

## Template C4



# Programme Specification

**Title of Course:** *BA (Hons) Game Art*

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<b>Faculty</b>	Kingston School of Art
<b>School</b>	School of Arts
<b>Department</b>	Department of Film and Photography
<b>Delivery Institution</b>	boomsatsuma Education Ltd

This Programme Specification is designed for prospective students, current students, academic staff and employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided. More detailed information on the learning outcomes and content of each modules can be found in the course VLE site and in individual Module Descriptors.

## SECTION 1: GENERAL INFORMATION

<b>Award(s) and Title(s):</b> <i>Up to 10 pathways</i>	BA (Hons) Game Art
<b>Intermediate Awards(s) and Title(s):</b> <i>There are 4 Intermediate awards for each pathway</i>	Certificate in Higher Education (CertHE) Diploma of Higher Education (DipHE)
<b>Course Code</b> <i>For each pathway and mode of delivery</i>	UFGAR1GAR21
<b>UCAS code</b> <i>For each pathway</i>	N/A

<b>RQF Level for the Final Award:</b>	
<b>Awarding Institution:</b>	Kingston University
<b>Teaching Institution:</b>	boomsatsuma Education Ltd
<b>Location:</b>	Partner Institution
<b>Language of Delivery:</b>	English
<b>Modes of Delivery:</b>	Full-time
<b>Available as:</b>	Full field
<b>Minimum period of registration:</b>	Full-time - 3 years
<b>Maximum period of registration:</b>	Full-time - 6 years
<b>Entry Requirements:</b>	<ul style="list-style-type: none"> <li>• UCAS Points: 96 points</li> <li>• A Level: CCC</li> <li>• BTEC: MMM</li> <li>• T Level: M. A T Level qualification in Digital Production, Design and Development is preferred</li> <li>• Access to HE Diploma: 45 credits at M or higher</li> </ul>
<b>Programme Accredited by:</b>	N/A
<b>QAA Subject Benchmark Statements:</b>	<ul style="list-style-type: none"> <li>• Art and Design (2019)</li> <li>• Computing (2022)</li> </ul>
<b>Approved Variants:</b>	N/A
<b>Is this Higher or Degree Apprenticeship course?</b>	

***For Higher or Degree Apprenticeship proposals only***

<b>Higher or Degree Apprenticeship standard:</b>	N/A
<b>Recruitment, Selection and Admission process:</b>	N/A
<b>End Point Assessment Organisation(s):</b>	N/A

## SECTION 2: THE COURSE

### A. Aims of the Course

BA (Hons) Game Art covers the creative, technical, and professional skills needed to operate as a game artist. It's designed to address the existing and future needs of the games industry, alongside movement towards 3D production in Film and TV, immersive entertainment, architecture, and various other creative fields. Across the course we will help you build a practical understanding of 2D and 3D art - from developing strong concepts to realising ideas using professional tools and workflows.

Level 4 is about the fundamentals of game art. Modules help you build core skills in 2D art creation, environment art and animation, while also developing your ability to critically analyse and extract useful insights from existing artworks. In addition, continual engagement with game engines – including a dedicated module on the topic – advances your ability to implement artistic work in production settings.

Following this foundation you will further develop your game art skills at Level 5. This includes a focus on the creative and technical dimensions of character creation - from modelling, texturing and animation, to shaping personality, expressivity, and representation. Modules also cover technical game art skills that may be applied both within and outside of games, including procedural systems (e.g. for terrain, assets, animation, level design) and effects/simulation (e.g. fluid, particles, deformation, lighting, cloth). Level 5 also provides an opportunity to independently pursue an area of specialist interest in game art, practically and creativity.

Level 6 is about preparing for a career in game art. You will deep-dive the business of game art, which includes industry roles and trends, and how to present your outputs (and yourself) effectively to potential employers and clients. This is complemented by a practical exploration of how game art is applied beyond recreational applications, followed by a 'capstone project' where you develop a more substantial, polished game output that completes your graduate portfolio.

