate the ability to:

- Identify and examine the historical formation of their particular objects of study, and their contexts and interfaces
- Engage with forms of critical analysis, argument and debate, expressed through an appropriate command of oral, written and other forms of communication

INDICATIVE CONTENT

- Research methods
- Visual research
- Iconography
- Empiricism
- The body
- Audience

LEARNING AND TEACHING STRATEGY

During semester one, students will attend a range of Lectures, tutorials and seminars, which provide the stimuli, and ideas development to ensure that each student can explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching a topic and exploring other ways of thinking in the development of work is recorded in the module assignments. There will be a formative and summative assessment during the module. The formative piece will be used to provide both feedback and feed-forward for the final summative assessment.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning		
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – Essay (100%)

Exemplar: One 3000 word essay on a topic relevant to the student's practice and themes presented in the lecture series.

Assessment Summary

Activity type	Percentage
Written Exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and visual inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. Boud, D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2020) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014	

BIBLIOGRAPHY

Essential

- Dean, R. T., & Smith, H. (2009) *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.
- Leavy, P. (2008) *Method Meets Art: Arts-Based Research Practice*. London: Guilford.
- Macleod, K. & Holdridge, L. (2009) *Thinking Through Art: Reflections on Art as Research*. London: Routledge.

Recommended

- Collins, H. (2010) *Creative Research: the Theory and Practice of Research for the Creative Industries*. Lausanne: AVA Academia.
- Cooper, K. & White, R. E. (2012) *Qualitative Research in the Post-Modern Era: Contexts of Qualitative Research*. Dordrecht: Springer.
- Creswell, J. W. (2013) *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*. London: Sage.
- Pink, S. (2013) *Doing Visual Ethnography*. Los Angeles: Sage.
- Schneider, J. & Stickdorn, J. (2011) *This is Service Design Thinking: Basics, Tools, Cases*. Hoboken: Wiley.
- Silverman, D. (2011) *Qualitative Research: Issues of Theory, Method and Practice*. London: Sage.
- Wright, C. & Schneider, A. (2010) *Between Art and Anthropology: Contemporary Ethnographic Practice*. Oxford: Berg.

Background

- Biggs, M. & Karlsson, H. (2010) *The Routledge Companion to Research in the Arts*. London: Routledge.
- Bolt, B. & Barrett, E. (2010) *Practice as Research: Approaches to Creative Arts Enquiry*. London: I. B. Tauris.

Journals

Aesthetica
Art Review
Textile Design Research and Practice
Craft Research
Photography & Culture
Visual Communication
Journal of Visual Art Practice

Websites

www.artswales.org.uk

www.bbc.co.uk/arts

www.tate.org.uk

MODULE CODE: M5X01571
TITLE: Research Practices
DATED: 26/01/2016

LEVEL: 5
CREDITS: 10

JACS CODE: X210

AIM(S)

- To strengthen analytical skills and knowledge in order to perform various forms of research for essays, projects or creative productions involving sustained independent enquiry
- To formulate appropriate research questions and employ appropriate methods and resources for exploring those questions

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Further develop the critical and analytical skills and knowledge acquired in the module *Creative Research* to perform various forms of research for essays, projects or creative productions involving sustained independent enquiry
2. Critically investigate and analyse relevant knowledge of appropriate research practices, procedures and traditions, and some awareness of their strengths and limitations

INDICATIVE CONTENT

- Ethics
- Annotated bibliography
- Practice as Research
- Ethnography
- Literature review
- Digital research

LEARNING AND TEACHING STRATEGY

During the year, students attend a range of Lectures, tutorials and seminars, which provide stimuli, and ideas development so that each student can explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching a topic and exploring other ways of thinking in the development of work is recorded in the module assignments.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	24
Independent learning	76	76
Placement learning	-	
TOTAL	100	100%

ASSESSMENT

Assessment Component 1 – 100%

- Practical: A 10 minute verbal presentation (with 10 minutes of tutor questions) on your selected research question(s) and method(s) demonstrating how they address your intended research interest at level 6.

Exemplar: This could be a 10 min live presentation identifying the main element of application of a critical theory to a practice based research output. The presentation script (1500 words with references and bibliography must be submitted via Turnitin.)

