

Project Rationale:

From the past units, I have been able to develop my understanding of practices used within the games industry and which fields I have the most interest in. I believe units focusing on level design (4 and 10) and the 3D units (2, 4, and 6) will be the most useful. These units helped teach me in areas that I will cover for my assignment, so taking aspects like design processes and workflows into account throughout each week will aid in delivering a final product.

The first unit of the course covers animation and the principles used in each of its varying styles. The unit covered being able to understand the process of animation and apply the skills when necessary such as squash and stretch, overlap, and anticipation. While I won't be using animation for my project, the skills I learned from animating in 2D and 3D using After Effects and Maya helped me in later units alongside projects I underwent within my own time.

Within the second unit, I learned research tools to help improve my presentation skills, being able to adapt how I conduct research into an efficient method that works for me. Practising this in different styles meant that I could perfect my research methods and apply my findings into a presentable format. Primary research taught me that I can have peers give feedback to aid in decision making which can aid in expanding my ideas and considering them from another angle. Compared to what I knew before, this was critical in allowing me to develop my planning so that I could establish a fluent workflow for myself to use in future projects.

The group project unit had its benefits and challenges, while being able to improve my teamwork skills, an essential for working within the industry, I also could understand the pipeline process of tasks to a more thorough degree. By using software to monitor progress like Trello during this unit, I was able to further understand the importance of time management and observing the process from different perspectives to target an end goal. Using organisation software like Trello helped to monitor my own progress, using charts like this could be useful to reuse during the coming project to better construct the three month timeframe.

Level design units will be some of the most helpful. It will be the main role I take on during the project, so reflecting on my past levels helped me to familiarise myself with how to build an environment using both a two-dimensional and three-dimensional space. Since designing a level for a shooter map in my first level design unit, I have learned much more about Unreal Engine. Using what I know of the theory and practises applied within the industry I can aim to achieve a more enjoyable landscape for players to explore. During the unit I understood more about the player-base and how to use adaptability to how players will interact with the environment I give them. Important elements like these are crucial as they can help guide players to reduce frustration, especially in more open 3D spaces. While I believe I could've improved these units now, they still gave me practice in key skills like planning and greyboxing in preparation for this final-year project.

While I learnt some basics during the visual effects unit, it's not a unit I intend to use within the final project. Before the unit, I had no prior knowledge of visual effects; however, during the project I learned about techniques with camera angles, editing methods and what you

can achieve through using a greenscreen. I believe that while it was helpful to learn some new skills, the techniques that I used won't be relevant for the roles I have given myself.

The time I spent in 3D modelling allowed me to learn a lot of strategies and methods when designing specific objects. Keeping up with practice helped me learn new tools and become more confident in my modelling skills. This will come in handy when creating models for a multitude of different things like environmental pieces, props, and characters. Practising modelling has made me more familiar with the Maya interface, and modelling after the assignment has finished to further develop my techniques and confidence.

During unit seven I also learned about line code and some programming basics including if statements, and while loops, and became more familiar with terminology such as variables, vectors and booleans. This was helpful to improve my logical thinking skills and while I prefer blueprints to line code, most of the logic I learned during the programming side of this unit is transferable to node-oriented coding.

For my final unit from the first year, I learned many things that helped me progress my skills. I knew that when planning the project, I should consider how many roles I could handle rather than taking on too many at once, as spreading myself too thin could result in a lack of time to finish what I have set out to do. Instead, I know that I should assess all of the work I need to do early on and giving myself a time plan for each week so I can stay more on track is the best way to maximise my efforts across several tasks.

From the units covered at the opening of this year, the group project will be useful in preparation for my final assignment. Since I also took on the role of level design there, it was beneficial to look back at the way I structured the levels in a 2D environment as I can use what I know to adapt the same level of quality into a 3D space, making an advantage out of the extra dimension. I knew plenty of level design techniques before the course, but being able to practice different genres of level design made each level engaging. While making a GDD and time plan for unit nine, it was helpful to strengthen my communication skills and gain an understanding of the production pipeline in greater depth.