#### **Course Aims**

##### Knowledge

To provide you opportunities to engage in intellectual enquiry through research and reflection on the underlying concepts and contexts of game art.

##### Practice

To help you become a creative and self-reflective practitioner that has the capacity to be original and an ability to maintain artistic diversity, quality, and detail.

##### Experimentation

To stimulate your imaginative thinking and encourage you to pursue an individual creative voice through experimentation and risk-taking.

##### Adaptability

To help you become a self-motivated practitioner that can learn new skills independently and adapt to the ever-changing landscape of the Creative Industries.

##### Communication

To help you become a competent communicator that can express and promote their practice to a range of audiences and in varying contexts.

##### Co-Creation

To provide you with opportunities to develop the communication and organisational skills, temperament, and diplomacy needed to collaborate with others effectively.

##### Environment

To establish an inclusive and enjoyable learning environment that supports participation, creative exploration, and peer-to-peer learning.

##### Currency

To ensure that course content aligns with contemporary and professional approaches to game art production workflows and technical implementations.

##### Future Skills

To deliver insight into the games industry and related Creative Industries career paths, engage core employability skills, and motivate you to take responsibility for your professional development.

## **B. Intended Learning Outcomes**

The course outcomes are referenced to the relevant QAA subject benchmarks for Art and Design (2019) and Computing (2022), as well as The Frameworks for Higher Education Qualifications of UK Degree-Awarding Bodies (UK Quality Code for Higher Education, QAA, 2014) [Link]. The course provides opportunities for students to develop and demonstrate knowledge and understanding specific to the subject, key skills and Graduate Attributes in the areas shown in the table below.

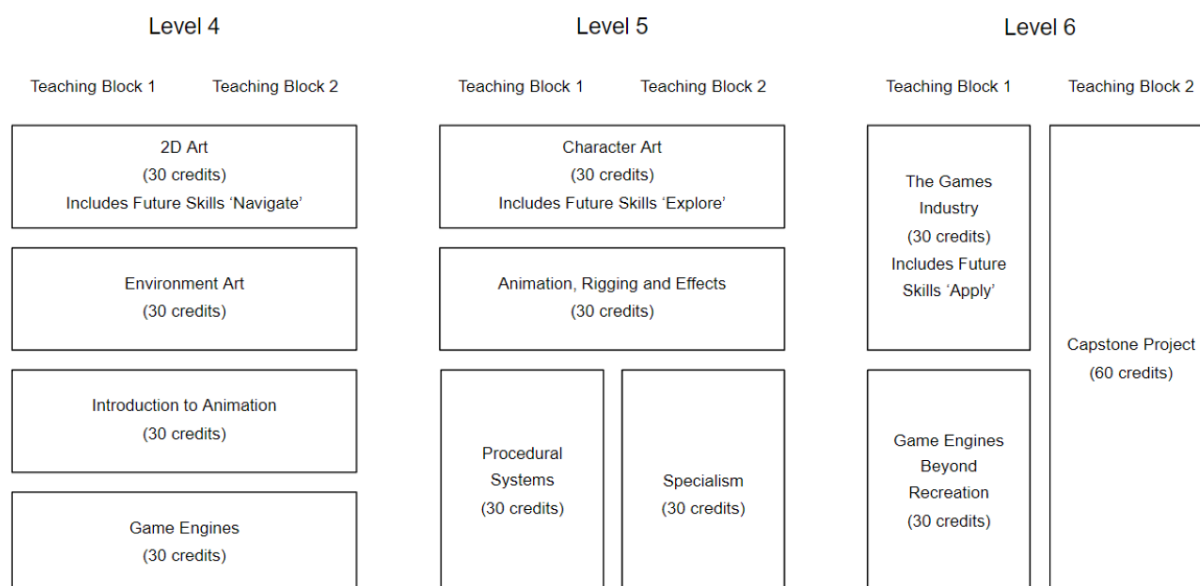
The programme learning outcomes are the high-level learning outcomes that will have been achieved by all students receiving this award. They must align to the levels set out in the [‘Sector Recognised Standards in England’](#) (OFS 2022).

