



FALMOUTH
UNIVERSITY

Games Academy: BSc Computing for Games
Course Induction

Learning Outcomes

By the end of this session, you should be able to:

- ▶ **Recognise who** your tutors are
- ▶ **Outline what** the Games Academy offers from a computing perspective
- ▶ **Explain** the career paths **and** key learning objectives that the computing course caters to
- ▶ **Suggest** some of the kinds of question that excite game scholars within and around the computing discipline
- ▶ **Recall** the structure of the course
- ▶ **Describe** the first-year modules upon which you are enrolled

Learning Outcomes

By the end of this session, you should be able to:

- ▶ **Recall** the assignments for the first semester
- ▶ **Contrast** what is expected of students in the higher education context to the compulsory education context
- ▶ **Analyse how** to invest sufficient time in both course activities **as well as** self-regulated deliberate practice to achieve key goals

Course Tutors





Michael Scott pictured with Monica McGill

A photograph showing four people in formal attire (three men in suits and ties, one woman in a red patterned dress) gathered around a computer monitor. They appear to be examining a game or application running on the screen. The setting is an indoor event space with wooden paneling and other displays in the background.

THE UNIVERSITY of York

The games academics

Professor Peter Cowling | Dr Ed Powley | Daniel Whitehouse | Nick S...

With the games development industry in Britain contributing over £1.5 billion a year to the economy, it is vital that the industry is able to maintain its competitive advantage by drawing on some of the best and brightest brains in the country.

As a result, the quest for smarter Artificial Intelligence (AI) to create more challenging and interesting games is seeing new partnerships form between university researchers and some of the most dynamic young companies in the market place.



