

I confirm that I have a Learning Support Plan for which includes adjustment deadlines as recommended by the Disability and Dyslexia Team, and agreed by the School. I understand the deadline for my assessment has been adjusted (as per the required School protocol) and that this should be taken into consideration when my assessment is marked/ graded"

"I confirm that I have a Learning Support Plan for 'spelling and grammar' as recommended by the Disability and Dyslexia Team, and agreed by the School. I understand that this should be taken into consideration when my assessment is marked/ graded."

LB657 Virtual Studio -

FMP: New Dawn

Games Art and Design Yr 3
Trey Leid

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University of Brighton

GAMES ART & DESIGN BA (Hons)

LEVEL 6

SEMESTER TWO

MODULE: **LB657 Virtual Studio (Final Major Project)** – 40 Credits

TUTORS: Judith Ricketts

Project timeline: 10th 17th 24th February
3rd 10th 17th 24th 31st March
28th April, 5th 12th May

Tutorials: Wednesday 10:00 – 11:20 – 20minutes long, arranged with the tutor each week.

Statement of Intent | project plan | initial ideas: Friday 24th February 2023

Mid-Point Review: Friday 17th March 2023

Formative presentation: Friday 28th April 2023

Summative Submission Deadline: 9th May 2022

Submission format: Turn it in: **All projects** in PDF format

My Studies: **Design Outcomes (.mp4 format only)**

Exhibition Information – time and rooms to be confirmed

- Monday 6th March - **ALL** level 6 students in studio for Initial exhibition briefing
- Tuesday 16th May - **ALL** level 6 students in studio for exhibition building (wear appropriate clothing)
- Tuesday 30th May - Show ready - work ready for final marking – no students in the room
- Friday 2nd June - Exhibition opens

***Unlike assessments, there are no extensions for the show opening date and all students (whether they have been given an academic extension or not) will be expected to fully participate in the show build.*

LEARNING OUTCOMES:

On successful completion of this module students will be able to:

LO1. Consolidate advanced communication outcomes, which communicate effectively, at a professional standard, with a chosen audience

LO2. Produce a playable output demonstrating a full understanding of the user experience.

LO 3. Demonstrate a full understanding of the role of prototyping and testing in games art and design.

LO 4. Fully utilise research techniques to inform and advance studio practice.

LO 5. Demonstrate professional working practices through the production of practical outcomes, for final exhibition, graduation and the showcasing of their work.

BACKGROUND:

The Final Major Project consolidates the fundamental learning and skills taught and developed on the course so far. This project should focus and consolidate your strengths and should show your ability to manage a project of this length and depth, through independent study, and in preparation for graduation.

This is a substantial piece of work, adding weight to your final portfolio. It is self-initiated, produced in agreement with your tutor/s and in line with your creative ambitions and abilities. It should be underpinned by contextual theory, visual references and knowledge of the wider implications of your design in the world at large. You should also show an awareness of external influences, contemporary issues and the role of a graphic designer, illustrator or animator within industry. Clear communication to an intended audience should be a critical element of your thinking.

You can imagine your own project, or develop a considerable response to a live brief, which can include working closely with your client to complete work intended for a live audience. See Judith for more details if you would like to explore this route.

THE BRIEF

Produce an outcome (or number of outcomes) that represents your investigations and research **which represents 24 independent study hours per week**. Consider who the target audience is, and exactly what are you attempting to communicate/express. You may interpret your option/subject in a broad variety of ways, but the expectation is that the outcome(s) will have your personal voice inherent within.

SCOPE & ASSESSMENT:

Whilst we encourage you to challenge both yourselves and us (the staff), to be bold and ambitious and question the nature of the discipline, the Final Major Project must be developed within the Games Art & Design in accordance with the assessment criteria of Module.

OUTCOMES

- **Statement of Intent:** Completed, discussed with tutor.
- **Project planning:** A weekly project task plan for the duration of the intended project
- **Evaluation:** Planning, process technical choices and outcomes.
- **Final outcomes:** Clearly labelled on the page:
 - Select a title and design a logo.
 - Show the design in context (mobile, desktop, VR headset, another device. in urban spaces).
 - Select a social media platform and illustrate how your game will appear using the correct aspect ratios.
- **Research and Development:** Primary /secondary
 - Define who your design is for, outline a persona.
- **Exhibition:**
 - When this is printed for the exhibition it should have a QR code directed to the university's exhibition website. (Site TBA).

- Your work on the university website should have a link to your individual student portfolio.
- **Artist biography** of around 100 ± words
 - When this is printed for the exhibition it should have a QR code directed to the university's exhibition website, (Site TBA).
 - Your work on the university website should have a link to your individual student portfolio or social media.
- **Exhibition**
 - Create and post one or two, coordinated social media posts each as the countdown to the Summer show. Organise the branding and post this as a group in collaboration with your tutor.