Assessment Summary

Activity type	Percentage
Practical	100%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
	No
This module seeks to help the student develop the fundamental skills of research and visual inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2010) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014	

BIBLIOGRAPHY

Essential

- Dean, R. T, and Hazel, Smith (2009) *Practice-led research, research-led practice in the creative arts* (Edinburgh: Edinburgh University Press)
- Leavy, Patricia (2008) *Method meets art: arts-based research practice* (London: Guilford)
- Macleod, Katy, and Lin Holdridge (2009) *Thinking through art: reflections on art as research* (London: Routledge)

Recommended

- Collins, Hilary. (2010) *Creative research: the theory and practice of research for the creative industries* (Lausanne: AVA Academia)
- Cooper, Karyn, and Robert E White. (2012) *Qualitative research in the post-modern era: contexts of qualitative research* (Dordrecht: Springer)
- Creswell, John W. (2013) *Qualitative inquiry & research design: choosing among five approaches* (London: Sage)
- Pink, Sarah (2013) *Doing visual ethnography* (Los Angeles: Sage)
- Schneider, Jakob, and Marc Stickdorn. (2011) *This is service design thinking: basics, tools, cases* (Hoboken: Wiley)
- Silverman, David. (2011) *Qualitative research: issues of theory, method and practice.* (London: Sage)
- Wright, Christopher: Schneider, Arnd,. (2010) *Between art and anthropology: contemporary ethnographic practice* (Oxford: Berg)

Background

- Biggs, Michael, and Henrik Karlsson. (2010) *The Routledge companion to research in the arts* (London: Routledge)
- Bolt, Barbara, Dr, and Estelle Barrett. (2010) *Practice as research: approaches to creative arts enquiry* (London: I. B. Tauris)

Journals

Aesthetica
Art Review
Textile Design Research and Practice
Craft Research
Photography & Culture

Visual Communication
Journal of Visual Art Practice

Websites

www.artswales.org.uk

www.bbc.co.uk/arts

www.tate.org.uk

LEVEL 6

MODULE CODE: M6X01791
TITLE: Dissertation
DATED: 26/01/2016

LEVEL: 6
CREDITS: 20

JACS CODE: W630

AIM(S)

To enable the student to engage in extended self-directed research, and data collection building on skills developed at Levels 4 and 5. The student will be required to challenge themselves through independent learning, demonstrating research skills, data management and presentation of material. Students will need to use critical enquiry to give appropriate social context to their chosen exploration, using evaluative thinking to reflect on and clearly identify aims and considerations.

[In recognition of the wide range of differing cognitive styles it is possible for students to be offered the opportunity to produce a dissertation which in part constructs their arguments using visual structuring techniques. If this pathway is taken, it is possible to reduce the total word count of final submission. See separate guidelines for the visual dissertation.]

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Critically analyse information and experiences, formulate independent judgments, and articulate reasoned arguments through reflection, review, and evaluation in either written or visual forms.
- Source, navigate, select, retrieve, evaluate, manipulate, and manage information and data from a variety of sources.
- Anticipate and accommodate change and work within context of ambiguities, uncertainties and unfamiliarity.

INDICATIVE CONTENT

The dissertation topic is chosen by the student in consultation with a member of staff in any relevant and appropriate area of study. Students receive guidance in both lectures and tutorials on:

- Appropriateness of research
- Research Methods
- Planning and Structure
- Communication skills
- Developing and extending a critical point of view
- Strategies for structuring visual data in a coherent argument
- Acknowledgement of sources (References and Bibliography)
- Presentation
- Organisation of time
- Using a tutorial effectively

LEARNING AND TEACHING STRATEGY

A lecture/seminar programme (approx. 4 weeks) at the beginning of the module delivery provides guidance on research methods, presentation etc., as does a detailed Dissertation Guideline handbook which is made available to students. Tutorials provide structured contact with supervisors. Written feedback will be given to students throughout the tutorial process. A timetable of tutorials will be posted at the start of the module

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	12
Independent learning	176	88
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Dissertation 100%

Exemplar. Students to identify an appropriate subject area suitable for investigation in conjunction with supervisory staff, with the intended outcome the generation of an academically valid document. The final submission should not exceed 6000 words.

Assessment Summary

Activity type	Percentage
Written Exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and academic inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. It is the skill of Reflective Writing and the associated skill of Critical Reflection as described by Donald Schön that find the springboard to development in this module. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i>	

University of Technology, Sydney (2010)

Available at <https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf>

Accessed 10:30, 17th October 2014

Schön, D. A. (1987). Educating the reflective practitioner: Toward a new design for teaching and learning in the professions. *San Francisco*.

BIBLIOGRAPHY

Essential

- Cottrell, S. (2011) *Critical Thinking Skills: Developing Effective Analysis and Argument*. Palgrave Macmillan.
- Weyers, J. & McMillan, K. (2011) *How to Write Dissertations & Project Reports*. Prentice Hall.