Brian McDonald



Gareth Lewis



Al Parker

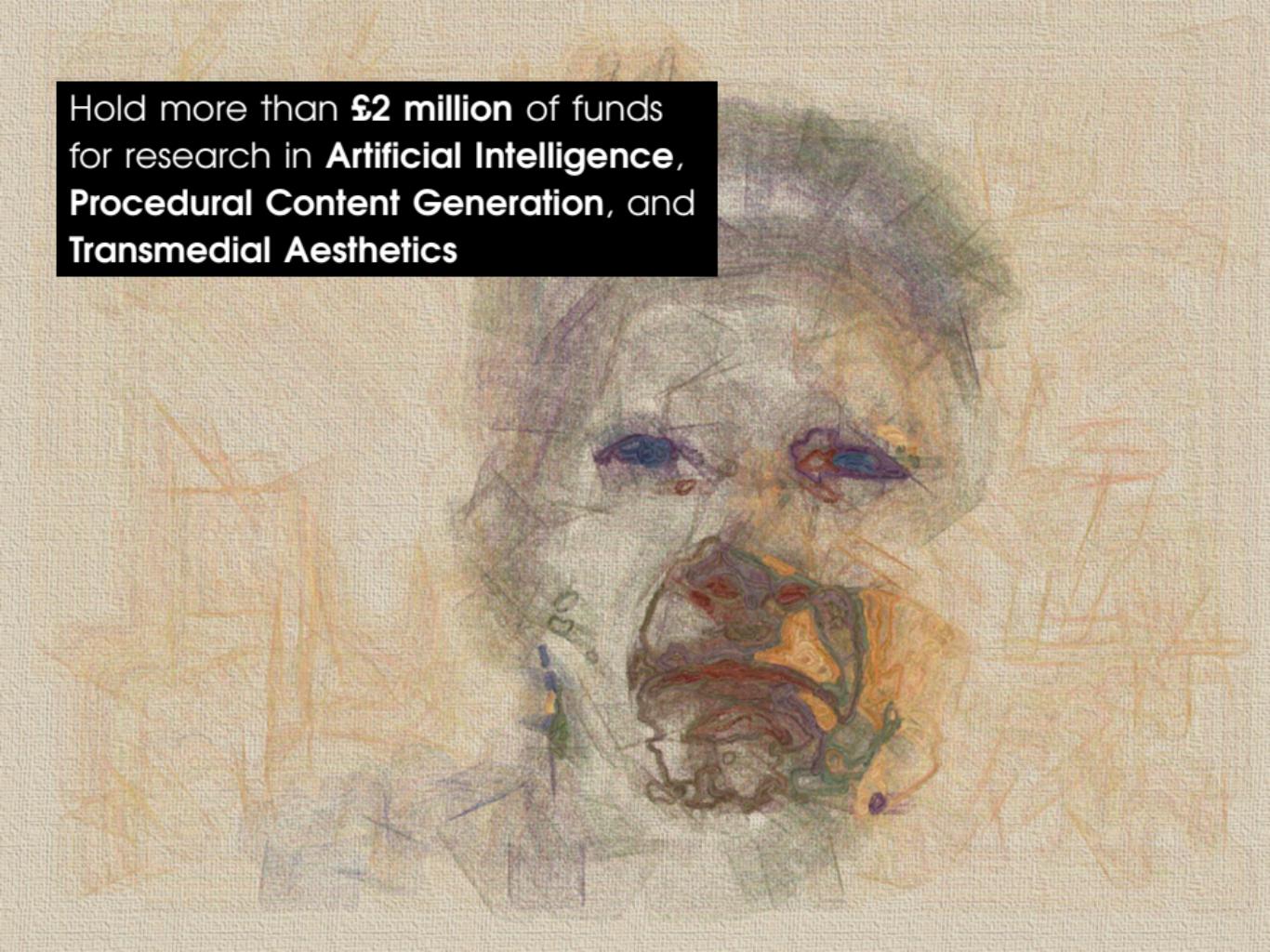
The Games Academy





World-Leading Research in
Digital Games and **Digital**
Games Technology

Hold more than £2 million of funds
for research in **Artificial Intelligence**,
Procedural Content Generation, and
Transmedial Aesthetics



DIGRA 2015

DIGRA 2

KEYNOTES

Thursday, May 1

Friday, May 1

Saturday, May 2

Sunday,

KEYNOTES

Thursday, May 14

Friday, May 15

Saturday, May 16

Sunday, May 17

Tanya Krzywinska (Falmouth University)
The Gamification of the Game
Astrid Esselink (Burger University)
Videogames as Unnatural History
Karen Palmer (i-Interactive Future)
Is Hacking the Brain the Future?
Markus Rautzenberg (Freie Universität Berlin)
Dealing with Uncertainty, Luck and Luckiness

Lead By World-Renowned
Researchers

DIGRA

LEU
CENTRE



**Lead By World-Renowned
Researchers**

Striving Towards a **First-Class**
Educational Provision that
Prepares Students for **Careers**
in the **Creative Industries**



UK'S NO.



CREATIVE UNIVERSITY

SUNDAY TIMES LEAGUE TABLE

Awarded TEF Gold Status



Teaching
Excellence
Framework

A group of students are gathered in a game development studio. In the foreground, a student wearing a VR headset sits on a red sofa, holding a controller. To their right, another student sits on the sofa holding a smartphone. In the background, several other students are standing or sitting, looking at a whiteboard covered with various notes, sketches, and diagrams related to game design. One student on the left has purple hair and glasses. The overall atmosphere is collaborative and focused on game development.