<b>Programme Learning Outcomes</b>					
	<b>Knowledge and Understanding</b>		<b>Intellectual Skills</b>		<b>Subject Practical Skills</b>
	On completion of the course students will be able to:		On completion of the course students will be able to		On completion of the course students will be able to
A1	Develop a contextualised approach to personal creative practice that is informed by conceptual understanding of the artistic and commercial dimensions of game art.	B1	Select and apply methods of creative problem solving and design thinking to address challenges both within and outside of the context of game art.	C1	Develop imaginative outcomes in the context of game art practice, and apply methods of experimentation and risk-taking to advance the pursuit of an individual creative voice.
A2	Shape game art concepts that are informed by the historical foundations, evolutions, and contemporary manifestations of the discipline in terms of artistic style and intended application.	B2	Take responsibility for your own learning and development using reflection and feedback to analyse personal capacities and plan actions with resilience and criticality.	C2	Devise a personal approach to game art practice that manages the interaction between context, intention, process, outcome, and dissemination.
A3	Demonstrate a systematic understanding of the environment in which game art is consumed, including the expectations and preferences of various audiences.	B3	Select and apply methods of research and critical analysis in game art to acquire, interpret, and communicate knowledge.	C3	Select and apply game art tools and software techniques as required to plan and realise a creative concept.
A4	Identify and evaluate the characteristics and expectations of the games industry and the professional skills needed to pursue opportunities within it.	B4	Demonstrate awareness of personal responsibility and professional practice when navigating the legal, ethical, and regulatory dimensions of game art.	C4	Select and apply game art workflows and development processes as required to to plan and realise a creative concept.

In addition to the programme learning outcomes, the programme of study defined in this programme specification will allow students to develop the following range of Graduate Attributes:

1. Creative Problem Solving
2. Digital Competency
3. Enterprise
4. Questioning Mindset
5. Adaptability
6. Empathy
7. Collaboration
8. Resilience
9. Self-Awareness

### C. Outline Programme Structure



All modules are compulsory.

### BA (Hons) Game Art

Level 4							
BA (Hons) Game Art							
Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
2D Art	BF4001	30	4	Year Long		1	
Environment Art	BF4002	30	4	Year Long		1	
Game Engines	BF4004	30	4	Year Long		1	

Introduction to Animation	BF4003	30	4	Year Long		1	
<b>Optional Modules</b>							

### Progression to Level 5

Progression to Level 5 requires 120 credits including passes in all modules. This course permits progression from Level 4 to Level 5 with 90 credits at Level 4 or above. The outstanding 30 credits from Level 4 can be trailed into Level 5 and must be passed before progression to Level 6. Students exiting the course at this point who have successfully completed 120 credits at Level 4 or above are eligible for the award of Certificate of Higher Education.

<b>Level 5</b>							
<b>BA (Hons) Game Art</b>							
Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
Animation, Rigging and Effects	AUG25-7967	30	5	Year Long		2	
Character Art	AUG25-7966	30	5	Year Long		2	
Procedural Systems	AUG25-7968	30	5	1		2	
Specialism	AUG25-7969	30	5	2		2	
<b>Optional Modules</b>							

### Progression to Level 6

Progression to Level 6 requires 120 credits including passes in all modules. This course permits progression from Level 5 to Level 6 with 90 credits at Level 5 or above. The outstanding 30 credits from Level 5 can be trailed into Level 6 and must be passed before consideration for an award or progression to Level 7 (if applicable). Students exiting the programme at this point who have successfully completed 120 credits at Level 5 or above are eligible for the award of Diploma of Higher Education.

