

London South Bank University

Advanced Game Project

AME-6-AGP

BA (Hons) Game Cultures

Faculty of Arts and Human Sciences
Department of Arts and Media

Semester 1 and 2, 2013–2014

Level 6

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1. MODULE DETAILS

Module Title:	Advanced Game Project
Module Level:	Level 6
Module Reference Number:	AME-6-AGP
Credit Value:	60
Student Study Hours:	500
Contact Hours:	100
Pre-requisite Learning (If applicable):	Pass level 5 Game Cultures
Co-requisite Modules (If applicable):	n/a
Course(s):	Game Cultures
Year and Semester	Year 3, Semester 1 and 2
Module Coordinator:	Siobhán Thomas
UC Contact Details (Tel, Email, Room)	Telephone: 0207 815 5809 Email: thomass5@lsbu.ac.uk Room: B401, Borough Road
Teaching Team & Contact Details (If applicable):	Siobhán Thomas, Andy Lemon, Paul Sinnett and art specialist (TBC)
Subject Area:	Arts and Media
Summary of Assessment Method:	CW1: Pre-production documents (Worth 10% of the marks for the module). Due week 5. CW2: Playable prototype game (Worth 15% of the marks for the module). Due week 11. Milestones. Due monthly. CW3: Professionally realised game (Worth 75% of the marks for the module). Due week 12, semester 2. Game presentation and promotional materials. Due week 13, semester 2.

2. SHORT DESCRIPTION

The Advanced Game Project module constitutes your final piece of production work on the Game Cultures degree. It's your opportunity to put into practice the conceptual and practical skills you have acquired in the course. This project will act as your calling card for the video game industry.

Scenario

You run a small game development company that is banking everything on a single games title. Your production schedule is tight (24 working weeks) and includes immovable milestone targets which an angel investor/ publisher has insisted you hit (see assessment criteria for breakdown). Along the way you not only have to develop your game. You must, also, define a clear brand for your company, plan carefully, protect your assets, manage freelancers (other students in your class contribute to your project) and ensure that everything gets done on time. Further, each week you are responsible for demonstrating progress to and documenting feedback from a "publisher" team comprised of your year 3 tutors.

Your game can be constituted as any of the following: a 2D video game, 3D video game, Live-Action Role-Play, ARG, pervasive game or board game. It is envisaged that most people will produce a videogame prototype. You will need to ensure that your game is delivered in an appropriately "mastered" playable form (i.e. plays outside the development engine).

You will be expected to make a formal professional presentation of your game in Semester 2, Week 14.

Work will be exhibited at the Game Cultures Christmas Show on Friday December 14 and the Game Cultures End of Year Show. As part of the requirements for this module, you are expected to prepare appropriate promotional materials to display the game at the show, as well as assist in show planning.

Freelance specialists

In addition to acting as a producer on your own project, you must also fulfil the role of specialist on other projects. Possible roles include but are not limited to:

- Character, background, texture or technical artist
- Modeller
- Audio and sound designer
- Tester
- Programmer
- Scriptwriter/ story designer
- Level designer

Each person must act as a specialist on at least two other projects. Each producer must commission two specialists to work on his or her project. The names and responsibilities of each of these individuals should be included as an in-game credit sequence (where possible).

3. AIMS OF THE MODULE

- Enable students to demonstrate the game design skills they have acquired throughout the Game Cultures course
- Enable students to demonstrate professional organisational skills in the context of a large-scale project in the role of Producer
- Enable students to demonstrate a professional specialism in some area of games production
- Enable students to demonstrate an understanding of the interrelationship between theory and practice

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

- Demonstrate an innovative, professional and accomplished approach to game design
- Where appropriate, identify and demonstrate proficiency using specific video game development packages and other associated software and hardware
- Incorporate theoretical approaches from the field of video game studies, media and cultural studies into an analysis of your own production work and the production processes governing the creation of your own production work
- Demonstrate an awareness of the codes and conventions of game design appropriate to your choice of project