Unit eleven's showreel project helped me acquire more work to display, helping to increase how much practice I have under specific criteria so I can have more variety in my work. The project was essential for understanding my preferred workflows as it assisted in boosting my ambitions and goals for what I could achieve. By the end of the showreel, I will be able to display my work to be more recognised, utilising methods to make my work look enticing in the process. This ultimately helps to lay a foundation for my professional image allowing me to approach the industry with greater understanding.

Overall, I believe some of my strongest units are four and ten since I could focus my skill on level design, my main interest within the industry. Another example is unit nine for developing my teamwork skills for later group projects, a key factor in working within the games industry. Having completed all the other units, I have chosen roles for my final project that align with my aspirations for the games industry as much as possible, using the knowledge I have learned from across all units to help further my goals. Compared to what I knew before, I have learned a substantial amount across each section with the first year greatly helping to identify my strengths for me to focus on during my second year.

Project Concept:

For the FEP, the initial idea is to make a polished vertical slice for a survival game inspired by the gameplay loop of Minecraft crossed with a stylised cel-shaded look. In my group, Reece and I will share the task of creating all of the prop and environmental models along with designing a large scale map for players to explore while Andrew will be responsible for character modelling and programming within Unreal Engine. The game will focus on an arctic environment set in the near future. Scientists have developed a large-scale simulation as a social experiment to test people's survival skills and morals. These scientists have also developed forced evolutions of animals like a snow dwelling land shark, the boss fight planned for the game that has been thrown into the simulation with them. By the end of the project, I aim to have contributed with creating listed prop models. To do this, all of the models will be listed out and I will each design models needed for my area of the level. For the bulk of the project I will be focusing on level design, making a larger scale map and splitting it into two equal parts so I can design the level alongside Reece. These tasks will mean I can get the assets into a finished opening area of the game, functioning as a vertical slice. By splitting the map between me and Reece, we will be able to construct a larger scale environment by working together. I will be responsible for creating the snow covered area of the map, using level design processes to arrange aesthetics and provide environmental storytelling.

Researching ideas will be a key phase of the project. I intend to look into existing games that either match the art style we are aiming for or operate mechanically in a similar way. Existing games will help me in understanding what methods are effective in survival games and will aid me in understanding our target audience. I will also be familiarising myself with some modelling and level design techniques, revisiting practices that will help me to deliver a more polished final product. Alongside this, it's also vital to look into target audiences, demographics and player preferences that will make the end product appeal to the intended audience. Before I conduct this research however, I have intentions to make a form for people to answer to help narrow down ideas so that less time is spent iterating and I can use the time I have given myself for development constructively, making a first form to gather peer's opinions on initial ideas. This will solidify further what aesthetics people envision and strengthen the narrative. I intend to get working on primary research early to gain first hand opinions and references that will be pivotal during the production process. This can help me gather what people would like to see in my team's game and what we could add/remove in favour for improvement.

The aim is to create a functioning game that allows players to play at their own pace. Players will have the choice to go to more dangerous areas for better loot, or increase their strength gradually, and focus on building first. The final product will be presented as a vertical slice demo alongside a video showcase including the main loop of gameplay. Specific for level design, I will cover my map in a second showcase, detailing the parts that I have built. Using my portfolio, I intend to analyse my models and display the process covering the key steps like topology, UV mapping and texturing.

Microsoft Teams will be useful in sharing documents and communicating regarding new ideas. This will allow us to all be on the same page and collectively have a clear idea of our next steps moving through the project. I have chosen Maya to model each asset for the level

and Unreal Engine 5 to build it in. I will also use Substance Designer for procedural textures to make building the level much easier.

Working in a group will also benefit from more relevant peer feedback. Peer feedback from others will also be useful as we can be given insight on concepts we might have not thought of as a team, having people playtest our game will achieve the same effect. Having necessary software at home will be key to putting additional hours into the FEP independently. Having the software necessary at home will allow me to manage my time more as I can dedicate specific tasks to being completed within and outside of college.