EXHIBITION

The Final Major Project culminates in a final exhibition and digital showcase of your final outcome. You are required to design and coordinate an exhibition of your best works with your peers and to involve yourself in the design, production and marketing for the show. This year there will be an online exhibition, and a physical exhibition.

As usual you will need to create a professional final pdf documenting your research, development and evaluation.

STATEMENT OF INTENT:

A well-designed project should capitalise on your interests and strengths while challenging your thinking and working methods. Build on previous learning, and critically set challenges for you to push your work forward.

In preparation for the project write 'Statement of Intent' in bullet point format as your own interpretation of the brief.

Keep the following headings in your development - answer the questions in bullet point format:

1. **Purpose**; what effect and purpose do you hope to have by making this work? Is it to inform, persuade, generate a call to action or to entertain, and why?
2. **Theme**; what is the project theme you will be focusing on, and why?
3. **Audience**; who are they? and why are they interested in what you are about to make? Create a basic persona e.g. age, interests and pastimes, location, culture, sexualities, economic conditions, preferred film/animation genre, preferred games they play etc.
4. **Perspective**; whose **perspective** will you be making the work from?
5. **Platform**; what platform are you making this game for, and why?
6. **Project planning**; how will you manage your time? What are the tasks you need to complete before the deadline? set this out in weeks/days you have available in the project, - ask yourself, if you have enough time - if not, make adjustments to the outcomes.
7. **Research**;
 - **Narrative** base for your ideas on, e.g. a novel, book series, a world event, a local event, a news item, a brand campaign, blog, tiktok reel, etc.
 - How will you gather the visual information to work with? e.g. drawing from observation, photographing, comics, a film, a location or an object etc.
 - Ensure that you draw on **contemporary, retro or historic references**, in areas which are broader than games.

8. **Project workflow**; what analogue/digital processes will you use during the production of making this work? and at what stage of the process?
9. **Name**; give the project a name which is in keeping with the desired brand.
10. Take **tutorial notes** as feedback is given.
11. **Improvements**; what are the improvements you need to make from the last project, based on feedback given? or your observations made during your own evaluation? How can you become 'a proactive learner' by working those improvements into this project process? e.g. improving your time management, attendance, asking timely questions, taking feedback notes, iterating the work enough to produce accomplished outcomes.

PRACTICAL PRIMARY RESEARCH INCLUDES:

- Drawing & animation tests
- Note taking and lists
- Taking photographs or films
- Interviews - state the questions you used, who you asked, and why.
- Planning notes and sketches
- Experimentation, trying out your ideas
- Practical workshops and seminars - notes/ photographs taken, and your thoughts on how the technical information could be useful to you.

SECONDARY RESEARCH INCLUDES:

- Visiting exhibitions - online- in person
- Other artist as reference
- Reading about and around the subject
- Theory based lectures and seminars
- Historical & Contextual research - It's important to place your own work within the context of others, both in terms of dates, countries, culture and locations exploring what has gone before and what is happening now.
- Think about your perspective if this is a western European perspective or if you are including other voices.
- Research other artists, illustrators, designers, filmmakers, etc. in books, journals and reputable sources on the web – describe in critical terms **why** you have included them.

WHAT TO HAND IN;

1. **Name the Development file**: Module number, first name, last name
2. Front of the document: Module number, first name, last name
3. **Summative submissions**: All projects - clearly separated in a single PDF document.
4. **Landscape format with page numbers**

At the front of the document

5. Statement of intent, for each project.
6. Reflective statement, for each project.
7. Final outcomes; label these at the front of each project.
8. An Artist biography – (Professional Practice – this may also be called a Personal Statement)
9. A finished show reel in .mp4 format only.

Section towards the back:

10. Research; Primary and/ or secondary research.

11. Development work
12. Reference all work including book, blogs, images, video etc. using **Harvard referencing style on the page (unlike an essay)**. Always use reputable sources, this does not include Wikipedia, wiki, or general blogs, you should always verify the information used in your work.
13. Do not overcrowd the information on each page.

NOTE: To avoid plagiarism reference all the work of others so it is clear what is your original work and that of others. Do not submit the same work for more than one project, this is plagiarism.

REFERENCES:

1. **Harvard referencing;** <https://libguides.brighton.ac.uk/media/referencing>
2. **Tech Hub** <https://unibrightonac.sharepoint.com/sites/SAM/SitePages/Tech-Hub.aspx?csf=1&web=1&e=7DxXxn&cid=3bdfa53d-0b8a-4318-9e92-3092353b6818>
3. **Skills Hub** <https://unibrightonac.sharepoint.com/sites/bssh/SitePages/Home.aspx>

INDICITIVE READING LIST

Flanagan, M. (2009) Critical Play: Radical Game Design. Cambridge (USA), The MIT Press.