4.2 Intellectual Skills

- Critically evaluate and deploy research practices serving historical, aesthetic, ideological, theoretical and technical aspects of the game production process
- Propose learning strategies that facilitate your practice work and your videogame analysis
- Critically reflect on your own learning on the module and be able to situate your practice within the discourse of gameplay
- Synthesise and evaluate your own work contribution in relation to the End of Year Show

4.3 Practical Skills

- Manage (as part of a team) a project from inception to screening at a professional level utilising relevant production protocols
- Use a range of advanced practical and theoretical concepts discussed in the course of your own production work
- Work at an advanced level of proficiency with modelling systems and software
- Produce (as part of a team), and work constructively to realise, an End of Year Show

4.4 Transferable Skills

- Develop interactive group skills through workshop activities
- Effective oral communication through seminar discussion
- Enhance written communication skills through writing exercises

5. ASSESSMENT OF THE MODULE

5.1 General Statement about the Philosophy of Teaching and Learning in Game Cultures Classes

Be prepared to receive and give constructive criticism. Part of presenting your work is being able to gracefully accept other people's ideas and critiques, and to assimilate this feedback into your work. You also need to be prepared to give criticism—to share your ideas about other's work—in a constructive way.

5.2 Coursework 1: Pre-production Documents

No later than 4 pm, Week 5, Monday October 21, 2013, to the Faculty Office in Borough Road, you must submit TWO printed copies of your pre-production documents, as well as a digital copy on CD/DVD. The pre-production documents should be spiral/ comb bound together as an entirety rather than submitted as individual documents, as per the template provided to you.

You must also upload a digital copy of your pre-production documents to the AGP submission folder on the Game Studio Server. The filename of your pre-production documents supplied digitally must be:

AME_6_AGP_CW1PreProd_20132014_StudentID_SurnameFirstname

You will also present your pre-production documents (max 10 minutes) Friday, October 25, 2013. FAILURE TO PRESENT YOUR WORK WILL RESULT IN A FAILURE OF THIS COMPONENT OF THE MODULE. Feedback on your pre-production documents will be provided to you during the session. This feedback will be audio recorded. You are required to transcribe the recording and comment on the feedback using the provided template.

The pre-production documents must be comprised of:

- A CD/DVD labelled:
AME_6_AGP_CW1PreProd_20132014_StudentID_SurnameFirstname
- No CD sleeves, cases or paper labels!
- Documentation:
 - Story
 - Design
 - Art
 - Sound
 - Technical

- Production:
 - Game feature ranking spreadsheet
 - SWOT Analysis
 - Competitive Analysis
 - Risk analysis
 - Production schedule with milestones and deliverables
 - Work break down structure (WBS), listing who does what when (you and your fellow student freelancers comprise the staff members) and a system for tracking task completion (most likely excel)
 - Promotion strategy
- Appendices:
 - Focus group testing report
 - Freelance contract agreements in the form of signed written letters with **at least two other student freelance specialists** that clearly list freelancer deliverables and due dates for prototype work and through all stages of game development. You will have the opportunity to work with Freelancers from the Media Sound Design module of the Sonic Media Degree at LSBU, so please consider this when constructing your agreements.
- Weighting: 10% of the marks for the module
- FAILURE TO COMPLETE ANY OF THESE ELEMENTS WILL RESULT IN A FAIL FOR THIS PORTION OF THE MODULE.
- Retain a copy of the pre-production files for your records.

5.3 Coursework 2: Playable Prototype

No later than 4.00 pm, Week 11, Wednesday, December 4, 2013, to the Faculty Office in Borough Road, you must submit two DVDs or CDs containing a playable prototype build of your game. You must also submit a digital version of what you submit on the CD to the AGP submission folder on the Game Studio server and ensure that your prototype has been uploaded to your chosen external web platform/ project site. The folder name for your prototype must be:

AME_6_AGP_CW2Proto_20132014_StudentID_SurnameFirstname. Please name your game .exe and .app the title of your game.

You will also present the prototype ON Friday, December 6, 2013. All students must attend ALL presentations. FAILURE TO PRESENT YOUR WORK WILL RESULT IN A FAILURE OF THIS COMPONENT OF THE MODULE.

Feedback on your prototype will be provided to you during the session. This feedback will be audio recorded. You are required to transcribe the recording and comment on the feedback using the provided template.