Evaluation and Reflection:

Team meetings will prove to be a valuable resource to keep up with all of my group's progress so we can work on prioritising what tasks to focus on next. By planning out a week, we can help monitor what areas could prove the most challenging and assess the overall progress week by week with more precision. Forming a GDD will allow all of our group members to be on the same page, as we can discuss potential ideas and make a note of it, being able to add ideas aiming to make the game immersive to my weekly plans. Should I fall behind, it will be made more clear by use of the weekly plans and team meetings as we can reserve days to catch up on backlog work and work together to establish priorities when moving forward.

Working in this group will certainly have its advantages, gaining my experience with group participation. Since working in teams is such a key part of the industry, collaborative exercise will help to prepare me for the industry. On the other hand, I'm aware of the challenges group projects can cause. One of the largest scale problems is to create a functioning production pipeline, as any unplanned absences could hinder the quality of the end product. Another challenge is the risk of conflicting ideas, as we might not always agree on what the best decision is for taking the next step. Despite being big challenges, I believe we can work together to establish a middle ground. The best way around problems with the pipeline would be to ensure there are no additional tasks to do in the meantime that gives everyone enough time to wait for the pipeline to be passed on.

How has your chosen area of specialism developed over time?

Level Design has always been a key implementation of designing games. Structuring levels that help control the pace and flow of a game, detailing environments that help to immerse the player. In the beginning, however, levels were simply a base with less professionalism, when games were simpler in design, level structure didn't need to be considered in as much depth. Level design in the earliest form began using 2D spaces, with structures like single screens and side-scrolling due to software limitations. These structures evolved over time featuring varying obstacles and player buffs that can make the game more engaging. As more powerful software emerged, the ability to construct 3D levels became possible. 3D level design grew from the earliest games with the extra dimension such as Doom (1993). Levels followed the emerging use of 3D models in games, making maze-like structures to immerse players and give the game a purpose to be 3D, allowing for a greater depth of exploration. With time, this structure evolved and level design theories began to be put into place, and became more closely linked with psychology in the games industry, adding more

complex paths and challenges that hide rewards, some instances including verticality for further exploration. As game engines evolved to cater for 3D spaces, new level styles could be created with greater ease than in a 2D instance. For example, 3D games brought life to genres like stealth and shooter titles, allowing for the industry to provide something fresh that gave games like Metal Gear Solid some novelty.

Over time, the industry of level design evolved after the release of Unreal Engine, becoming an industry-standard tool for building 3D levels. This revolutionised the way games were made as over time, Unreal engine has undergone many updates to make games within today's standards. Level design evolved into a larger category broken up into smaller sub-categories including environment art, lighting, and layouts. Unreal Engine has led to developers in large teams making popular AAA titles including Star Wars: Jedi Survivor (2023), and God of War: Ragnarok (2022). As the industry progressed, levels were less standard and became more narrative-oriented. As more games had an open-world focus, designers began implementing geographical logic into games. Rather than using unorthodox structures that focus on practicality over realism, more levels now apply both of these into the design for greater immersion for the player. This can help in providing a world players can immerse themselves in, as storytelling through use of environment became a common thing in adventure titles and RPGs.

In future, while a lot of the theory that goes into making levels will stay the same, many modern practices are likely to be replaced with new more efficient strategies. Since level design structure is dependent on the genre and style of the game targeted by the developers, the way levels are formatted is constantly evolving, leading to memorable examples of techniques. The popularity of levels is likely to follow whatever genres are doing well in the industry at the time, meaning those genres could see different methods of level design applied to them so that games can stand out to audiences.