Recommended

- Few, S. (2012) *Show Me The Numbers: Designing Tables and Graphs to Enlighten*. Analytics Press.
- Hartley, J. (2008) *Academic Writing and Publishing: A Practical Handbook*. Routledge.
- Punch, K. (2000) *Developing Effective Research Proposals*. Sage.

A subject-specific bibliography of primary and secondary texts is to be developed, under direction from an academic supervisor in conjunction with the student. Since the module comprises mostly independent study, it is up to the student to seek out secondary or archival material in the course of their research. Supervisors will guide and strongly encourage the research process, which may include online journals, audio-visual material, artefacts from Special Collections, etc.

MODULE CODE:	M6X02045
TITLE:	Game Design and Critical Analysis
DATED:	26/01/2016
LEVEL:	6
CREDITS:	20
JACS CODE:	V990

AIM(S)

- To develop student's ability to research, critically evaluate games engines and advanced games mechanics.
- To enable students to have a greater technical understanding when choosing a suitable game engine for creating a real-time interactive demonstration as part of their Final Major Project.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

1. Demonstrate a critical insight and aesthetic understanding of the strengths and weaknesses of available game engines and game mechanics, and use these to inform their design decisions on future game proposals.
2. Practically apply the theoretical content of the module to develop an analysis document on existing games engines.

INDICATIVE CONTENT

- Advanced idea generation, development and evaluation; production of concept, art, and design documents necessary for game production.
- Workflow and pipeline issues towards an efficient games development process, including those for a variety of platforms including PCs, consoles, web, or mobile applications.
- Evaluate and analyse existing games engines.
- Analysis of interface design and gameplay spaces including representational and abstract.
- Game mechanics refinement through play testing and player analysis.

LEARNING AND TEACHING STRATEGY

Students will normally work individually on this module. They will be required to research and evaluate, in detail, a selection of game engines and game mechanics. The research and evaluation will be focused on an examination of effectiveness and environment within each of the game engines analysed. Students will then utilise their research to develop an evaluation on the game engine chosen for the development of their Final Major project.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	100	100%

ASSESSMENT

Description of each assessment component and its weighting, together with an example for new forms of assessment:

Assessment Component 1 – 100%

Coursework: Written Analysis (5000 words)

Exemplar: Students will normally work individually on this module. They will be required to research and evaluate, in detail, a selection of game engines and game mechanics. The research and evaluation will be focused on an examination of effectiveness and environment within each of the game engines analysed. The students will implement their research that they have conducted over the semester and develop an in-depth written 5000 word analysis of existing games engines and evaluate the benefits of their chosen engine in relation to their related field of expertise on the final major project.

Assessment Summary

Activity type	Percentage
Written	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to enable students to use historical knowledge and an understanding of the consequences of past actions to envision how the future may be shaped (e.g. case studies of both poorly executed and successful managed game projects). In addition, collaborative work in design teams through the course of the module allows all students to evaluate the consequences of their own actions and of collective actions through project planning and implementation of both practical and theory-based work.	

BIBLIOGRAPHY

Essential

Bennett, J. (2012) *Practical Aesthetics, Events, Affects and Art After 9/11*. I.B Tauris & Co.

Fontcuberta, J. (2014) *Pandora's Camera*. Mack Books.

Higgins, J. R. (2001) *The Raymond Williams Reader*. Blackwell.

Lefebvre, H. (2009) *The Production of Space*. Blackwell.

Recommended

Ranciere, J. (2009) *The Politics of Aesthetics*. Continuum.

Szeman, I. and Kaposy, T. (2010) *Cultural Theory: An Anthology*. Wiley-Blackwell.

Background

Berger, J. (1972) *Ways of Seeing*. Penguin.

Williams, R. (2014) *Keywords: A Vocabulary of Culture and Society*. Fourth Estate.

Journals

Photography & Culture

Visual Communication

Websites

http://www.aber.ac.uk/media/Documents/S4B/dutch/the_book.html

<http://www.theory.org.uk/>

MODULE CODE: M6X01898
TITLE: SFDM Major Project Stage 1
DATED: 26/01/2016

LEVEL: 6
CREDITS: 20

JACS CODE: W600

AIMS

Stage 1 of the Major Project offers the student an opportunity to thoroughly research a problem area and to communicate that information with intended solutions to an audience in a manner that reflects practices and standards found in industry.