- Weighting: 15% of the marks for the module. This weighting is broken down as follows:
 - 75%: your prototype
 - 25%: effective management of relationship with freelancers, incorporation of the work of your freelancers into your prototype and freelance work completed on other student's projects

- The prototype must be professionally presented on the CD/DVD and include:
 - A CD/DVD labelled in permanent ink: AME_6_AGP_CW2Proto_20132014_StudentID_SurnameFirstname
No CD sleeves, cases or paper labels!
 - A read me file outlining what is contained on the DVD, any technical instructions for playing the prototype and a link to the public online upload of the game.
 - Playable prototype builds of your game in both .exe and .app form with all necessary game elements (e.g. title screen, introductory screens, game interface, gameplay, end state screens, credit screens)--at minimum in placeholder form--to allow evaluation of key game elements. Please note that if you are creating original characters you must include in your prototype your character model and animations or 2D spritesheets.
 - A game cinematic trailer storyboard and animatic that demonstrates how you intend to promote your game.
 - Video walkthrough of prototype and accompanying 500 word supporting document
 - Supporting concept art, sound files, etc. that shows your game assets, particularly those that are currently in placeholder form, in varying stages of completion
 - Documentation of the source of any assets not produced by you (i.e. a clear description of what is not your own originally produced work).
 - Reports outlining results of focus group, heuristic evaluation for playability and play and bug tests, as per provided templates. Test participants must be external to the development team.
 - Copies of the deliverables sign-off sheets, signed by both you and your freelancers. (You need one set of sign-off sheets for each freelancer).
 - FAILURE TO COMPLETE ANY OF THESE ELEMENTS WILL RESULT IN A FAIL FOR THIS PORTION OF THE MODULE.
 - Retain a copy of the prototype CD/DVD for your records.

5.4 Coursework 3: Professionally realised game or game level(s)

Coursework 3 is broken down into 3 different components. To pass Coursework 3 you MUST fully complete each facet of each component:

CW3.1

In semester 2, you are required to meet monthly milestones set by the publishing team. (See schedule in section 8: The Programme of Teaching, Learning and Assessment.) For each milestone you are required to deliver a playable build of your game; promotional materials as laid out in CW3.3 and a printed two-paragraph post mortem that identifies strengths and weaknesses of the build in relation to your USPs.

CW3.2

No later than 4.00 pm, Week 13, Semester 2, Friday 9 May 2013, to the Faculty Office in Borough Road, you must submit two DVDs or CDs containing your AGP submission. You must also submit a digital version of what you submit on the CD to the AGP submission folder on the Game Studio server and ensure that your game has been uploaded to your chosen external web platform. The folder name for your game must be: AME_6_AGP_CW3.2Game_20132014_ StudentID_SurnameFirstname. Please name your game .exe and .app the title of your game.

- A CD/DVD labelled: AME_6_AGP_CW3.2Game_20132014_StudentID. No CD sleeves, cases or sticky printed labels!
- A read me file outlining what is contained on the DVD and any technical instructions for playing the game.

- Playable builds of your game in BOTH .exe and .app form with all necessary game elements (e.g. title screen (animated), introductory screens, game interface, gameplay, end state screens, credit screens, leaderboards) that connote a professionally realised game.
- Video walkthrough of the game and accompanying 500 word supporting document.
- Documentation of the source of any assets not produced by you (i.e. a clear description of what is not your own originally produced work). Please note that this should be minimal at this point to ensure you have suitable material for your portfolio.
- Reports outlining results of focus group, heuristic evaluation for playability and play and bug tests, as per provided templates. Test participants must be external to the development team.
- Copies of the deliverables sign-off sheets, signed by both you and your freelancers. (You need one set of sign-off sheets for each freelancer).
- A folder containing a closing kit that provides a fully editable version of your game and that organises all of the game's assets in both final published and editable form.
- Weighting: 75% of the marks for this module. Broken down as follows:
 - 75%: your game
 - 25%: effective management of relationship with freelancers, incorporation of the work of your freelancers into your prototype and freelance work completed on other student's projects
- FAILURE TO COMPLETE ANY OF THESE ELEMENTS WILL RESULT IN A FAIL FOR THIS PORTION OF THE MODULE.