Yang (2019)

Nuclino (2025)

Shahrani, S. (2006)

Industry Standard:

Looking at the industry workflow of level designers, modern 3D level processes cover formulating an idea to fixate the level around a concept that makes it unique and engaging along with fitting into the world around it. Most levels start with a top-down plan, covering essential points and designs which may go through several iterations to idealize the best possible structure for how the level is presented to the player. This layout may focus on circulation and verticality, being how the level uses connecting routes and height to its advantage. Then the blocking phase otherwise known as greyboxing, where boxes are placed within the level to map out the initial structure. This is useful in case the level doesn't look as intended or creates the right effect from the paper map out, so the map can be more easily arranged to suit the optimal structure. Next is the scripting phase which will involve programmers more closely. By this time, programmers will have designed the code required

for specific events which the level designer will then implement into their level. These can include events like doors or switches, quests from NPCs and AI from fauna or enemies. This helps to give the level a more realized polish as mechanically the level is near completion. During the later stages, lighting and environmental asset implementation become the main focuses. The main aim is to make the level visually pleasing once the level works in a vacuum on the mechanical spectrum. The visual stage can often lead to lots of psychology used when designing a level for players to explore. Using shape and colour language, along with light and darkness; luring players down specific paths to reach the intended goal, making some areas harder to reach or more obscured, making them better fitted to hide collectables. When using this to evoke a narrative, there are several tools developers can use to accentuate this further. Choreography can help present the journey through time by highlighting past events, giving the level more of a connected world and history that players who wish to learn more about can discover.

I understand the theories designers apply to make a consistent 3D level. Aside from this, other techniques are used to plan out a typical day working as a level designer. As a general task, a team would start by discussing what each member plans to accomplish that day in order to set out a clear goal. They would use software like Miro to expand on ideas, acting as a catch up for developers to ensure they are on the same page. Through Google Meets and Microsoft Teams, developers can work remotely if possible, making the production progress easier for members. Documentation is a key factor of the game development process especially for a level designer, as it can give them a clear vision of what the level needs to include and how it should be formatted. Communication is a key skill required as a level designer, since by working to construct the main element of gameplay, you will need to be in contact with everyone else in larger groups to include their work. Since level designers can be split up into multiple roles like how level designers design both how the level looks, and how the level plays on a mechanical front. Since environmental artists, level designers and world designers all have collaborative responsibility over the design of the game's world and its spaces, this is where communication is key so that mechanics and resources co-operate within the world made.

To follow this, I will use software to my advantage, using organizational software with group members to further the ability to share a vision. Miro will be useful for gathering research into one place, and communication software like Microsoft Teams can be used to share important updates on ideas and documents to track our current progress. Being able to frequently contact group members will be an advantage to this project as it will be easier to stay on top of progress. By planning accordingly, I will be able to use typical industry workflows in combination with the level design processes to give myself enough time to complete each sector of level design. It's important that I am one of two level designers in this project, as I will be able to discuss ideas with Reece, the other level designer on which one of us is best suited to tackle each aspect of the role. I will take each week at a time to consider what has to be done and when in order for an on-time submission, using the resources at my disposal along with collaborating with my team to reach a polished finish.

Yang (2019)

Scout (2024)

Games Inspiration:

As a team, we established the first game we should look into for inspiration was Minecraft. While not the intended artstyle, we aim to achieve a similar gameplay experience resembling a survival game featuring a simple build system, combat, and gathering resources to craft recipes. Since Minecraft has been around for so long and is still outstanding in today's market, it has received many updates to keep the game fresh and engaging. With Minecraft, being thrown into a large scale world with a few personal goals to set for yourself but within Minecraft itself there's never any real pressure to achieve anything. Since this can give Minecraft a less stressful atmosphere, we intend to contrast this by giving the player a few goals to aim towards, building shelter or crafting weapons for example. This will help increase the pace to avoid players feeling lost and unsure where to go next. One reason that comes to mind is how players were free to play as they choose, since the players were given resources and a generated open world to use them in, giving players more possibility than many other games could offer, the simplistic nature of the game initially allowed it to showcase its potential, as time went on, that potential was realised as Minecraft became even more interactive and diverse with the release of new resources, mobs, and mechanics.