Koster, R. (2013) Theory of Fun for Game Design. California, O'Reilly Media,

Salen, K. and Zimmerman, E. (2003) Rules of Play, Cambridge (USA), The MIT Press. Massachusetts, A.K Peters/CRC Press.

Sainsbury, M. (2015) Art from 40 Video Games and Interviews with their Creators, San Francisco, No Starch Press.

Schell, J. (2014) Game Design: A Books of Lenses. Swinjk, S. (2008) Game Feel. UK. Routledge.

Journals:

Students are encouraged to investigate publications such as: Varoom magazine, Wired, Computer Arts, Creative Review.

Electronic Resources:

- **Skills Hub** <https://unibrightonac.sharepoint.com/sites/bssh/SitePages/Home.aspx>
- **Library subject guides** <https://libguides.brighton.ac.uk/>
- <https://www.gamesindustry.biz/> - <https://www.gamesindustry.biz/>
- <https://www.developconference.com/>
- <https://www.rockpapershotgun.com/>
- <https://www.gamesradar.com/uk/edge/>
- <https://apwot.com/>

Deliverable

What to Hand in:

- Name the Development File: Module Number, First Name, Last Name
-
- Front of Document: Module Number, First Name, Last Name
-
- Summative Submissions: All projects - clearly separated in a single PDF document.
- Landscape format with Page numbers

At the Front of the Document

- Statement of Intent for each project
- Reflective Statement for each project
- Final Outcomes; label these at the front of each project
- An Artist Biography - (Professional Practice - this may also be called a Personal Statement)
- A finished showreel in .mp4 format.
- Statement of Intent: Completed, discussed with tutor.
- Project Planning: A weekly project task plan for the duration of the intended project.

Statement of Intent

For my LB657 Module I will be creating an environment where the player will be able to walkthrough as if it was a game. My environment will be inspired by my research on ancient civilisations and architecture. I will be using Photoshop, Procreate, Substance Painter and Blender to produce a collection of concept art for my environment and props – I will then begin 3D modelling these concepts and texturising them. After I have completed these designs, I will bring them to Unity, where I will begin placing my assets to construct my world.

I will attempt to take this further by deep diving into my research to ethically build my environment and inspired by these different cultures and their beliefs. , Joan d’Arc and Boudica.

For my exhibition, I am also planning on printing an artbook of all my designs, from concepts to final rendered scenes for the audience to view.

This project will be completed by the skills I have gained throughout my journey at the University of Brighton.

Artist Statement

The purpose of my artwork is to reimagine my mythological inspired 2D concepts in an immersive 3D environment, where the player will be able to peek at and admire my perspective of the cultures and folklore of these subjects: Aztec, Mayan, Mesopotamian, with light indications of King Arthur, Joan d'Arc and Boudica, in project New Dawn.

My art speaks volumes of my love towards fantasy as I move to incorporate the fiction/dream world within my art. The openness and endless possibilities of the imagination are continuous and boundless. To bring these concepts of wild imagination and a sense of limitlessness to a game is what I aim to do within this project and within future projects.

My curiosity about the unknown worlds and fantasy lore motivates and inspires my artwork to develop and discover different combinations of ideas and themes for a realm beyond our physical world. This draws me into captivation, where I can experience intense mental concentration and visualisation, allowing me to be fully immersed in my artwork, where my thoughts, feelings and personality become intertwined.

Project Timetable

Week 1	- Research Character - Research Mythology - Research Architecture - Research Environment of The Civilisations - Research Ancient Civilisation
Week 2	- Concept art of Character - 3D Model The Character - Texture The Character
Week 3	- Concept Art of props - Concept Art of Environment - Test Character Movement in 3D Unity
Week 4	- 3D Model Environment - 3D Model Homes/Props - Create Skybox - Concept Art of props - Concept Art of Environment - Test Character Movement in 3D Unity
Week 5	- 3D Model Environment - 3D Model Homes/Props - Create Skybox
Week 6	- Texturise Props - Texturise Character - Texturise Home - Texturise Environment
Week 7	- Texturise Props - Texturise Character - Texturise Homes - Texturise Environment
Week 8	- Refine Props - Refine Homes - Refine Landscape - Refine Character
Week 9	- Refine Props - Refine Homes - Refine Landscape - Refine Character - Add Codes
Week 10	- Refine Everything - Annotations - Reflective Statement
Week 11	

Reflective Statement

I will reflect on Module: LB657 Virtual Studio – New Dawn for this written task. I will discuss what was important, what I noticed or felt about my work, the reasoning behind my decisions and what I learnt.