<b>Level 6</b>							
<b>BA (Hons) Game Art</b>							
Core modules	Module code	Credit Value	Level	Teaching Block	Pre-requisites	Full Time	Part Time
Capstone Project	AUG26-7971	60	6	2		3	
Game Engines Beyond Recreation	AUG26-7970	30	6	1		3	
The Games Industry	BF6003	30	6	1		3	
<b>Optional Modules</b>							



Level 6 requires the completion of

Level 6 requires the completion of all modules.

## **D. Principles of Teaching, Learning and Assessment**

BA (Hons) Game Art is a jobs-focused programme that adopts a project-based approach to learning. It prioritises the contextualisation of ideas, the production of game art projects, and the ability to reflect critically on creative process, outputs, and ongoing professional development.

The programme is designed in accordance with the Kingston University Academic Framework, Inclusive Curriculum Framework and Graduate Attributes.

### **Graduate Attributes**

#### Creative Problem Solving

Game art practitioners encounter various problems in their day-to-day work that require creative solutions. They range from establishing the style and tone of characters to support the realisation of a game concept, to the design of technical pipelines for architectural visualisation. In this course you'll develop the imaginative mindset and programmatic thinking skills needed to solve the many artistic and commercial challenges that you'll encounter as a professional.

#### Digital Competency

This course includes a strong technical thread across all levels of study. You will develop skills around the technical planning and realisation of game art, which includes establishing appropriate technical pipelines and utilising software for asset creation and game engine implementation.

#### Enterprise

Modules such as 'The Games Industry' and 'Specialism' are designed to connect directly with entrepreneurship and innovative practice, as are various opportunities to participate in game jams across Levels 4, 5 and 6. Portfolio-focused modules such as 'Capstone Project' are designed to help you learn how to balance creative and commercial thinking.

#### Questioning Mindset

The course includes significant and sustained critical engagement with existing game art practice as a tool to inform your own concepts. You will review, analyse, and form opinions on a wide range of existing works and theoretical perspectives. Through that, you will learn how to question the artistic and technical qualities of game art as well its relationship to society.

#### Adaptability

The 3D techniques and workflows encountered on this course are applicable in multiple areas of the Creative Industries, including games, film, digital product design, architecture, and others. To successfully work across disciplines when opportunities arise, you need to be adaptable. Across the course you will build adaptability by undertaking varying roles within game art, building collaborative skills, exploring applications of game art outside of games, and taking projects through from concept to publication.

#### Empathy

Empathy is an important characteristic of a professional game artist. In this course you will engage empathy by:

1. Striving to understand the values and motivations of the target audience for your creative outputs
2. Building sensitivities to the subject matter of artistic practice, which includes taking an informed approach to visually representing people and cultures
3. Learning to work and lead teams effectively, which includes developing awareness of differing objectives, opinions, and world-views

#### Collaboration

Professional game art practitioners must be skilled in both individual and collaborative practice. In this course you will encounter several projects that require and benefit from co-creativity, including the module 'Capstone Project' where working with other game students is encouraged. These projects help you develop and refine collaborative skills.

### Resilience

Resilience in the Creative Industries includes facets like being ready to pivot ideas and directions, making decisions with limited information, building adaptable teams, and not losing sight of longer term goals. You will engage all of these aspects within project-based modules and Future Skills activities.

### Self-Awareness

This course will help you shape strategies for identifying and critiquing your personal values, motivations, goals, strengths and limitations - all in the context of developing professional skills and an individual creative voice. Interaction with self-reflection and self-awareness takes place at multiple points as part of the game production process, as well as within the Future Skills programme.

### **Future Skills**

Boomsatsuma adopts and personalises Kingston University's Future Skills programme, which aims to help students build the key skills that businesses need. This includes the ability to communicate, analyse, adapt, problem-solve, and think creatively.