Undergraduate Courses in Computing for Games

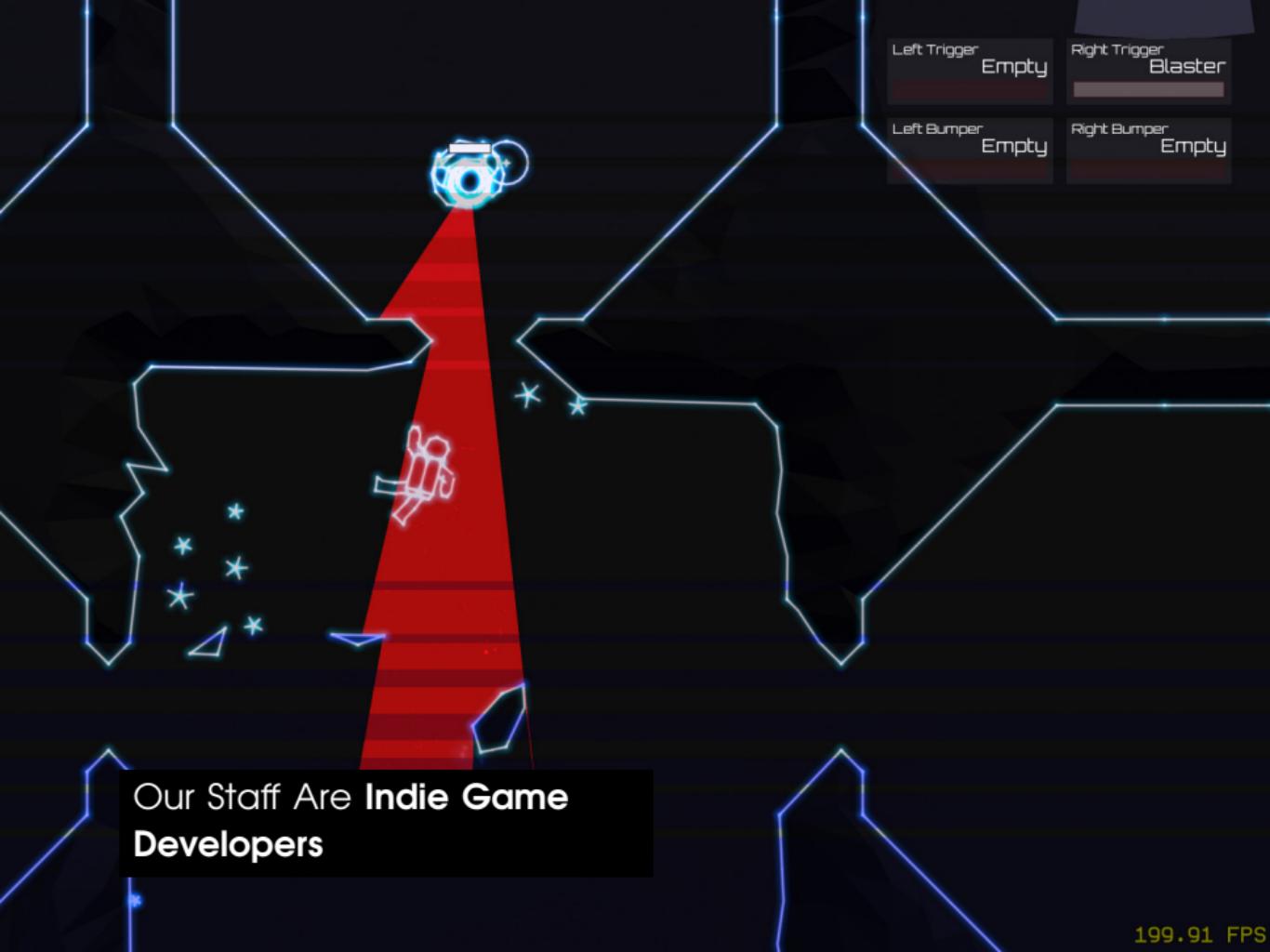


Postgraduate Courses in
Games Entrepreneurship



Distance-Learning Courses in
Creative App Development





Left Trigger

Empty

Right Trigger

Blaster

Left Bumper

Empty

Right Bumper

Empty

Our Staff Are **Indie Game**
Developers

199.91 FPS



Our Staff Are **Indie Game Developers**

A cinematic shot of a futuristic city at night. A massive, dark, metallic robot with glowing blue and red lights on its joints and a circular visor is the central figure. It stands on a sidewalk next to a woman who is sitting on the ground, her head in her hands in a gesture of despair or exhaustion. The background is filled with towering buildings, some with illuminated windows and greenery growing on their facades. A large, bright explosion or fire is visible in the upper right corner, casting a warm glow over the scene. The overall atmosphere is one of a dystopian future.

Our Staff Are **Indie Game Developers**

ROUND TABLE GAMES PRESENTS



We Work
Closely with
Cornwall's
Largest Game
Studios



WWW.RTGSTUDIO.CO.UK

COMING SOON

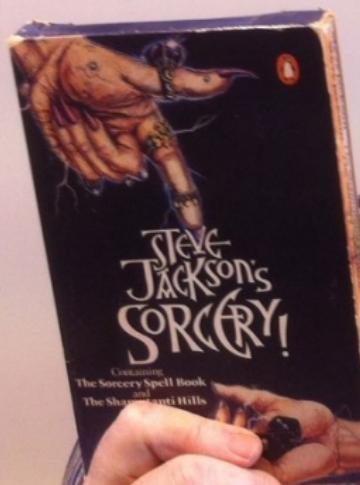


WWW.ANTIMATTERGAMES.COM

RISINGSTORM 2



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Closely with
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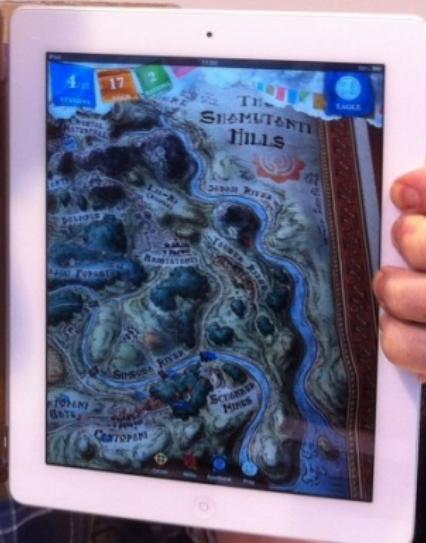


Containing
The Sorcery Spell Book

The Shamutanti Hills

THE SHAMUTANTI HILLS

We Attract Industry Legends
as Visiting Lecturers





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And **Our Graduates** Return to
Help Us Out

The UK Creative Industries

VALUE (GVA)