From examining the brief, one crucial aspect of this project was the research I collected for my theme. I gathered various sources regarding ancient civilisations and architecture for my research, including the Incan civilisation, Aztec, Roman, Persian, Ancient Greek, Mayan, Ancient Egyptian and Mesopotamian.

It was essential to stay true to the different cultures, and I did this by delving deeper into my research linking their legends and mythologies as well as their architectural creations.

Another aspect of my work that was important to me was the practical side – I aimed to stay loyal to the civilisations and the myths that I was researching. But I also wanted to incorporate my perspective with these themes in my 2D and 3D designs. As mentioned in my Statement of Intent, I planned on creating a fantasy village inspired by these ancient civilisations and their culture/mythologies; however, I also planned on incorporating my twist into this environment.

For my in-depth research, I realised that the ancient cultures I researched took pride in their constructions, cities/villages. The use of primitive shapes to create intricate designs through their carving and engraving and the use of colour and materials to develop their creations has been lost in modern society. However, I aimed to take inspiration and replicate these ideas through my 2D and 3D designs.

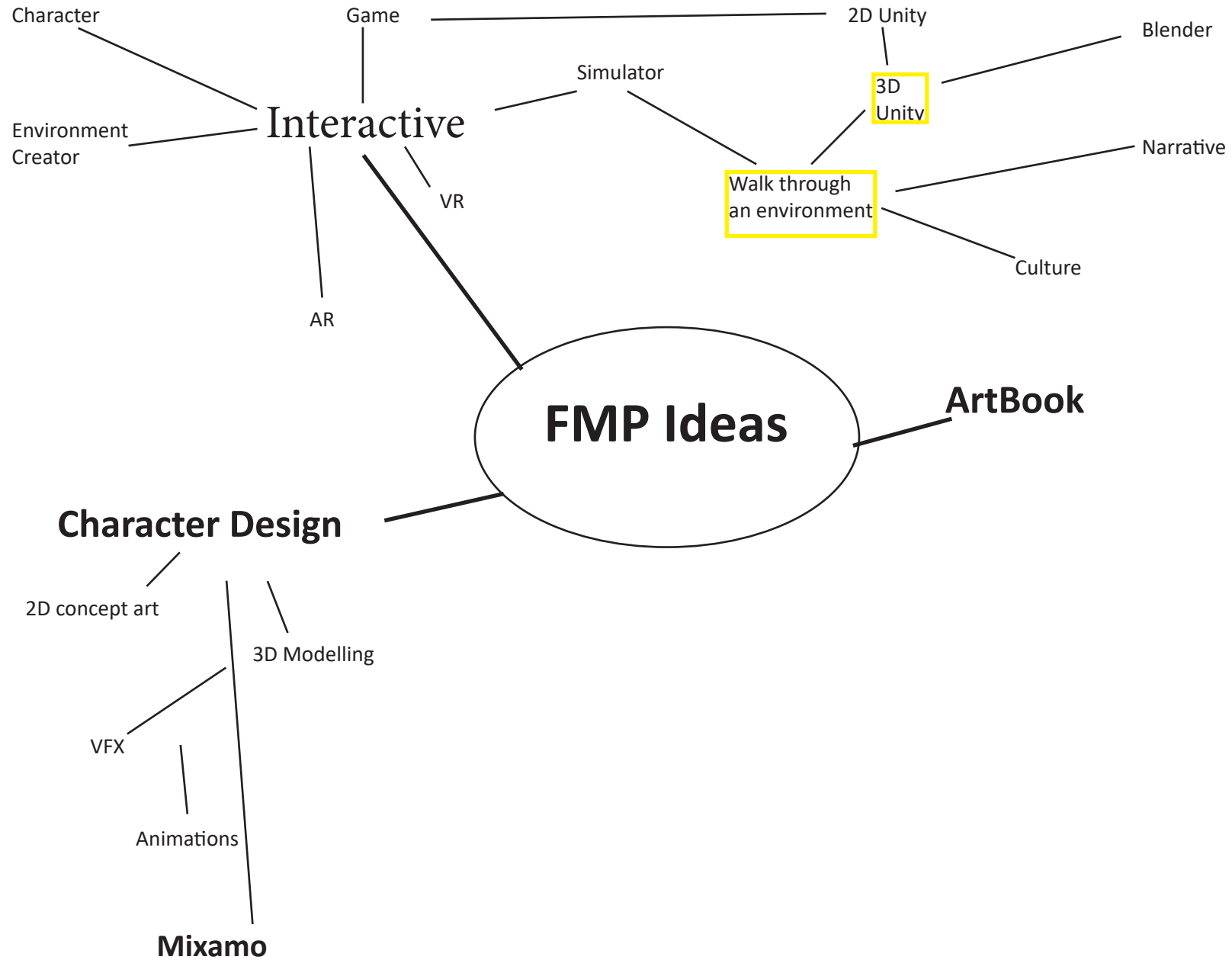
During the practical work of this project, I discovered that the most time-efficient process would be to move between 2D and 3D software to create my environment. By tackling the most critical elements in my piece (the homes), I can generate a land mass equal to the village's inhabitants without piling too much potential work at the beginning of my project. This process would not only allow me to make my landscape quickly, but it would also allow me to be flexible with the size of the environment and my project.