Retain a copy of the game CD/DVD for your records.

Assessment criteria

We're looking for a *playable* game that is technically strong, free from bugs and achieves your specified USPs. Specifically, we'll assess you on the following criteria:

- A high level of innovation and originality
- A strong central concept
- An intuitive interface
- A logical, coherent rule structure with clearly stated outcomes
- Convincing game design and solid game mechanics
- Strong audio
- An effectively realised storyline with good dialogue (if your game is story-driven)
- A consistent visual style that supports the game's central concept
- Professional presentation of all necessary game elements (e.g. title screen, introductory screens, game interface, gameplay, end state screens, credit screens)
- Proficiency with your chosen game engine
- Effective incorporation of the work of your freelance specialists
- Overall professional presentation of game "package"

CW3.3

You are required to make a formal professional presentation of your game in Week 14. You must upload digital copies of your game promotional materials to the Game Studio Server PRIOR to your presentation and ensure your game trailer is uploaded to the external site you are using to promote your game.

You **MUST** bring to this presentation a:

- professionally designed promotional video for your game that tells a compelling story
(AME_6_AGP_CW3.1PromoVid_20132014_StudentID)
- printed full-colour game poster, size A0 or A1
(AME_6_AGP_CW3.2GamePoster_20132014_StudentID)
- DVD case with artwork containing your game
(AME_6_AGP_CW3.3CaseArtwork_20132014_StudentID)

All promotional materials will contribute to your final AGP mark. FAILURE TO PRESENT YOUR GAME, UPLOAD DIGITAL FILES TO THE GAME STUDIO SERVER OR FAILURE TO BRING SUPPORTING PROMOTIONAL MATERIALS TO YOUR PRESENTATION WILL RESULT IN A FAIL OF THE CW3 COMPONENT OF THE AGP MODULE.

Feedback on your game and promotional materials will be provided to you during the session and feedback will be formally provided to you via an audio recording which you will be expected to transcribe.

Generic Assessment Criteria for Production Work

<u>Percentage</u>	<u>Quality</u>	<u>Classification</u>
70% - 100%	Excellent	1 st
60% - 69%	Very good	2:1
50% - 59%	Good	2:2
40% - 49%	Weak	3 rd
39% or below	Poor	Fail

1st

PRODUCTION

Outstanding work in all respects: you need to show evidence that your intellectually challenging idea has been translated effectively into the appropriate medium, demonstrating not only technical proficiency but considerable originality in your approach. Your well-presented, labeled production will demonstrate a significant element of fusion in terms of form and content. The work will show consistent attention to detail, and be striking in terms of its conceptual innovation and manipulation of technical processes.

PRODUCTION ANALYSIS

Your Production Analysis needs to be articulate, logically structured and well-presented, including a contents page and page numbering. There should be no grammatical, spelling or typographical errors. The Analysis covers each aspect of the remit's criteria in substantial detail according to the Module Guide remit, with appropriate referencing from a wide range of sources, supported by an appropriately constructed bibliography and any other necessary ancillary evidence, such as newspaper research or flow charts. The Analysis needs to offer consistently insightful and considered scrutiny of both the production process and the finished piece, and deal with wider theoretical issues in a considered and informed manner.

2:1

PRODUCTION

This will be a well-presented, conscientious piece of work, featuring a strong central idea. While it may attempt to explore an intellectually challenging concept the piece may be undermined by some minor errors in terms of technical processes; alternatively while perhaps you demonstrate considerable technical proficiency in terms of how you express the idea in the chosen medium, the idea itself may be somewhat derivative or lacking in certain aspects of its development. This nonetheless stands out as strong work.

PRODUCTION ANALYSIS

This is a well-referenced, reasonably well-written, well-structured piece of analytical work, demonstrating only minor gaps in knowledge, but dealing with all aspects of the Production Analysis remit, though perhaps not always in quite sufficient depth. Wider theoretical issues are addressed, though they may not be fully explored or integrated into scrutiny of your own production work, and the production processes which led to it.