The Last Campfire, an indie title by Hello Games will be useful as it utilises a few techniques to grant the game its own atmosphere. Having a style similar to cel-shaded Legend of Zelda games, the game's narrative creates a sense of adventure. The game develops its atmosphere through environmental art and ambient music to match the gameplay of puzzle-solving. While this won't be what we're aiming for, the stylized modelling can be used and adapted to create the environment and atmosphere we intend to create. The story of The Last Campfire covers loss and negative emotion, solving puzzles to free the "forlorn" from self-doubt. Able to achieve the title of indie game of the year in 2021, The Last Campfire shows common real life struggles of hope and feeling lost, which could allow the game to feel relatable. With the length of the game, simplicity of artstyle and puzzles, and a playthrough can be achieved fairly quickly, these factors allow for a relaxing experience.

Looking at both of these titles, they will be useful to research further for this project as taking inspiration from the art direction of The Last Campfire with the survival genre essentials Minecraft displays should present a new style. When designing my contribution of models for the game, I will keep the stylised look in mind in hope to achieve the level of immersion The Last Campfire is able to pull off, presenting the style in a unique way will help to subvert some of the cozy atmosphere of the game with the intended themes of our own. This can be achieved by using less vibrant colours to create an isolated environment, making a barren snow filled landscape a great embodiment of this emotion. While very different games in art direction, gameplay, and atmosphere, they both lack a sense of pressure, where the player is never under any pressure to do any specific objective. While the games can guide in certain directions or develop an incentive in players, both leave players to go about each problem however they need with minimal guidance.

Waarlo (2019)

Hashmey (2024)

Academic Research:

Through searching for level design sources, the one I selected was (The Art of Game Design: A Book of Lenses) by Jesse Schell. Detailing the techniques of the thought process that goes into levels, the book includes the skills required to construct a compelling level. After reading the book, a lot of the information inside aims to teach the concept of perspective, and how following their logic can be key to games being formatted correctly. As a reliable member of the industry, Jesse Schell's book has been written from experience, meaning a lot of the practices written in the source at the time are still applicable to games developed in the modern day. While the book teaches game design principles as a whole, the book mentions how the psychology the book encourages developers to practice feeds into what makes a standard-level designer.

Embedded throughout the book are many different perspectives called lenses, which cover what questions to ask yourself to achieve a balanced experience for the player. One example would be "Lens 40: The Lens of Reward", which encourages developers to ask themselves questions like "Are the rewards my game gives out too regular?" "How are my rewards related to one another, and is there a way that they could be better connected?". These questions are aimed at formatting games in a more sensical way by making the rewards rarer to build up excitement and connecting multiple types of collectables to give the world more depth. Reflecting on my time reading, I have learned to consider situations from several angles, as a change of perspective can influence the way games appear. Since the book provides a general overview of game design and the process, it was insightful to read this source to revise some tips and routines that I have done before, applying some of Schell's "lenses", I could understand them in greater depth, and consider including aspects to game design fundamentals that I wouldn't have otherwise considered, which is why I found the book's broad range of topics so helpful.

Using this source will teach me theories used within the games industry, allowing me to familiarise myself with the typical workflow of a level designer. This project will also challenge my time management as level design can be broken down into many core stages, forcing me to prepare for how I will achieve each goal and set personal deadlines to keep on top of. I can identify all of the roles I intend to carry out over the project and adapt what I know using the source to maintain efficiency with the production process. Design can be approached from many perspectives due to the vast amount of options developers are faced with in game design. Not only do the perspectives within the book have a lot of industry relevance by presenting what the author has learned, but I will be able to use these to question my game concept throughout my self-reflection progress. By using these perspectives as a foundation, I can apply practices that have been used within the industry to create an end product that will better prepare me for the games industry.

Schell, J. (2008)

Industry Professionals:

Each of the portfolio's I looked into used different methods to organize their work. By looking into two different sources from established level designers in the game industry, I was able to gather what sort of standard developers present their work at.

Firstly, I looked into a portfolio by Sean Gorman, who split their portfolio into multiple sections. They displayed a professional section, where they have worked on titles such as Ready Or Not, Suicide Squad, and Battalion 1944. Then they have a personal work showing layouts of varying 3D level types like stealth, storytelling and combat. To add to their personal section, they contain miscellaneous work to display generalism including 2D artwork, environmental pieces, and props. Containing a small personal page, he describes his personal accolades and placement in the industry. This will be key to display information about the project, as the developer shows some progressional stages, which I intend to make weekly updates of the workflow. When presenting their final product, an image of the product is shown and further information is provided on another page, detailing the process with some annotations discussing some key methodologies like texel density and software used like Substance Designer. Alongside this, Gorman discusses his creation process and inspirations, and how using modern software has saved him time. By splitting some projects over several titles, it's more easily readable for the viewer, as he reflects on his process and mentions how experimentation was a key factor in helping him learn.