Future Skills is embedded in all levels of the curriculum with 'Navigate' at Level 4, 'Explore' at Level 5 and 'Apply' at Level 6. In 'Navigate', you will be introduced to the Graduate Attributes and the concept of Design Thinking. From here you will begin to shape a Personal Development Plan (PDP) that is informed by creative activities in film, photography and games. In 'Explore' you will engage in co-creative practice, undertake a cross-disciplinary group project that engages the UN's Sustainable Development Goals, and reflect on learning to revise your PDP. In 'Apply' you will engage the commercial context of creative practice, undertake a cross-disciplinary group project that spotlights enterprise, and refine your PDP to target goals that extend beyond graduation.

All Future Skills modules connect to Design Thinking, and through that, the Graduate Attributes 'Creative Problem Solving', 'Collaboration', 'Empathy' and 'Self-Awareness'. Although all Graduate Attributes are engaged in all Future Skills modules (and the course at large) specific ones are spotlighted in either 'Navigate', 'Explore' or 'Apply'. Information about the focus of each Future Skills module is offered below.

#### Navigate (Level 4)

- Context - Personal
- Aim - To introduce Graduate Attributes and Design Thinking
- Activity - 3 x short creative activities. One in film, one in photography and one in game
- Spotlighted Graduate Attributes - Adaptability (managing new conditions), Digital Competence (key skills and tools)
- Indicative Topics - Design Thinking, Giving and receiving feedback, Presenting ideas, Self-reflection methods and tools, Writing a Personal Development Plan (PDP)

#### Explore (Level 5)

- Context - Co-creative
- Aim - To build Graduate Attributes and Design Thinking
- Activity - A cross-disciplinary, collaborative challenge focused on UN Sustainable Development Goals (SDGs)
- Spotlighted Graduate Attributes - A Questioning Mindset (inviting conversation to improve understanding), Digital Competence (digital research and co-creation tools)
- Indicative Topics - SDGs in industry, Engaging diverse perspectives, Cross-disciplinary co-creation strategies, Project planning, Pitching tactics

#### Apply (Level 6)

- Context - Enterprise
- Aim - To utilise Graduate Attributes and Design Thinking

- Activity - A cross-disciplinary, collaborative and externally-facing project that is focused on creative enterprise
- Spotlights Graduate Attributes - Resilience (building the capacity to recover from setbacks), Enterprise (the commercial context of creative practice)
- Indicative Topics - Enterprise thinking, Job prospecting tools and skills, Resilience training, Team-building and leadership, Professional conduct

### **Inclusive Curriculum Framework**

This course adopts and supports Kingston University's Inclusive Curriculum Framework. In the context of Learning and Teaching, it engages three fundamental principles of the framework in the following ways:

#### Create an accessible curriculum

The curriculum is designed to facilitate a range of learning methods and styles. To support visual, auditory and kinesthetic learners, we utilise teaching methods such as lecture segments, seminar discussion, technical demonstration, desk-based research, hand-on making sessions, and both group and individual project work. Learning resources offered are provided in text and visual forms, which includes video walkthroughs with captioning for key technical training.

#### Enable students to see themselves reflected in the curriculum

Boomsatsuma is committed to supporting social mobility and ensuring that learning and teaching settings are welcoming and inclusive. The curriculum for this course offers a balance of perspectives, and creative projects provide scope for students to engage topics that are important to them - particularly in the modules 'Specialism' and 'Capstone Project'. In addition, all students are offered opportunities to contribute to the tone and direction of the course through structured feedback sessions and consultancy for larger curriculum changes. Curriculum content is also responsive to developments in representation and diversity in the games industry. Alongside matters of diversity in the workforce, in game content, and across player demographics, attention is given to how character art, environment art, and other art assets can sensitively and accurately depict people, places and cultures. Although threads that extend across all creative practice, they are particularly engaged in the modules 'Environment Art', 'Character Art' and 'The Games Industry'. These modules include research elements to support your ability to accurately and appropriately depict people, places and cultures, as well as user testing activities that encourage you to maintain a robust approach to gauging how such depictions are received by game audiences.