This project taught me about the journey between concept art and 3D designs. I used my 2D sketching skills to generate my ideas, and as I moved into 3D software such as Blender, I could further refine these ideas and even explore more accurate textures and materials. Throughout my time studying Games Art and Design at the University of Brighton, I've concluded that this is the most precise process in the games industry, and I will continue to use and refine this process further in my future endeavours.

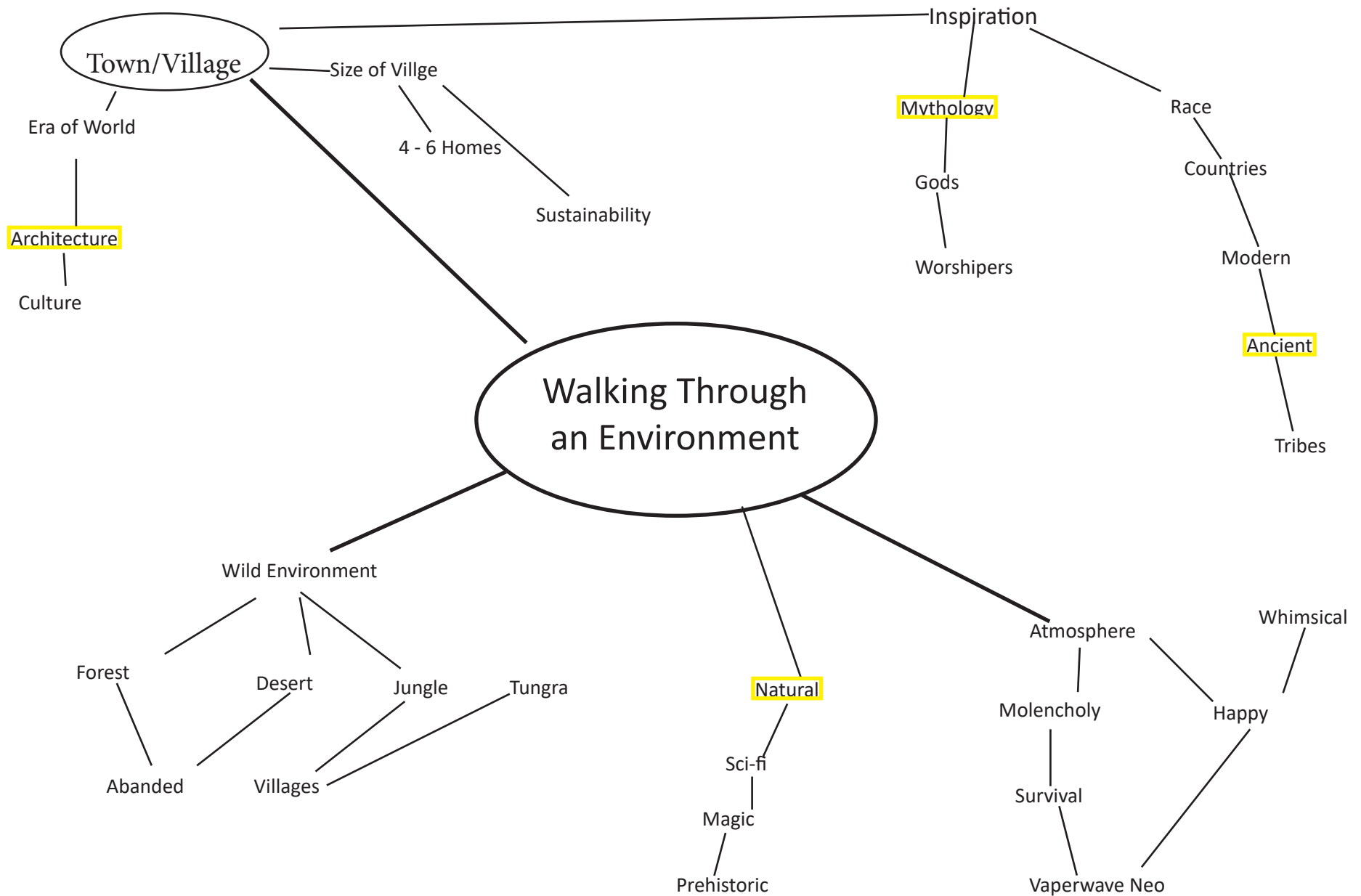
During the course of my FMP, there were a few hiccups that stunted my progress. One obstacle I ran into was the textures of my homes that I had to render in Blender; because they were procedural, they could not easily be exported in the gaming software Unity, as they were not supported. This resulted in me having to 'bake' my textures on my 3D-modelled assets, which took more time away from the other elements of my FMP. Another obstacle I noticed while using Unity was creating water shaders for my river, lake, and waterfall. Because of the older/limited online resources regarding Unity's shader functions and the fact I was using the newest version of Unity for my project, the settings of Unity and their older version did not line up. Thus, more time was wasted while creating my water shaders, as the previous method differed from the present Unity version. However, I could work around this using my knowledge of the shader nodes in Blender, as they had slight similarities.