LEARNING OUTCOMES (Stage 1)

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Identify and critically evaluate an intellectually challenging idea that would be appropriate for their Major Project.
- Communicate effectively the research areas, design solutions, technical requirements, and overall specification relevant to their Major Project idea, using contemporary methods and techniques.

INDICATIVE CONTENT

- Project definition.
- Research opportunities, methods, and techniques.
- Project synopsis.
- Project treatment.
- Project planning.
- Target audience identification and user expectation.
- Further development in project design or definition such as test recordings, proof of concept demos, scripts, real or virtual models, storyboards, etc.
- Audio-visual communication techniques.
- Specific to the student's research needs, with advice and support from specialist academic staff.

LEARNING AND TEACHING STRATEGY

Introductory lectures will delineate the indicative content above, encouraging the depth of research and development necessary for a project of this size, duration and level. The material specific to the student's individual research needs will be addressed through a scheduled programme of one-to-one tutorials.

Activity type	Hours	Percentage
Scheduled learning	24	12
Independent learning	176	88
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Practical: Oral Presentation (50%)

Exemplar. Each student presents his/her proposal in a manner that simulates a 'pitch' in industry, where the student formally presents all the research and preparatory work together with a detailed indication of intent for the following stages.

A minimum of two, but normally three lecturers are present for the assessment. The presentation lasts twenty minutes with a further ten minutes to explore the proposal more fully by questions and answers. After the student has left the room, another ten minutes are allocated for the lecturers to discuss and allocate appropriate grades.

Assessment Component 2 – Coursework: Essay (50%)

Exemplar. An in-depth and analytical study of an area of research associated with the individuals chosen subject or area of interest. Approx. 3000 words.

Assessment Summary

Activity type	Percentage
Coursework	50
Practical	50
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and subject-specific inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also provide the skills the individuals need to know in terms of working, learning, and thriving in a future which is as yet unknown.	

Boud. D, Assessment 2020: *Creating Sustainable Assessment for Long-term Learning*
University of Technology, Sydney (2020)

Available at <https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf>

Accessed 10:30, 17th October 2014

BIBLIOGRAPHY

Project-specific texts determined in conjunction with supervisors.

MODULE CODE: M6X01899
TITLE: SFDM Major Project Stage 2
DATED: 26/01/2016

LEVEL: 6
CREDITS: 40

JACS CODE: W600

AIMS

Stage 2 of the Major Project offers the student the opportunity to develop and realize their Major Project idea with continual one-to-one tutorial support and supervision, developing the innovative, creative, and communicative skills of the student before typically leading to a public showing of the work.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Produce an artefact that reflects contemporary thinking and practice in the subject domain and successfully addresses the issues raised in the project specification.
- Conceive and apply a relevant suite of project- and self-management skills.
- Communicate the conception, development, and creation of the artefact.

INDICATIVE CONTENT

- Research at the forefront of the discipline.
- Ongoing and adaptive use of comprehensive project planning.
- Evidence of iterative design and development methodologies (e.g. versioning, debugging strategies, user testing, etc.)
- Design and realization of the artefact.
- Specific to the student's research needs, with advice and support from specialist academic staff.

LEARNING AND TEACHING STRATEGY

The student's individual needs will be addressed through a scheduled programme of one-to-one tutorials.

Activity type	Hours	Percentage
Scheduled learning	48	12
Independent learning	352	88
Placement learning		
TOTAL	400	100%

ASSESSMENT

Assessment Component 1 – Practical: Oral Presentation (20%)

Exemplar: To be held at the end of Term 2. An interim presentation showing the ongoing development of the artefact. A minimum of two, but normally three lecturers are present for the assessment. The presentation lasts twenty minutes with a further ten minutes to explore the proposal more fully by questions and answers. After the student has left the room, another ten minutes are allocated for the lecturers to discuss and allocate appropriate grades.

Assessment Component 2 – Coursework: Learning Journal (20%)

Exemplar: Formally submitted at the end of the Project in mid-May, this will have been maintained by the student throughout the year. A learning journal (most likely in the form of a blog) the equivalent of around 2400 words and written in an appropriate academic and/or technical style. Ideally it should include evidence in the form of project-specific research, images, sound, and video, documenting the development of the artefact in its entirety.

Assessment Component 3 – Coursework: Artefact (60%)

Exemplar: Each student is expected to produce an artefact as the end result of their research and development process. This artefact will vary depending on the area of interest and study, the nature and shape of the project to be decided in consultation with the tutorial team. Unique and project-specific assessment criteria to be developed in negotiation with the student in tutorials. Formally submitted at the end of the Project in mid-May.