The UK Creative Industries 2014

£84.1 A YEAR

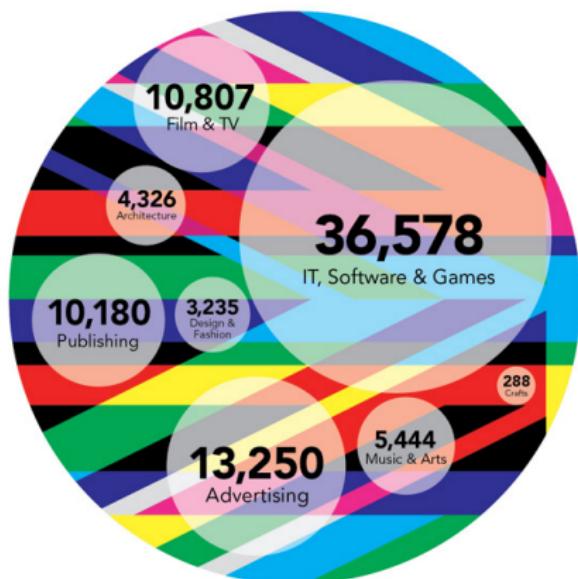
£9.6 AN HOUR

8.9%

INCREASE IN GVA OF THE CREATIVE INDUSTRIES
BETWEEN 2013 AND 2014

GVA of UK Creative Industries 2014 (£m)

Total £84.1bn



Annual Change in GVA
1997-2014



www.thecreativeindustries.co.uk

Source: DCMS Creative Industries Economic Estimates January 2016

TECH NATION 2016



From
**TECH
CITY**

@TechCityUK

In partnership with
Nesta...

@nesta_uk

Truro, Redruth & Camborne

Visit: techcityuk.com/technation



127%

GVA GROWTH
Growth in GVA
from 2010-2014



£31m

TOTAL GVA
Total output (good
or service) minus
value of inputs

TECH NATION 2016 IN NUMBERS

FROM
TECH CITY

IN PARTNERSHIP WITH
Nesta...

DIGITAL TECH ECONOMY

1.56m jobs¹

Job creation **2.8x** faster than the rest of the economy (2011-2014)



£50,000

Almost £50K average advertised salary²

36%

higher than the national advertised average²



Digital Tech Economy jobs exist within traditionally non-digital industries¹

DIGITAL TECH INDUSTRIES

£161bn turnover³



Grew 32% faster than the rest of the economy (2010-2014)³

58,000

Identified active digital tech businesses⁴

TOP SECTORS⁴

17% App & Software Development

12% Data Management & Analytics

11.5% Hardware, Devices & Open Source Hardware

DIGITAL TURNOVER TOTAL³

LONDON
£62.4bn

READING & BRACKNELL
£10bn

BRISTOL & BATH
£8.2bn

MANCHESTER
£2.2bn

BIRMINGHAM
£1.8bn

DIGITAL TURNOVER GROWTH (2010-2014)³

SOUTHAMPTON
+180%

TRURO, REDRUTH & CAMBORNE
+153%

DUNDEE
+129%

LONDON
+101%

BRISTOL & BATH
+53%



58,000

digital tech businesses found across the UK

DIGITAL JOBS¹ TOTAL

LONDON
328,223

MANCHESTER
51,901

READING & BRACKNELL
40,440

BIRMINGHAM
36,768

BRISTOL & BATH
36,547

PRODUCTIVITY³ (SALES PER WORKER)

BRISTOL & BATH
£296,340

LONDON
£205,390

READING & BRACKNELL
£196,800

SOUTHAMPTON
£171,720

OXFORD
£170,460

DIGITAL SALARY² GROWTH (2012-2015)

LEEDS
+29%

NEWCASTLE & DURHAM
+27%

SUNDERLAND
+26%

EDINBURGH
+26%

SOUTHAMPTON
+25%

¹ Annual Population Survey (2014)

² Burning Glass (2015) refers to advertised digital salary

³ Advertised digital turnover based on Advertised Digital Salaries (2014)

⁴ Growth (2015)

Computing in the Games Industry



Careers for Computing Professionals

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- ▶ In small indie studios, you might need to fill multiple roles, including business and design
- ▶ Knowledge of effective team-working tactics is essential (though there are many ways of working)

Careers for Computing Professionals

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- ▶ Have a science degree rather than an arts degree, but are nonetheless creative
- ▶ Experts in programming and software engineering, with an ability to conduct independent research

Careers for Computing Professionals

There is a wide range of technical roles in game studios:

- ▶ Technical Director / CTO / Lead
- ▶ Gameplay Programmer
- ▶ Engine Programmer
- ▶ Physics Programmer
- ▶ AI Programmer
- ▶ Network Programmer
- ▶ Graphics Programmer
- ▶ Tools Programmer
- ▶ UX / UI Programmer
- ▶ Middleware / Technology Developer
- ▶ Porting Programmer
- ▶ Level Scripter
- ▶ Audio Engineer
- ▶ Data Scientist