#### Equip students with the skills to positively contribute to and work in a global diverse world

The curriculum will engage materials that expose diverse approaches to game art and 3D production. This includes interaction with artistic and commercial practice from a range of cultural contexts. You will also be presented with opportunities to explore the value of working with diverse perspectives and from varied backgrounds. This occurs within co-creative projects with other game students, and outside of games through cross-disciplinary projects and Future Skills activities.

### **Learning and Teaching Methods**

The below list outlines the core categories of learning and teaching methods used in this course.

#### Workshops

Hands-on making sessions that support the acquisition of subject-specific skills and Future Skills competencies. Workshops are low-risk and may include socially-oriented set pieces such as game jams and gameplay sessions.

#### Project Briefings

Smaller and larger scale creative and technical briefs that extend, reinforce, and assess understanding of game art processes.

#### Demonstration

Practical, guided introductions to key tools, techniques, and workflows that underpin game art creation. The student body is also encouraged to request bespoke demonstrations on specialist skills that exist around the core curriculum.

### Review

Taking multiple forms, 'review' describes the opportunity to offer and receive feedback on ideas and work in progress. Review activities engage staff, students and industry specialists.

### Research

Research tasks that cover the contexts of game art, analysing existing artwork and products, understanding audiences and market trends, and evaluating work-in-progress. Methods used in modules include literature reviews, visual research, case studies, prototyping and audience evaluation.

### Peer Learning

Often positioned within other learning and teaching methods, Peer Learning refers to structured opportunities for students to learn with and from one another - i.e. to share knowledge, skills, experiences and perspectives. Peer learning underpins group projects yet is also utilised in review sessions, research tasks and flipped classroom activities, alongside other methods.

### Tutorials

Individual and small group sessions that enable personalised academic and professional growth. This may include clarification of existing knowledge, discussions on subject matter of a more personal interest, the pursuit of individual creative enquiry, and the facilitation of personal and professional development.

### Seminars

Discussion-led sessions that are typically initiated by a provocation in the field of game art. Seminars are in part an opportunity to critically engage the cultural context, subject matter and aesthetic trajectory of games.

### Lectures

Talks from permanent staff, visiting academics and industry specialists that help you acquire knowledge and a rounded understanding of game art.

### Guided Independent Study

Self-managed time where you prepare to engage new concepts, as well as extend the knowledge and skills introduced in teaching sessions. Independent study is an important component of undergraduate study that supports lifelong learning. 'Guided' means that tutors will provide direction to help you pursue independent study effectively.

### Induction Week

An opportunity to prepare for learning. At Level 4 in particular, Induction Week provides time for you to ease into undergraduate study. You will meet your tutors and other students and learn about your course. All study levels are invited to participate in a programme of social activities, meetups, and no-risk creative challenges.

### Enrichment Week

A 'pause' week, one positioned in teaching block 1 and one in teaching block 2, provides space for you to work on projects and engage learning activities that fall outside of game art. Enrichment week may also include field trips and self-initiated opportunities to seek short work placements.

## **Assessment**

Assessment in this course is designed in accordance with the principles set out in The Kingston University Academic Framework.

### Assessment Types

Assessment in this course is both formative and summative. Formative assessment is intended to help you identify strengths and opportunities for learning against, all framed within a specific task/set of tasks that engage the learning objectives of a module. It is an assessment for learning. Summative assessment - although a developmental exercise in itself - can be characterised as an assessment of learning. Credit awarded for summative assessment therefore contributes to the mark you receive for a module.

Summative assessment types engaged in this course include but are not limited to:

- Portfolios (e.g. game art projects with documentation)

- Practical Project Outcomes (e.g. environments, characters, prototypes)
- Skills Collections (e.g. mini brief solutions, asset packs)
- Personal Development Plans (PDPs)
- Reflective Commentaries
- Presentations (e.g. pitches, showcase events)

Formative assessment types include but are not limited to:

- Game jams and maker events
- Artistic challenges and briefs
- Prototypes
- Learning logs
- Peer feedback and feed forward activities
- Quizzes and polls
- Concept maps
- Research summaries
- Discussion roundtables

### Early First Assessment

This course includes a low-stakes assessment in the Level 4 modules 'Environment Art' and 'Introduction to Animation'. These assessments each contribute 20% of the module mark and take place within the first 6 weeks of teaching block 1. The early first assessments engage a selection of competencies related to game art (i.e. critical analysis, artistic practice, communication) and are 'self-diagnostic' in that they help you identify areas of strength and learning opportunity towards the start of your degree programme. The insights generated from the self-diagnostic combine with self-reflection on activities undertaken in Future Skills 'Navigate' to help you define a Personal Development Plan for Level 4.