Assessment Summary

Activity type	Percentage
Coursework	80%
Practical	20%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and subject-specific inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also provide the skills the individuals need to know in terms of working, learning, and thriving in a future which is as yet unknown. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2020) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014	

BIBLIOGRAPHY

Project-specific texts determined in conjunction with supervisors.

MODULE CODE: M6X01580
TITLE: Critical Review
DATED: 26/01/2016

LEVEL: 6
CREDITS: 20

JACS CODE: N212

AIM(S)

- To foster critical evaluation, reflection, and interpretation relevant to the individual students' practice.
- To challenge the student to identify, understand, and contextualise underlying patterns within their work so that they may go on to construct sustainable practices.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Originate and effectively communicate critical evaluation, reflection, and interpretation relevant to their individual professional practices.
- Deconstruct and defend aesthetic and technical patterns present in work.

INDICATIVE CONTENT

- Self-evaluation.
- Critical analysis.
- Review of cultural context.
- Report writing.

LEARNING AND TEACHING STRATEGY

During the year, students will attend a series of lectures, tutorials and seminars which provide developmental stimuli and contextualization, allowing each student to explore their creative practice beyond the parameters of their normal subject discipline. The evidence of researching a topic—their own practice—and exploring other ways of thinking about it is recorded in the module assignments.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Coursework 50%

A critical self-reflective online blog that is comprised of weekly entries that looks at the student's professional approach to practice. This will include comments on time-management, paperwork, team-work, report writing, etc. Research sources and materials can form part of the portfolio to show development pathways.

Assessment Component 2 – Coursework 50%

Podcast essay. The student will produce a 10 minute podcast that contains a broad selection of their work that is critical analysed by the student. The analysis must not be descriptive, but demonstrate a contextualised and critical perspective of their work (strengths and weaknesses). The piece should be professionally designed and formatted. The script of the piece should be submitted to Turnitin with correctly formatted bibliography.

Assessment Summary

Activity type	Percentage
Written exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. Boud. D, Assessment 2020: <i>Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2020) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014	

BIBLIOGRAPHY

Essential

- Bolton, G. (2014) *Reflective Practice: Writing and Professional Development*. Sage.
- Cottrell, S. (2010) *Skills for Success: Personal Development and Employability*. Palgrave MacMillan.

Recommended

- Bassot, B. (2013) *The Reflective Journal*. Palgrave MacMillan.
- Moon, J. (2006) *Learning Journal: A Handbook for Reflective Practice and Professional Development*. Routledge.
- Musberger, R. B. (2007) *An Introduction to Writing for Electronic Media*. Focal Press.
- Smith, H. &
Dean, R. T. (2009) *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh UP.

Subject-specific texts related to students' individual practice.

Journals

Journal of Writing in Creative Practice

Journal of Arts Marketing

Subject-specific journals related to students' individual practice.

MODULE CODE: M7X01586
TITLE: Research Methods and Communication
DATED: 26/01/2016

LEVEL: 7
CREDITS: 20

JACS CODE: X210

AIM(S)

- To provide the theoretical and practical knowledge to enable the student to undertake research and develop critical thinking commensurate with the level of study.
- To develop the student's ability to formulate well-informed research strategies and to critically evaluate and interpret theoretical principles and methods for creative research.
- To facilitate the development of the student's research practice in relation to digital communication and industrial awareness.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Critically evaluate and comment upon a range of approaches to creative research in regard to a collaborative or commercial venture;
- Deploy systematic research methods appropriate to an organised and discipline specific inquiry;
- Critically apply the appropriate digital media/technologies to communicate in an explicit and informative manner to a professional audience.

INDICATIVE CONTENT

- The nature and importance of research in the creative industries.
- Research strategies, principles and approaches.
- Research ethics and philosophies.
- Best practices for advanced 2D|3D visual communication.
- Web based social/virtual environments.
- Referencing and data exchange management.
- Commercial awareness.

LEARNING AND TEACHING STRATEGY

The delivery of this module will be via formal lectures, seminars and tutorials, supplemented by a series of master classes, providing a structured workflow pattern to design information. The students will be expected to develop individual strategies in response to their personal philosophy and project direction necessary to drive their research activities. A high priority will be placed on referencing skills throughout the module to emphasise the importance of producing evidence-based research. Students are expected to work autonomously to supplement the taught module through private study and reflective practice, encouraging them to manage their own learning activities.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Coursework: Project Proposal & Research Methodology 50%

Coursework (3000 words).