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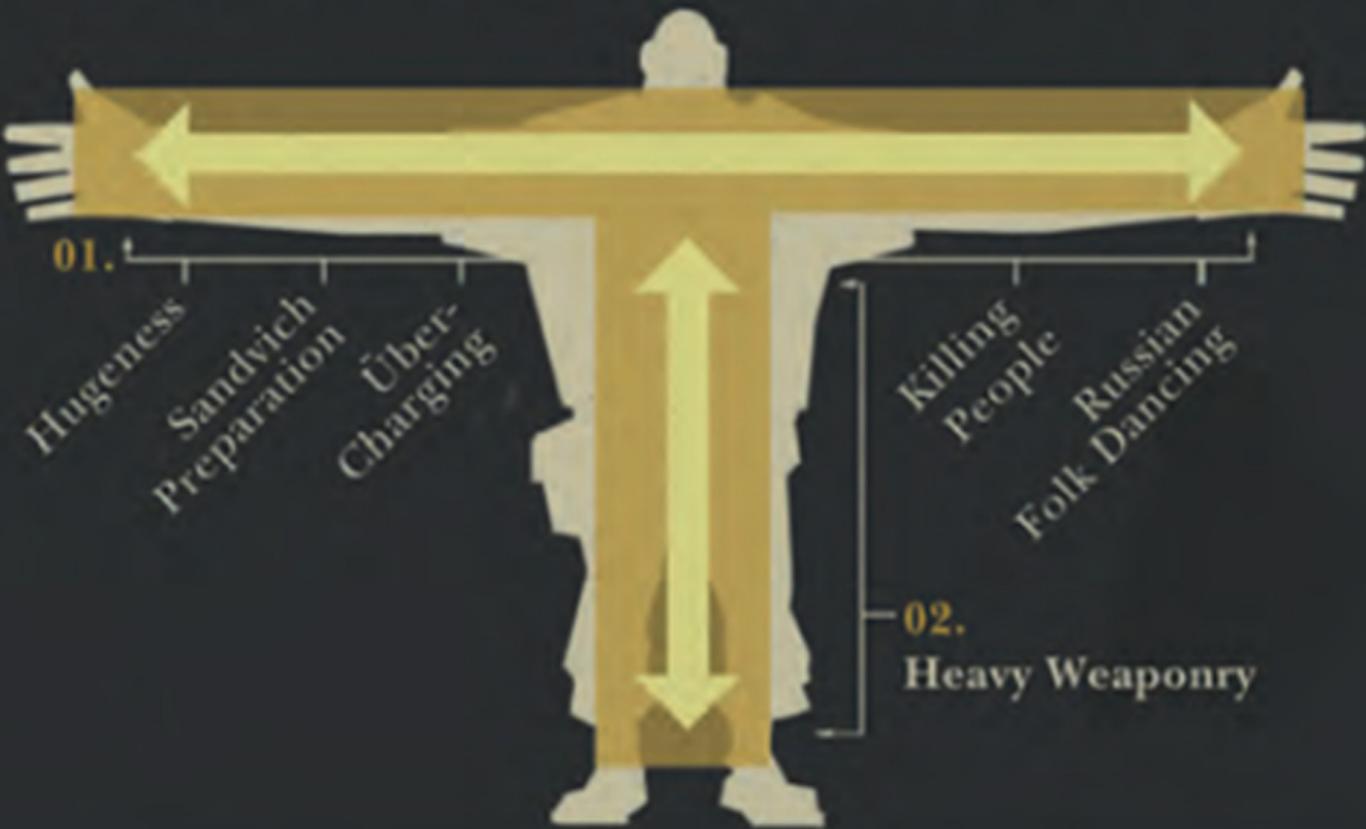
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- ▶ **Manage:** insight into how software developers practice their craft will make you better at managing them in a studio context (and perhaps even garner some respect)
- ▶ **Administristrate:** the games industry isn't just about development, there is a huge range of other career paths, such as human resources and IT

T-SHAPED MODEL: EMPLOYEE



The Meta-Game



The Games Meta-Game

Setup:

- ▶ Self-organise into groups of 3-4 players
- ▶ You will each receive two sets of card: game cards and question cards.
- ▶ While you are waiting for your cards, identify the youngest player. They will be the first critic.
- ▶ All actions are clockwise from the critic.

The Games Meta-Game

Instructions:

1. **Question:** The critic draws a question card.
2. **Answer:** The *remaining players* (i.e., not the critic!) submit their best game card, to answer the question, face-up.
3. **Justification:** The *remaining players* justify the game card they have selected.
4. **Selection:** The critic selects the most suitable game card answering the question. That player ‘wins’ the round, keeping the question card as a scoring token and becomes the next critic.
5. **Repeat** from step 1, for approximately 20 minutes.