Another portfolio was one made by Arvin David, a second level designer with a similar structure to the last. They use a similar structure by having a page separating professional and personal work. They also have a section at the bottom of the "All" page that has links to their other projects including prop modelling and architectural visualization in Unreal Engine. Rather than an "About Me" page, they show a list of skills they can do relative to the industry. So while the format of pages is laid out differently, both portfolios cover similar content to display what they can do individually and working in a team, highlighting a greater array of skills. Like with Gorman, this developer shows their products in stages leading up to their end result. In one example, David uses modern design techniques like modular workflows, importing minimal art assets, then a few iterations between the final version. This stage of progression allows viewers to see where the level had started from and allows the pipeline of the final product to be more clear.

Reflecting on both of these, both include clear separation between working with an industry team and projects developed in their spare time. This could be useful when constructing a portfolio of my own. When showing work from this project, I will annotate the process similar to how the developers had except I will include more information regarding my ideas on each component, showing images to support the analysis can assist to evidence my process. By effectively using simple backgrounds, more attention is drawn to the actual work, presented by a single image that leads to a more detailed version of the project. By keeping pages on the portfolio at a decent length, there's plenty of content to select from while not being too much where the information is too much to take in. To mirror this, I can select each piece of work for the project for example certain parts of the level or any models that I make, and split

those off into individual pages, allowing people who view my work to take a further look if they're interested rather than being a requirement- saving the risk of taking up too much space. Each of the portfolios were organised in a way that they were easily readable, showed the process to their work to reflect on skills and had numerous pages for greater organisation.

David (2025)

Gorman (2018)

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Timeplan

Week Date	Task	Software
13/01/25	During the early stages, I will use the first week to communicate with my group around ideas and design a document listing all of the intended features and assets to help realise how much needs to be built over the time we have and how we can split it into weekly chunks. During this time we will dedicate tasks and roles to one another and decide our first SPRINT dates and goals. During this process, I can develop my proposal with my role for the project in mind. I will make a Trello to stay on track of my personal work, adding to the list as I go and making my progress more clearly monitorable. Throughout the projects, I will create weekly	To accomplish this, I will use Google Docs and make a shared page for us all to access and make note of ideas.
20/01/25	During this week, I will continue through the proposal while developing on the existing ideas we have. I will gather credible sources to reference to ensure my work is of a professional standard.	Google Docs will be used this week to strengthen ideas and form a bibliography, where all my site references used will be documented.
27/01/25	This week, I will work on primary research, playing games I intend to research and	I'll spend time looking into games using

	reading into theories of level design for further understanding. Using this, I can work on my proposal and by the end of the week, I will be more knowledgeable on typical workflows and patterns in survival games.	reviews online and putting my findings onto a Miroboard that covers my research process. Google Docs can be used to continue the Proposal.
03/02/25	By starting a research board this week, I can stay ahead of deadlines and give myself more time for production. I will focus on researching target audience and existing games to further my knowledge of the survival game genre and our intended artstyle. During this time, I will polish the proposal and make note of the sources I've used so I can make use of them in the later weeks.	This week, I will continue to develop a Miroboard to format my research with Google Docs to finish the Proposal phase of the project.
10/02/25	During this week, I will complete the rest of my research, looking into typography, modelling techniques for my first production task and level design theory so I can plan my level out before I have to design it within Unreal Engine.	Miroboard will mostly be used this week to hold all the research I have conducted.
17/02/25	For this week, I will be designing my initial draft of the level and making a greybox so once the models have been made, I know where to put them. After the level is greyboxed, I will use the rest of the week to catch up on any work that has fallen into my backlog or if I am on track, I will start next week's tasks early.	I will be using Unreal Engine mostly this week, potentially using Miro and Maya depending on how far ahead I am.
24/02/25	Starting production this week, I aim to use the list of models made in the earlier weeks to start making key environmental assets such as trees, rocks, and shrubbery. After these have been made, I will use the rest of the week to begin modelling some of the crafting items used for recipes, including branches, rocks, berries and cotton. It is important that I communicate with Reece during this so that the models we design are similar in style, otherwise they would look out of place across the level.	Maya will be used to construct any models this week. Miro may also need to be used if I have any outstanding or additional research I may need to do regarding model references.
03/03/25	Continuing with modelling this week, I will need to work on some more advanced assets on the list covering tools like axes, , and beds. Using last week to model simpler assets is a strategy I will hope builds up my skills progressively so I feel more confident	Maya will be used to construct any models this week. Once all the models have been made I can use Substance Designer to