Exemplar. A proposal detailing the aim(s) of the project and a rationale for the proposed work. This will be supported by specific and detailed needs requirements taking into account key stakeholders, the research following an established and justified methodology. Critical perspectives on contemporary practice within the field of choice should frame this work.

Assessment Component 2 – Practical: Communication of Project Context & Strategy 50%

Exemplar. A presentation outlining the cultural and commercial context in which the project exists and mapping out the intended plan of work. A minimum of two, but normally three lecturers are present for the assessment. The presentation lasts twenty minutes with a further ten minutes to explore the proposal more fully by questions and answers.

Assessment Summary

Activity type	Percentage
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
This module seeks to help the student develop the fundamental skills of research and academic inquiry. This forms part of the sustainable assessment/sustainable teaching agenda which sees the assessment process as developing skills that can be used beyond the end of the programme of study and also the skills the individuals need to know in terms of working learning and thriving in a future which is as yet unknown. It is the skill of Reflective Writing and the associated skill of Critical Reflection as described by Donald Schön that find the springboard to development in this module. Boud. D, <i>Assessment 2020: Creating Sustainable Assessment for Long-term Learning</i> University of Technology, Sydney (2010) Available at https://www.uts.edu.au/sites/default/files/davidboudKeynote.pdf Accessed 10:30, 17th October 2014 Schön, D. A. (1987). <i>Educating the reflective practitioner: Toward a new design for teaching and learning in the professions.</i> San Francisco.	

BIBLIOGRAPHY

Essential

- Collins, H. (2010) *Creative Research*. AVA Publishing.
- Miller, V. (2011) *Understanding Digital Culture*. Sage.
- Wallace, M. & Wray, A. (2011) *Critical Reading and Writing for Postgraduates*. Sage.

Recommended

- Giddings, S. & Lister, M. (2011) *The New Media & Technocultures Reader*. Routledge.
- McCandless, D. (2010) *Information Is Beautiful*. Collins.
- Prosser, J. (Ed.) (1998) *Image-Based Research: A Sourcebook for Qualitative Researchers*. Falmer.
- Wardrip-Fruin, N. & Montfort, N. (2003) *The New Media Reader*. MIT.

MODULE CODE: M7X01587
TITLE: Creative Enterprise and Practice
DATED: 26/01/2016

LEVEL: 7
CREDITS: 20

JACS CODE: N212

AIM(S)

- To build critical awareness of current creative enterprise and practice.
- To develop strategic and practical skills for the maximisation of personal intellectual property through a creative venture.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Critically evaluate and respond to a range of business models, theories and strategies applied by contemporary design practitioners in relation to commercial practice.
- Develop and present detailed, innovative and sustainable professional strategies for the exploitation of their personal intellectual property and design skills.

INDICATIVE CONTENT

- **Analysis of Creative Enterprise and Practice** - industry structure and development.
- **Business Models** – understanding existing approaches and skills for generating sustainable business models.
- **Digital Enterprise** - The role of digital technologies in contemporary creative enterprises (e.g. crowd funding, digital marketing, and digital third-party tools).
- **Intellectual Property** – strategic approaches to protecting and exploiting IP (e.g. evaluating cost/benefit of protection, managing a portfolio of IP, licensing, defending your IP, etc.).
- **Practical and Legal Requirements** - setting up a creative enterprise (e.g. funding, organisational forms, registration, and legal obligations).
- **Launching and Sustaining a Creative Enterprise** – creating a strategy, leadership, growth, and enterprise sustainability.

LEARNING AND TEACHING STRATEGY

The first phase of the module will be delivered through a combination of lectures, workshops, blended learning approaches and practical tasks designed to allow students to think divergently about the current methods and enterprise strategies employed by the creative industries, and critically evaluate these in order to develop a personal response.

This is followed by an opportunity to converge and work independently to formulate a professional commercial strategy, with practical plans for delivery. Throughout the module, case studies will be used to illustrate alternative approaches and elicit critical responses and students will be supported in the development of their individual strategy with personal tutoring and peer-to-peer feedback.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	48	24
Independent learning	152	76
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Coursework: Written Report 30%

Exemplar. A written report critically analysing current enterprise activities, models and theories within the students chosen sphere of creative activity providing a personal response and ‘trajectory’ for exploration (2000 words).