Route: Computing Professional



Victory Parade

Within the whole university, out of 51 courses, Computing for Games is:

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- ▶ **Technical Development Practice:** leverage professional practices and technical skills to craft creative software
- ▶ **Communication:** communicate effectively with stakeholders in writing, verbally, and through adherence to standards and conventions in documentation
- ▶ **Critical Evaluation:** reflect critically on, and evaluate, the quality of working methods and solutions

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- ▶ **Research:** engage in activities that may create new knowledge, present that knowledge in an academic format, and apply it to practice
- ▶ **Enterprise & Innovation:** provide opportunities for enterprise through innovation, invention, and creativity
- ▶ **Professionalism:** set goals, manage workloads to meet deadlines, work efficiently and effectively in teams, and accommodate change

Philosophy

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- ▶ Emphasis on developing community, and discourse/peer-review within that community
 - ▶ Do it together and learn from each other, before doing it alone
 - ▶ Critique each others' work and discuss what constitutes good practice

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 - ▶ Critique each others' work and discuss what constitutes good practice
- ▶ Emphasis on feed-forward over just feed-back
 - ▶ Early milestones, earlier start, more learning
 - ▶ Get advice on how to improve your own practice *before* you submit your work

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- ▶ Emphasis on highly structured assignments
 - ▶ Formative work across the study block
 - ▶ Guaranteed 40% pass for successfully completing all in-class activities with basic competence and submitting on-time
 - ▶ Face-to-face feedback and discussion

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 - ▶ Face-to-face feedback and discussion
- ▶ Emphasis on continuing personal development
 - ▶ Personal growth over hitting a benchmark
 - ▶ Journey to professional competency and beyond, rather than hitting a grade
 - ▶ Rubrics and qualitative feedback (at least, at first)

Course Map



Course Map

YEAR 1

SEMESTER 1	SEMESTER 2
PRINCIPLES OF COMPUTING COMP110 Core 20 credits	GAME ARCHITECTURE & ENGINEERING COMP130 Core 40 credits
CREATIVE COMPUTING: TINKERING COMP120 Core 20 credits	CREATIVE COMPUTING: HACKING COMP140 Core 20 credits
GAME DEVELOPMENT PRACTICE COMP150 Core 20 credits	

Course Map

YEAR 2

SEMESTER 1	SEMESTER 2
INTERFACES & INTERACTION COMP210 Core 20 credits	ARTIFICIAL INTELLIGENCE COMP250 Core 20 Credits
GRAPHICS & SIMULATION COMP220 Core 20 credits	DISTRIBUTED SYSTEMS COMP260 Core 20 credits
GAME DEVELOPMENT I: PRE-PRODUCTION COMP230 Core 20 credits	GAME DEVELOPMENT I: PRODUCTION COMP240 Core 20 credits

Course Map

YEAR 3

SEMESTER 1	SEMESTER 2
LEGACY GAME SYSTEMS COMP310 Core 20 credits	ALGORITHMS & OPTIMISATION COMP340 Core 20 credits
GAME DEVELOPMENT II: PRE-PRODUCTION COMP320 Core 20 credits	GAME DEVELOPMENT II: PRODUCTION COMP350 Core 20 credits
RESEARCH PRACTICE COMP330 Core 20 credits	RESEARCH DISSERTATION COMP360 Core 20 credits

Study Block 1



COMP110: Principles of Computing

This module is designed to introduce you to the basic principles of computing and programming in the context of digital games.

Your learning will complement the other modules through providing a broad foundation on the different methods and techniques which will help you to be able to construct computer programs and able to use relevant scholarly sources.

COMP120: Creative Computing — Tinkering

This module is designed to help you learn different ways of engaging with code using practical and exploratory methods.

You will learn the value of taking a creative approach to computing and become acquainted with some of the principles behind Creative Computing.

COMP150: Game Development Practice

This module introduces you to the founding principles and processes of professional game development.

You gain an understanding of the way that the different components of game development come together to make playable games and how those components are organised through the development pipeline. You also gain a 'first-principles' understanding of how games are designed with a target market in mind and have a strong underlying concept.

Study Block 2





COMP140: Creative Computing — Codecraft

The module allows you to further develop your creativity and a creative approach to computing within the context of digital games technology.

At first, you will complete worksheets to deepen your technical understanding and then apply that, as an individual, to your own open-source game *and* game controller development project. You will collate disparate elements together, hardware and code from multiple sources, combining them via adaptation and integration. This will help you to learn ways and methods for technical exploration and synthesis in order to help you build more creative and robust programs.