2:2

PRODUCTION

This is a well-presented piece of work displaying a good central idea, which may be somewhat unoriginal or not fully pursued in terms of intellectual coherence. While it demonstrates technical competence it may contain a significant number of errors, or represent little in the way of creative

use of the medium. The production may well be unambitious in its approach in terms of either form or content or both; or it may have been unrealistically ambitious.

PRODUCTION ANALYSIS

A satisfactory piece of work which is clearly written showing a good understanding of the topic. However, the essay may be largely descriptive, or rather generalised in places, or lack sufficient analysis or argument. All or some of the Production Analysis remit's criteria may be covered, though not in sufficient depth. It may be poorly written in terms of grammar, spelling, sentence construction or paragraphing. It may need restructuring or be poorly presented.

3rd

PRODUCTION

This represents a poor expression of the remit in all areas: the central idea will be unoriginal, and/or poorly thought-through, and the execution will demonstrate both a lack of basic understanding and application in achieving basic technical competencies. This work stands out because of its overall poor quality.

PRODUCTION ANALYSIS

A totally descriptive essay, lacking in all areas demanded by the Production Analysis remit. The expression may be poor, with spelling mistakes, weak grammar and a lack of paragraphing. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor.

Fail

PRODUCTION

This has failed to address all or most elements expressed in the remit: the central idea may be weak and/or unoriginal and little or no attempt will have been made to achieve basic technical competencies in the appropriate medium. Presentation may also be poor.

PRODUCTION ANALYSIS

The work answers very few or none of the Production Analysis remit's criteria. It is badly structured, poorly written and poorly presented. It is purely descriptive and lacks details for analysis. There is little evidence of planning or of understanding the module objectives or assessment criteria. Work will have to be resubmitted to gain a maximum of 40%.

6. FEEDBACK

You will receive prompt feedback on the development of your work during weekly practice sessions, one-to-one tutorials, presentations and, in some cases, by email. Prompt feedback is often verbal feedback and part of the way you learn to develop a critical practice. It is an essential element of your academic studies on a practice-led course so that your own work benefits from staff experience. This ongoing prompt feedback is known as formative feedback. You need to take an active role in this process and come to practice sessions and tutorials with work completed so that you can get the most effective feedback to help improve your work. During these sessions, you are expected to ask your tutors for feedback rather than only waiting for your tutor to offer you feedback. In other words, acquiring feedback is a process largely directed by you.

It is useful to form study groups with other students to assist in peer support and learning. You should also seek external feedback from professionals in the industry when and wherever you can.

You will also receive, in addition to this prompt formative feedback, final written summative feedback and a grade once your work has been submitted for assessment, normally at the end of the module, and after your work has been assessed and double marked. The Course Director, or your module tutor, will email you to alert you when this feedback will be distributed, after the completion of the module.

Final marks are not confirmed until after the External Examiner's visit and the meeting of the Award and Progression Board in the summer. You can also arrange to see the module tutor or Course Director for further clarification and feedback if necessary once the summative feedback has been distributed.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

- Game project management and planning
- Pre-production documentation
- Managing freelancers
- Game design
- 3D modelling & animation
- Coding and programming
- QA and bug testing

7.2 Overview of Types of Classes

- Practice-based sessions
- Tutorials
- Presentations
- Workshops

7.3 Importance of Student Self-Managed Learning Time

As with every practice-module on the BA (Hons) Game Cultures course, you are expected to work independently outside of class hours on every aspect of the project. For group projects this will necessarily mean meeting fellow students at mutually convenient times, subject to a process of negotiation. Supervising staff members would not normally expect to administrate this process for you.