Assessment Component 2 – Coursework: Creative Enterprise/Practice Exploration 70%

Exemplar. Develop, execute and present an appropriate enterprise/practice exploration, considering issues in relation to intellectual property. This exploration may take a variety of forms (e.g. case study, consultation, trial, etc.) and may be presented for summative assessment in a range of appropriate professional formats, to be negotiated and agreed with the tutor (e.g. report, learning journal, website). Students are encouraged to be innovative and consider commercial audiences when developing their strategy for presentation.

Assessment Summary

Activity type	Percentage
Written Exam	
Coursework	100%
Practical	
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
The Module fosters the element of self-reliance and self-motivation. The skills of personal research and identification of research sources all coalesce with elements and strands of ESD. The self-motivation and self-directed study is important for the development of professional employability skills in a number of academic and practical study disciplines.	

BIBLIOGRAPHY

Essential

Klein, B. & Moss, G. (2015) *Understanding Copyright: Intellectual Property in the Digital Age*. Sage.

Miller, V. (2011) *Understanding Digital Culture*. Sage.

Recommended

Giddings, S. & Lister, M. (2011) *The New Media & Technocultures Reader*. Routledge.

Lucena, C. (2015) *Collective Rights and Digital Content*. Springer.

Wardrip-Fruin, N. & Montfort, N. (2003) *The New Media Reader*. MIT.

MODULE CODE:	M7X01588
TITLE:	Creative Venture 1: Development
DATED:	26/01/2016
LEVEL:	7
CREDITS:	20
JACS CODE:	W600

AIM(S)

To produce a creative proposal from investigation, or in response to identified opportunities or requirements, using appropriate thinking and professional practices and taking account of key stakeholders (e.g. users, audience, makers, producers, investors).

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Implement previously identified research and enterprise strategies, applying knowledge acquired to the exploration and development of a creative response that satisfies the cultural, environmental, and commercial needs.
- Think speculatively, employing both convergent and divergent approaches to arrive at appropriate solutions, evaluating issues and making decisions in situations of ambiguity, uncertainty, and risk.
- Communicate in a professional manner using appropriate media and technologies the outcome of the intellectual, experimental and practical modes of the investigation.

INDICATIVE CONTENT

The specific nature of the module reflects the student's own personal and professional ambition, and is dependent upon the identified project aims and objectives specific to the programme of study. Students will be exposed to the following 'shifts of focus' content in order to help develop and demonstrate innovative and entrepreneurial effectiveness:

- a. from case studies to emerging situations.
- b. from abstract problems to innovation.
- c. from passive learning to active learning.
- d. from objective analysis to subjective experience.
- e. from text-heavy communication to multimedia communication.
- f. from neutrality to personal perspectives.
- g. from formal activities to authentic activities.
- h. from fearing failure to learning from failure.
- i. from dependency to self-reliance and resilience.

LEARNING AND TEACHING STRATEGY

Students will be encouraged to draw on a wide range of intellectual resources, theoretical perspectives, and practical applications to illuminate their learning and the contexts within which it takes place. These may take the learning process beyond their direct expertise and require broader engagement. Moreover, as self-directed learning is a key element of the Creative Venture, informal and exploratory learning will enable the students to do more than they could do before, and to challenge their ability to tackle and respond to problems.

Due to the complex and unpredictable nature of the individual projects a flexible pattern of seminars and workshops will be incorporated at appropriate junctures. These modes of delivery will impart a combination of general knowledge and specific specialist information appropriate to the area of study.

Students will be required to present their work in progress at regular scheduled meetings to the project team and their peer group. The tangible outcomes from these meetings will be negotiated and agreed project development targets. This contact model will provide the support structure to stimulate and enable students to work towards these targets with a high degree of personal procedural autonomy. It will require students to identify and undertake the learning needed to complete these tasks successfully.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	24	12
Independent learning	176	88
Placement learning		
TOTAL	200	100%

ASSESSMENT

Assessment Component 1 – Practical: Oral Assessment and Presentation 50%

Exemplar. Present the final developmental stage of the Creative Venture and defend the quality of this in relation to:

- Fitness for purpose (with reference to the project context);
- Effectiveness of research methodology;
- Effectiveness of creative and/or cultural strategies;
- Sustainability;
- Entrepreneurial effectiveness.

Presentation 15mins; oral assessment 30mins.

Assessment Component 2 – Coursework: Development Portfolio 50%

Exemplar. An individual record of the exploratory journey undertaken within the Creative Venture, presenting extensive evidence (e.g. schedules, contracts, scripts, storyboards, test recordings, risk assessments, permissions, scores, concept art, maquettes, programs, mood boards, business plans, blogs, wire frames, proof of concept demos, etc.) as a real or digital portfolio.