If I could do this project again, I would manage my time better. During my FMP, I had the opportunity to attend a ten-day placement in the space of five weeks – even though I am grateful for the chance that I was given and accomplished, this did, however, bleed into my time producing work for my FMP, as I was also balancing a second project which was to create a game. To rectify this situation in the future, I believe the best course of action would be to commit more time to one of these matters than the other. Another aspect I would change would be to look further into the game software Unity; even though I have used Unity in the past, I have not used it to this degree. I would have saved more time when it came to using certain functions, and systems, exporting my assets, and building my environment. Besides the hiccups I encountered, I believe I accomplished my intent for this project, especially in the timeframe that I was given.

Mind Maps



Mind Map



Game Inspiration



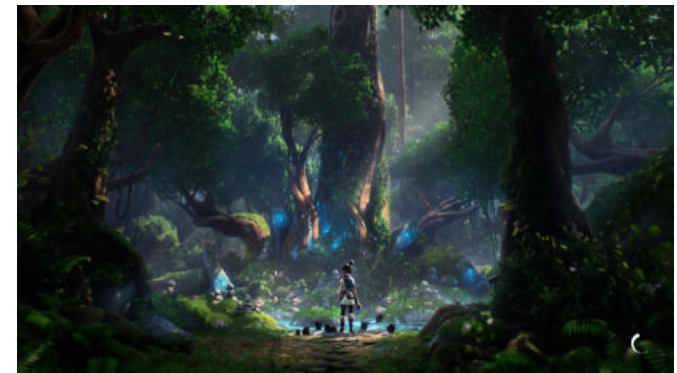
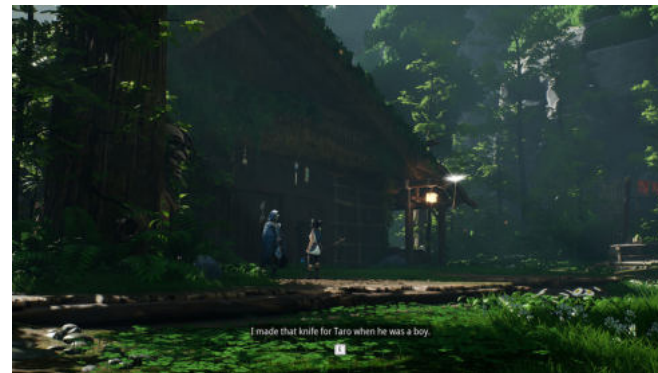
Kena Bridge of the Spirites is an action adventure game with a attaching grasping narrative, that merges exploration with fast-paced combat. Kena is a young Spirit Guide in search of the sacred Mountain Shrine. Along her pilgrimage the spirite guid helps free the spirits trapped in a forgotten village with the help of the Rot, her cute (yet powerful) spirit companions.