### Assessment of Group Work

Game art is a collaborative discipline. As such it is expected that several of your summatively assessed projects will benefit from and require group working. Tutors support this work by providing guidance on how to approach co-creation, as well as adopting matchmaking strategies that aim to balance skills, experience, and interests across groups. To ensure fairness in assessment, collaboratively-developed assessed projects always include a component that allows individual effort to be specified. This is called a 'statement of contribution'. The assessment of group work also often includes an opportunity for individuals to discuss the processes and personal learning they undertake across the project. In these cases, a proportion of the total mark is awarded for the evidence produced (via documentation). For the practical work itself, a proportion of the total mark is awarded to the group (i.e. each person receives the same mark), and the remainder of marks are awarded to individuals to acknowledge individual effort. The proportion of marks that are awarded to the group and to the individual (e.g. 70% for the group and 30% for the individual) is specified in assessment briefs and marking rubrics.

### Portfolio Assessments

A portfolio assessment is a single element of assessment that includes a number of distinct pieces of work - of varying types (e.g. creative projects, preproduction work, writings) - that each evidence unique skills. This differs from the 'Compilation' assessment format, which is a multipart curation of pieces of the same/a similar type (e.g. an asset pack, a collection of exercises that demonstrate game engine skills).

In the context of this course, the portfolio as a whole will address a rounded constellation of skills related to the conceptualisation, production, and evaluation of a game art output. The scope of a portfolio assessment is proportional to its mark weighting (e.g. 50% of a module mark) and level of study in which it is positioned (e.g. expectations at Level 6 will be higher than Level 4). To ensure appropriate student workloads, modules are limited to a maximum of one summatively assessed portfolio. To support the development of quality work, portfolios are developed longitudinally and iteratively across a module with regular guidance from tutors and review from peers.

### Experimentation and Creative Risk-Taking

This programme includes a focus on experimentation and risk-taking as a means to pursue original ideas and an individual creative voice. Select assessment items are designed to offer an opportunity for you to detail your approach to experimentation alongside the submission of practical project outcomes. Where a commentary is not required as part of a given assessment item, assessment briefs and marking criteria will outline the extent to which creative risk-taking is encouraged or expected.

## **E. Support for Students and their Learning**

You are supported by the following initiatives and resources:

- Knowledgeable and supportive teaching teams that have worked, and largely continue to work, in the Creative Industries
- Engagement with a network of studios and creative agencies that offer live briefs, industry-insight talks, and mentorship opportunities
- Engagement with a Future Skills programme, embedded within each level of the course, that helps you build key skills that employers need
- A maintained Student Info Portal that provides information and guidance on topics that range from course admin and IT help to professional networks and wellbeing
- Reasonable adjustments in terms of learning, teaching, and assessment for students with defined and declared support needs
- Access to the Google Suite, which includes Google Classroom, Google Drive and various Google applications
- Access to Adobe Creative Cloud and a range of professional-grade software used by game artists
- Access to LinkedIn Learning which offers a diverse range of video courses for technical training

### **Personal Tutor Scheme**

Boomsatsuma adopts the Kingston University Personal Tutor Scheme, which is partly embedded into Future Skills modules. The Personal Tutor Scheme is a structured series of individual and/or group meetings that focus on personal and professional development.