Assessment Summary

Activity type	Percentage
Written Exam	
Coursework	50%
Practical	50%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
The Module fosters the element of self-reliance and self-motivation. The skills of personal research and identification of research sources all coalesce with elements and strands of ESD. The self-motivation and self-directed study is important for the development of professional employability skills in a number of academic and practical study disciplines.	

BIBLIOGRAPHY

As appropriate to each individual focus and direction.

MODULE CODE:	M7X01589
TITLE:	Creative Venture 2: Realisation
DATED:	26/01/2016
LEVEL:	7
CREDITS:	60
JACS CODE:	W600

AIM(S)

- To demonstrate the intellectual capacity and self-management to engage with professional practice, and to facilitate critical thinking of appropriate knowledge—both subject specific and contextual—relevant to the student's pathway through innovative creative discourse.
- To strengthen, extend, and apply the knowledge, skills, and experiences students have gained from their programme in the context of commercial awareness and industry collaboration, and to complement, stimulate, reinforce, and encourage the development of both this discipline-specific technical knowledge and students' transferable skills.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- Formulate advanced understanding of a problem context and generate multiple ideas, concepts, proposals, solutions, or arguments independently and/or collaboratively in response to research findings and/or commercial opportunities.
- Apply strategies for the resolution to the problem that are based on systematic and creative analysis.
- Offer innovative and creative solutions to challenging and complex problems.
- Act autonomously in planning and implementing tasks at a professional level through self-direction and informed value judgements.
- Evaluate their own learning and respond positively to identified shortfalls (skills gaps).

INDICATIVE CONTENT

The specific nature of the module is totally reflective of the student's own personal and professional ambition, and is dependent upon the relevant project aims and objectives specific to the programme of study.

LEARNING AND TEACHING STRATEGY

Students will be encouraged to draw on a wide range of intellectual resources, theoretical perspectives, and practical applications to illuminate their learning and the contexts within which it takes place. These may take the learning process beyond their subject specialisms and direct expertise, encouraging the students to broaden their repertoire and to challenge their ability to tackle and respond to problems.

Due to the complex and unpredictable nature of the individual projects a flexible pattern of seminars and workshops will be incorporated at appropriate junctures. These modes of delivery will impart a combination of general knowledge and specific specialist information

appropriate to the area of study. All projects require the production of a major body of work supported by a report and ideally including or related to a business opportunity.

Throughout each assessment stage the project team and external collaborators where appropriate, will be seeking evidence that the student has systematically applied the knowledge gained from the programme in an accurate and coherent fashion. The student must demonstrate sensitivity and creative ability, with the necessary communication skills that this implies, to a solution for the problem/opportunity identified. Students will be required to present their work in progress at regular scheduled meetings to the project team and their peer group. The tangible outcomes from these meetings will be negotiated and agreed project development targets. This contact model will provide the support structure to stimulate and enable students to work towards these targets with a high degree of personal procedural autonomy. It will require students to identify and undertake the learning needed to complete these tasks successfully.

The allocation of teaching to deliver the module is:

Activity type	Hours	Percentage
Scheduled learning	72	12
Independent learning	528	88
Placement learning		
TOTAL	600	100%

ASSESSMENT

Assessment Component 1 – Coursework: Evaluative Report 30%

Exemplar. Produce a critical review of the creative venture and its outcome; this should include the following key elements:

- Executive summary (1 page max. not included in word count);
- Review of research methodology and methods (1000 words);
- Review of creative/enterprise strategy (1000 words);
- Critical appraisal of the final proposition (1000 words);
- Future trajectories (1000 words).

Assessment Component 2 – Practical: Artefact 70%

Exemplar. Deliver the artefact in a relevant and professional format suitable for dissemination via commercial outlets and/or the appropriate communication channels such as an installation or exhibition, e-commerce site, webcast, kick-starter campaign, social media channel, etc. as appropriate to the individual student project and the effective communication of the proposition to the target audience.

Assessment Summary

Activity type	Percentage
Written Exam	
Coursework	30%
Practical	70%
TOTAL	100%

EDUCATION FOR SUSTAINABLE DEVELOPMENT (ESD)

Does the module contribute to ESD?	Yes
The Module fosters the element of self-reliance and self-motivation. The skills of personal research and identification of research sources all coalesce with elements and strands of ESD. The self-motivation and self-directed study is important for the development of professional employability skills in a number of academic and practical study disciplines.	

BIBLIOGRAPHY

As appropriate to each individual focus and direction.