7.4 Employability

The Advanced Game Project module constitutes your final piece of production work on the Game Cultures degree. It is your opportunity to put into practice the conceptual and practical skills you have acquired over the past two and a half years. This project will be a key part of your portfolio, essential for entry into the industry

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Semester one

Block One Wks 1-6	Block Two Wks 7-12
Pre-production: pre-production documents; pitch and approval meeting	Production: coding and programming; ongoing feedback; testing; prototype development; Christmas Show

Planning

Week 2: Documentation Requirements		
Tuesday, October 1 Friday, October 4	4 to 6 pm 2 to 4 pm 4 to 5 pm	Technical Documentation (Paul Sinnett) Design and Sound Documentation (Andy Lemon) Story and Art documentation (Siobhan Thomas)
<p>In the first week of the AGP module, you'll begin critical work in the first phase of the game production cycle: pre-production. You will have dedicated sessions for the core speciality areas of your pre-production documentation (see above) to ensure you have a solid game concept that is manageable in scope. In each of the dedicated sessions, your lecturer will review the requirements for the appropriate section of the pre-production documents. You'll be expected to show a build of your game in each session so that your tutor can comment on your USP and the feasibility of your game concept.</p> <p>The first four weeks of the AGP module are dedicated to refining your ideas and planning for the year ahead and will culminate in the delivery of your pre-production documents in week 5. Thus, in this first session, we'll also go over the pre-production documents template; you'll complete a USP exercise and we will play through each other's games.</p>		

Week 3: Documentation Requirements		
Tuesday, October 8 Friday, October 11	4 to 6 pm 2 to 5 pm	Technical Documentation (Paul Sinnett) Game concept, competitive analysis and SWOT analysis (Andy Lemon)
<p>In week three, you'll be expected to bring a draft of the work you have completed on your documentation to discuss with each tutor. Paul will discuss freelance agreements and scheduling. Andy's session will be focused on the production section of the pre-production documents. You'll review the integral components of a game concept, consider key risk management issues for your game, and learn how to do a competitive analysis and a SWOT analysis.</p> <p><u>Next week!:</u> Before the week 4 Production 2 session with Andy, you will need to test your game concept with testers external to the year 3 class and write a focus group testing report.</p>		

Week 4: Production Documentation 2. Game Requirements and Game Plan		
There are no design, coding or sound sessions this week.	Friday October 18	
	2 to 5 pm	Game requirements and Game Plan (Andy Lemon)
<p>Once your initial concept has been focus group tested, you need to determine requirements for your game. In this session, you'll define milestones and deliverables, paying careful attention to what commitments you are asking your freelance specialists to make. And, once you've determined your requirements you'll need to make a plan for how the work gets done. You'll create a work break down structure (WBS), and then you'll create a production schedule that details all milestone and deliverables. This will itemise the components of each of the main production tasks.</p>		

Week 5: Pre-Prod Document Presentations	
<p>In the final sessions of AGP semester one, you'll present your prototype formally for feedback and comments. All students are required to attend all presentations.</p>	
<p>Friday, October 25, K502</p> <p>12:00 Mark Buckley 12:30 Connall Carter 13:00 Joshua Garrity 13:30 Ben Martin 14:00 Samed Mehmet</p> <p>15:00 Bibi Oshisanya 15:30 Sean Pain 16:00 Ashley Pemberton 16:30 Mohammed Sadiq 17:00 Alex Williamson</p>	

****There are no AGP classes in week 6 so that you can focus on preparing your dissertation draft.****

Pre-production

Weeks 7 to 10: Pre-Production		
Tuesday, November 5, 12, 19, 26 Friday, November 8, 15, 22, 29	4 to 6 pm 2 to 4 pm 4 to 6 pm	Technical (Paul Sinnett) Design and Sound (Andy Lemon) Art (Tutor TBD)
<p>Now that you have moved fully into production, you will be expected to make considerable progress each week towards realising your prototype. Each week you will have a two-hour session with each tutor in the core speciality areas. In each session, you are expected to show your work and ASK FOR feedback and complete the online sign-off form.</p>		

Week 11: Prototype presentations

In the final sessions of AGP semester one, you'll present your prototype formally for feedback and comments. Your presentation should last about 10 minutes. All students are required to attend all presentations.

Friday, December 6, Game Studio

12:00 Mark Buckley
12:30 Connall Carter
13:00 Joshua Garrity
13:30 Ben Martin
14:00 Samed Mehmet

15:00 Bibi Oshisanya
15:30 Sean Pain
16:00 Ashley Pemberton
16:30 Mohammed Sadiq
17:00 Alex Williamson

Semester 2

A detailed schedule for semester two teaching will be provided in February 2014.