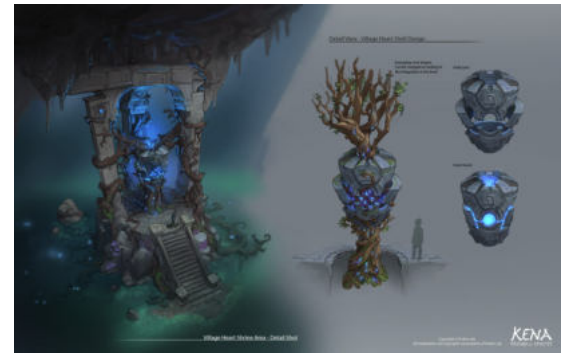
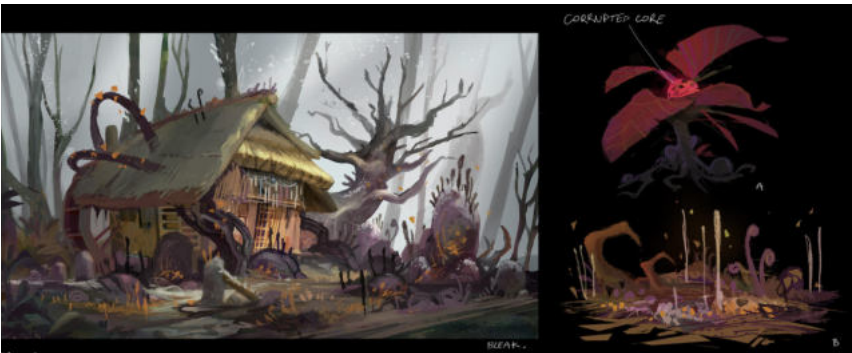
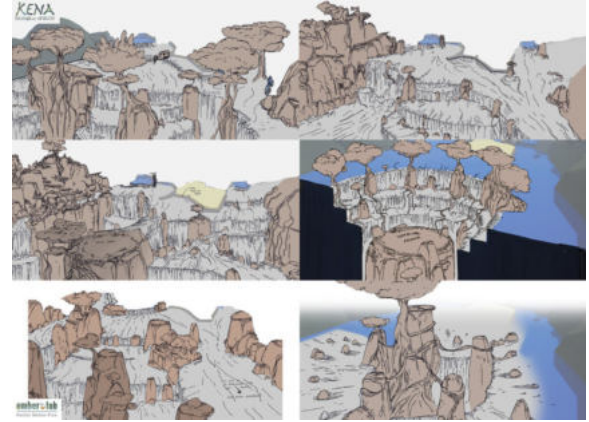
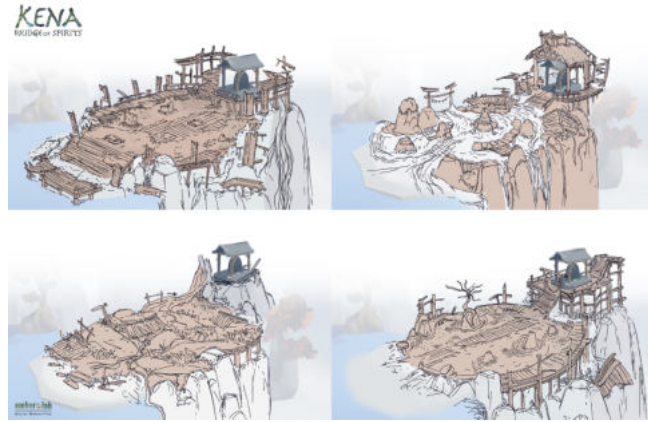
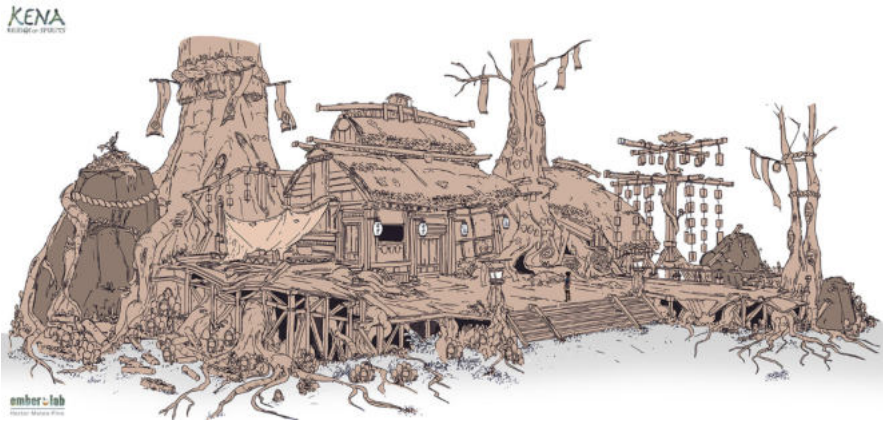
Kena Bridge of the Spirites was developed and published by an Indie Company called Ember Lab on, online games stores such as Steam and the online Playstation Store.