COMP130: Architecture & Engineering

This module helps you to understand the ways in which software architecture and engineering practice can shape the types of computing solutions that one might build for games.

You do this by building on your experience of practical game development, engaging in depth with more sophisticated and professional approaches within the context of a collaborative multidisciplinary project. You will learn the importance of clarity, reuse, scalability, and extensibility when sharing solutions with your team, applying design patterns and quality assurance to resolve common challenges.

Timetable



Timetable

Live Demo

The timetable can be found on:

<http://mytimetable.falmouth.ac.uk>

Check the timetable every day! Sessions can, and often do change. Once you are allocated into groups for your collaborative game development projects, meeting times with tutors will change and extra sessions may appear!

This is a full-time course. Any time you are not scheduled to be with a tutor, you are expected to be working on your projects in the studio.

Assignments



Assignment Structure

100% Coursework

Assignment Structure

Assessments are designed to reflect professional practice:

- ▶ Items for your Portfolio
- ▶ Collaborative Games Projects
- ▶ Pitches
- ▶ Papers

Relative importance of each will depend on your career trajectory



Collaborative Approach with
Arts Students



Follows an **Incubation Model**:
Make Games For Real



Studio-based Course: 9-5 in the
Studio Working on Games



ARTHUR

Score: 5,500

Score: -500

GAWAIN

Score: -500

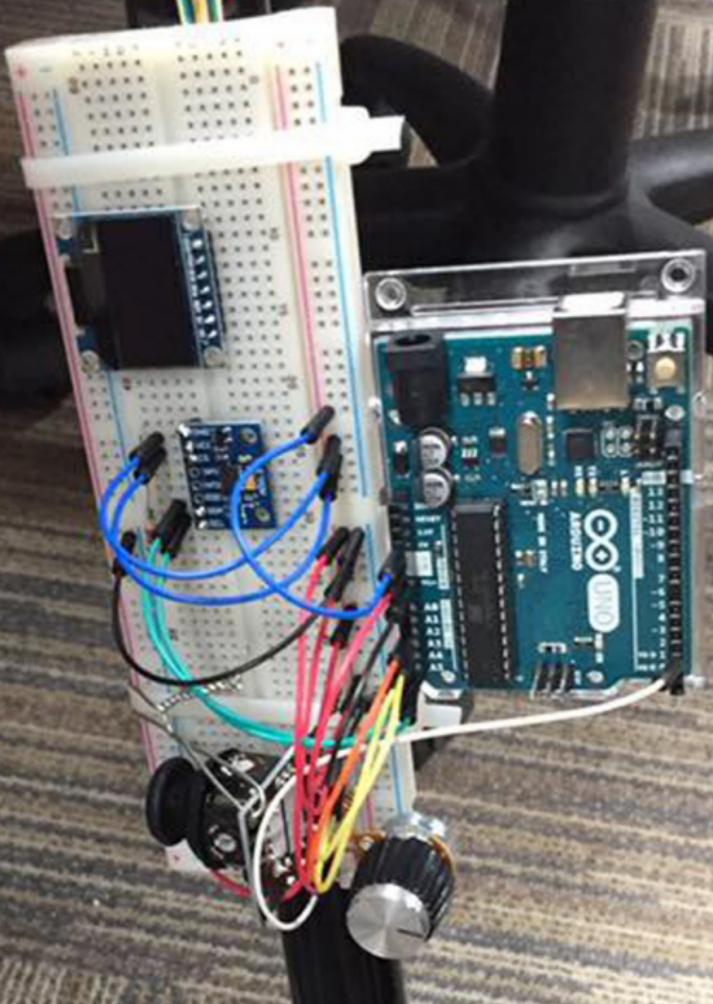
Score:



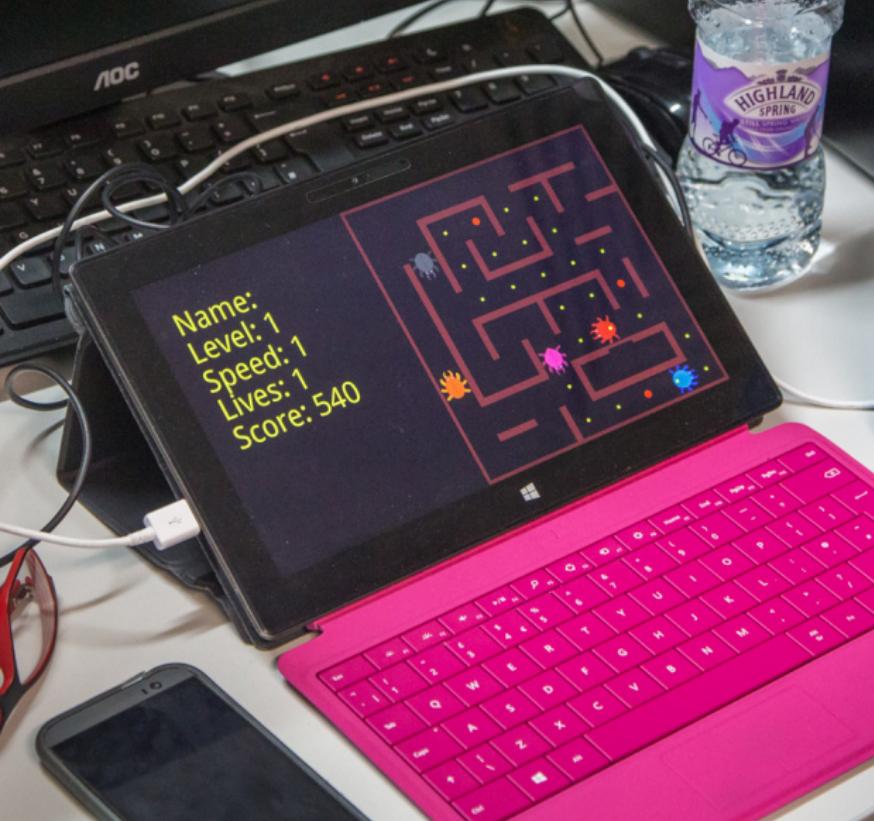


<https://www.youtube.com/embed/KzvZD5-Jmo4>





Name:
Level: 1
Speed: 1
Lives: 1
Score: 540



Assignment Structure

Each study block, you will complete **six** assignment 'tracks':

- ▶ Collaborative Game Development Project
- ▶ Academic Essay
- ▶ Small Programming Projects
- ▶ Worksheets and On-line Quizzes
- ▶ Research Journal
- ▶ Reflective Journal & CPD Report

Assignments

Live Demo

All assignment briefs can be found on:

learningspace.falmouth.ac.uk

Read them very carefully!

This is also where you submit the final “summative” versions of your assigned coursework tasks!

Assignments

You will usually submit your work as a single .zip archive.
Please use the following convention:

module_assignmentNumber_studentID

For example:

comp110_1_0601210

We use anonymous marking where possible.

Assignments

Staff are **not allowed** to put deadlines on slides, or even tell you when deadlines are—please don't ask!

All assignment deadlines can be found on:

myfalmouth.falmouth.ac.uk

Take note of these carefully! A single second late, and your work will be capped at the minimum passing grade.

Assignments

In the absence of extenuating circumstances (i.e., you are seriously ill and stuck in hospital):

**You MUST submit something
for EVERY assigned coursework task!**

In the eyes of university policy, not submitting anything is *the same as withdrawing from your studies*. Even if your work is unfinished, submit it! Even submitting a blank piece of paper is better than not submitting anything!

If you forget to submit, there is a grace period of 5 working days after the deadline. If you fail, you get a second attempt.

Expectations in Higher Education



Socrative FALCOMPMIKE

List THREE key differences between expectations in the higher education and compulsory education contexts.

- ▶ In pairs.
- ▶ Discuss for 2-minutes what 'expectations' means. Then, discuss how they differ between higher and compulsory education.
- ▶ **List** the differences. Avoid overlap.

Expectations

Please note the following:

- ▶ This is a full-time course
- ▶ You are expected to engage 1200-hours of study per academic year
- ▶ Approximately 1/3 of that will be contact time
- ▶ Approximately 2/3 of that will be 'self-directed study'
- ▶ This means you are expected to study 40 hours per week, every week within the study block

Expectation

Please note that each study block has the following structure:

- ▶ 5 Weeks - Sessions with Tutors
- ▶ 1 Week - Self-Directed Studio Practice with Team
 - ▶ **NOT** a vacation
- ▶ 6 Weeks - Further Sessions with Tutors
- ▶ Vacation Period
- ▶ 1 Week - Game Demos and Assessments
- ▶ 2 Weeks - Further Self-Directed Studio Practice with Team
 - ▶ **NOT** a vacation

But what actually 'counts' as study?

Socrative FALCOMPMIKE

Give THREE activities that count as 'self-directed study'.

- ▶ In pairs.
- ▶ Discuss for 2-minutes what 'self-directed study' means. Then, discuss what counts as self-directed study.
- ▶ **List** the differences. Avoid overlap.



Activity: Time Management

Please complete the following activity:

[http://www.learnhigher.ac.uk/
learning-at-university/time-management/
getting-organised/](http://www.learnhigher.ac.uk/learning-at-university/time-management/getting-organised/)

Questions & Answers

Thank you for listening.

Please feel welcome to ask questions or raise concerns.