IMMOVABLE milestones to include in your pre-production scheduling are listed below. Please note that the delivery of each milestone needs to be accompanied by a printed two-paragraph post mortem that identifies strengths and weaknesses of the build in relation to your USPs and drafts of your promotional materials as laid out in CW3.3.

PRODUCTION

- **Milestone 1: First playable.** Wednesday, February 5; Week 2. You are required to present a build of your game that incorporates the feedback you received during your prototype presentation.
- **Milestone 2: Second playable.** Wednesday, February 26; Week 5: You are required to present a build of your game that has incorporated the feedback you received for your first playable build. In this week you will formalise your relationship with your sound freelancer (you will have met and provided your sound designer with all information needed prior to this date; however, in this week you will sign freelance contracts for sound.)
- **Milestone 3: Alpha.** Wednesday, March 19; Week 8: Year 1 and year 2 will test your game in the Game Studio as part of their Industry and Professional Practice module. By this deliverable you should have already been in regular contact with your sound freelancer to ensure he or she is clear on what you require for your alpha build. Sound students will attend this class and you will demo the build with incorporated sounds to them.

EASTER VACATION April 7 to 25, 2014

- **Milestone 4: Beta.** Wednesday, April 30; Week 11: Year 1 and year 2 will test your game in the Game Studio as part of their Industry and Professional Practice module.
- **Milestone 5: AGP.** Friday May 9; Week 12: Game is due no later than 4.00 pm, to the Faculty Office in Borough Road.

POST-PRODUCTION

AGP Presentation supported by promotional materials: Wednesday, May 14; Week 13: You are required to make a formal professional presentation of your game in Week 13. You must upload digital copies of your game promotional materials to the Game Studio Server PRIOR to your presentation

You MUST bring to this presentation a:

- professionally designed promotional video for your game that tells a compelling story (AME_6_AGP_CW3.1PromoVid_20132014_StudentID_SurnameFirstname)
- printed full-colour game poster, size A0 or A1 (AME_6_AGP_CW3.2GamePoster_20132014_StudentID_SurnameFirstname)
- DVD case with artwork containing your game (AME_6_AGP_CW3.13CaseArtwork_20132014_StudentID_SurnameFirstname)

All promotional materials will contribute to your final AGP mark. FAILURE TO PRESENT YOUR GAME, UPLOAD DIGITAL FILES TO THE GAME STUDIO SERVER OR FAILURE TO BRING SUPPORTING PROMOTIONAL MATERIALS TO YOUR PRESENTATION WILL RESULT IN A FAIL OF CW3 COMPONENT OF THE AGP MODULE.

9. STUDENT EVALUATION

This module's student evaluation will occur in week 12 and will be an opportunity for you to provide feedback about the module in a formal way. We encourage students, however, to provide feedback regarding teaching and learning on an ongoing basis throughout the semester. In the Game Cultures

Course we take excellence in teaching very seriously. You can play a pivotal role in helping us achieve teaching excellence by providing us with feedback.

If you have suggestions, questions or concerns about the module please discuss them with your module lecturers or tutors. If you have any suggestions, questions or concerns about the Course in general please contact the Game Cultures Course Director, Siobhan Thomas via email thomass5@lsbu.ac.uk.

10. LEARNING RESOURCES

10.1 Core Materials

- Chandler, H. (2009). *The game production handbook* (2nd ed.). Hingham, Massachusetts: Infinity Science Press.
- Despain, W., & Acosta, K. (2013). *100 principles of game design*. Berkeley, Calif.: New Riders.
- Keith, C. (2010). *Agile game development with Scrum*. Upper Saddle River, NJ: Addison Wesley.
- Perry, D., & DeMaria, R. (2009). *David Perry on game design: a brainstorming toolbox*. Boston: Charles River Media.
- Schell, J. (2008). *The art of game design: a book of lenses*. Oxford: Elsevier/Morgan Kaufmann.

10.2 Suggested Resources

- Barber, B. (2004). *The complete book of drawing: essential skills for every artist*. Slough: Arcturus foulsham.
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