### **Peer Mentor Scheme**

The peer mentor scheme is a mechanism for connecting students - often those in lower levels of study to those in higher levels of study. Its intention is to facilitate a reciprocal sharing of knowledge, experiences, and practical advice that both individuals make the most of undergraduate study. Engagement with the scheme is optional but highly encouraged and enabled by boomsatsuma.

## **F. Ensuring and Enhancing the Quality of the Course**

The University has several methods for evaluating and improving the quality and standards of its provision. These include:

- External examiners
- School Education Committee with student representation
- Annual Monitoring and Enhancement
- Continuous Monitoring of courses through the Kingston Course Enhancement Programme (KCEP+)
- Student evaluation including Module Evaluation Questionnaires (MEQs), level surveys, and the National Student Survey (NSS)
- Moderation policies
- Feedback from employers

## **G. Employability and work-based learning**

This course enhances career prospects through a range of initiatives and curriculum features:

- A programme of industry insight talks, professional masterclasses, live briefs, and field trips to game trade fairs, events, and studios
- The Future Skills programme (see above)
- Through the modules, 'Procedural Systems' and 'Game Engines Beyond Recreation' students will learn how to navigate emerging technologies and developing methodologies
- Through the module 'The Games Industry', which provides advice and guidance on routes into commercial roles and how to create professional portfolios
- Through the module 'Capstone Project', which facilitates the potential for developing freelance and studio career opportunities post graduation
- Opportunities to engage boomsatsuma professional networks
- Opportunities to apply to work on boomsatsuma creative projects
- Encouragement and guidance to pursue short work placements
- Opportunities to collaborate, both within and across disciplines, and opportunities to explore multiple roles with the games industry

Graduates of this course may pursue many job opportunities in game art and 3D production, both within and on the fringe of the entertainment industry, and for studios of varying size. Popular roles include but are not limited to the following, with typical entry level positions labelled as such:

- Environment Artist
- Texturing Artist
- 3D Modelling Artist
- Animator
- Concept Artist
- Character Artist
- Technical Artist
- Visual Effects Artist

### ***Work-based learning, including sandwich courses and higher or degree apprenticeships***

Work placements are actively encouraged. Although it is the responsibility of individual students to secure such placements, your lectures and tutors can help you prepare and make the most of the opportunity. Work placements can not be undertaken during scheduled learning and teaching. They can however be engaged as part of guided independent study (with approval from your personal tutor) or during non-teaching weeks and vacations.

## **H. Other sources of information that you may wish to consult**

[Link] Art and Design Benchmark Statement (2019)

[Link] Computing Benchmark Statement (2022)

[Link] Kingston University Inclusive Curriculum Framework

[Link] Kingston University Future Skills Report (2022)

[Link] United Nations Sustainable Development Goals

[Link] Course Page on the boomsatsuma website

[Link] ScreenSkills Job Profiles in Games

[Link] UK Interactive Entertainment (Ukie) website

## I. Development of Course Learning Outcomes in Modules

This table maps where course learning outcomes are **summatively** assessed across the modules for this course. It provides an aid to academic staff in understanding how individual modules contribute to the course aims, a means to help students monitor their own learning, personal and professional development as the course progresses and a checklist for quality assurance purposes.

Module Code		Level 4				Level 5				Level 6		
		BF4001	BF4002	BF4004	BF4003	AUG25-7966	AUG25-7968	AUG25-7967	AUG25-7969	AUG26-7970	AUG26-7971	BF6003
Knowledge & Understanding	A1		S								S	
	A2	S			S		S	S		S		
	A3		S			S				S		
	A4			S	S		S		S			S
Intellectual Skills	B1	S		S		S						S
	B2	S			S	S		S		S		S
	B3		S						S	S		
	B4	S	S			S			S			S
Practical Skills	C1		S		S	S			S		S	
	C2	S			S			S			S	
	C3	S		S			S	S		S	S	
	C4		S	S			S	S			S	

Students will be provided with formative assessment opportunities throughout the course to practise and develop their proficiency in the range of assessment methods utilised.