	in my modelling capabilities.	create textures for each of the models.
10/03/25	This week, I aim to have finished most of my modelling list, saving the most complex one for last. These may include greater detail models like food items with more complex textures and workbenches the player can craft with. Like with last week, I can use the progress I have made to gain more confidence in my abilities. Once I complete all the models and their UVs, I will check to see if there is any outstanding work on my Trello before texturing the models, allowing me to get ahead.	Maya will be used this week to finish making the last of the models and their UVs.
17/03/25	During the start of this week, I will be texturing each of my models and releasing a form to see peer opinions, helping me to gather some additional primary research.	Texturing models will require Substance Painter to apply the textures I have made in Designer to my list of models.
24/03/25	Over this week, I will use this time to catch up on any outstanding work, including research or any new model ideas that may have been made and make sure all of the models are textured before I start building the level.	This week may include use of Miroboard, Maya, Substance Designer and Blender to apply textures to each model.
31/03/25	This week I will work on designing part of a user interface. By working together, we can fit this task into a week to save time. Approaching this week, we can decide who will take on what UI elements since survival games consist of a lot of information that the player needs.	Photoshop is the most likely case to use for the UI. Since there are a lot of UI elements, this may take all week to finish.
07/04/25	Next I will be returning to my greyboxed level and replacing the foundation with the textured assets. This will give Andrew enough time to include his progress with programming, meaning we can have some personal feedback on how the game will look.	Unreal Engine will be used to replace the layout with the textured assets.
14/04/25	I will spend this week adding more to polish the final result of my level portion. To accomplish this, I will work with lighting, arranging enemies for greater balancing, and revisiting models and textures in case I feel they could be improved.	This will be key to helping the level feel more final, as it will be useful when making a short gameplay showcase to really strengthen the effect of the atmosphere.

21/04/25	This week will be dedicated to any work that I believe I could improve. Since this can vary, what I do this week will be updating my personal Trello and using the week to stay on track with the rest of the timeplan.	My intentions for this week could mean I use Maya, Blender, Substance Designer, or Unreal Engine depending on what I believe needs improvement.
28/04/25	I will use the time I have this week to make a form covering the details of our polished game. Having this by the start of this week means our team can be ready to playtest, giving what we have to peers and recording their feedback.	I will make use of Microsoft Forms to give peers who playtest our game a survey regarding their opinions. This will be useful in checking if we have reached our intentions with people's first impressions.
05/05/25	I will spend this week making a gameplay video for our game. Once finishing this, I can use the remaining time to check if any outstanding work is finished and that the production process has been documented on my portfolio.	I will use OBS Studio to put together a small trailer showing off some of the game, using any other software necessary in case any tasks have fallen into a backlog.
12/05/25	I will use this week to evaluate the whole process covering each section and how the project provided its challenges. I will also use the week to ensure all work I have done to contribute to this project is in my portfolio, so that all of my recordings of development have been evidenced.	Google Docs will be used to write my reflection of the entire project's process.
19/05/25	Ensure portfolio contains all content from the FEP, Submission on Monday 19th May	I will only need access to Microsoft Teams this week to submit my end product.