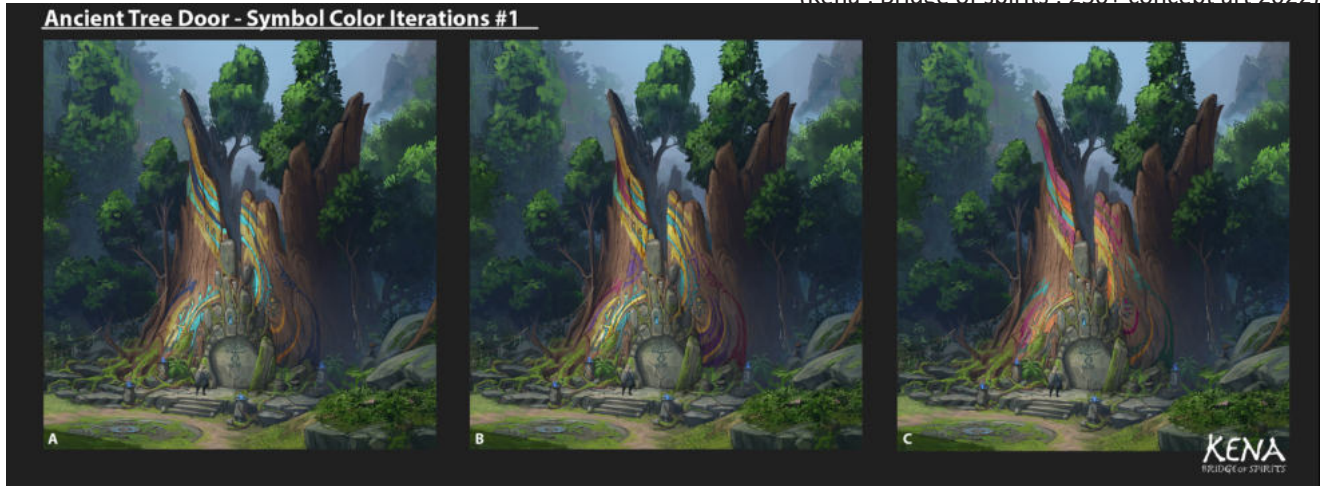
Bridge of the Spirites inspired the course of my project, as it is the exact themes and model I am interested in. A fantasy world filled with magic, hope and passion, with the sembalance of a corrupted shadow hovering around it. I also appreciate the stylised aesthetic, which is something I will be aiming to emulate in my future designs.

(Kena: Bridge of spirits on steam 22)





(Kena : Bridge of spirits : 250+ concept art 2022)



Ancient Civilisations

The Incan Civilization (1438 A.D. – 1532 A.D.)



Period: 1438 A.D. – 1532 A.D.
Original Location: Ancient Peru
Current Location: Peru, Ecuador, Chile
Major Highlights: Machu Picchu, engineering excellence

The Aztec Civilization (1325 A.D. – 1521 A.D.)



Period: 1325 A.D. – 1521 A.D.
Original Location: South-central Mexico
Current Location: Mexico
Major Highlights: Highly advanced and complex society

The Roman Civilization (753 B.C. – 476 A.D.)



Period: 753 B.C. – 476 A.D.
Original location: The Tiber River in Italy
Current Location: Rome
Major Highlights: Monumental architecture

The Persian Civilization (550 B.C. – 331 B.C.)



Period: 550 B.C. – 331 B.C.
Original Location: Egypt in the west to Turkey in the north, through Mesopotamia to the Indus River in the east
Current Location: Modern-day Iran
Major Highlights: Royal road

The Ancient Greek Civilization (2700 B.C. – 479 B.C.)



Period: 2700 B.C. – 479 B.C.
Original Location: Italy, Sicily, North Africa, as far west as France
Current Location: Greece
Major Highlights: Concepts of democracy, the Senate, the Olympics

The Mayan Civilization (2600 B.C. – 900 A.D.)



Period: 2600 B.C. – 900 A.D.
Original Location: Around present-day Yucatan
Current Location: Yucatan, Quintana Roo, Campeche, Tabasco, and Chiapas in Mexico; south through Guatemala, Belize, El Salvador, and Honduras
Major Highlights: Complex understanding of astronomy

The Ancient Egyptian Civilization (3150 B.C. – 30 B.C.)



Period: 3150 B.C. – 30 B.C.
Original Location: Banks of the Nile
Current Location: Egypt
Major Highlights: Construction of pyramids, mummification

The Mesopotamian Civilization (6,500 B.C. – 539 B.C.)



Period: 6,500 B.C. – 539 B.C.
Original Location: Northeast by the Zagros Mountains, southeast by the Arabian Plateau
Current Location: Iraq, Syria, and Turkey
Major Highlights: First civilization in the world

(Ancient civilizations timeline: The complete list from Aborigines to Incans 2023)

Aztec



Who were the Aztecs?

The Aztecs (also known as the Mexica) were a thriving Nahuatl-speaking people native to Mesoamerica, prior to Spanish contact. The Aztec empire spanned over 80,000 miles, with the capital city of Tenochtitlán having upwards of 140,000 residents.

The Nahuas are an indigenous people that reside in much of Central America, including the countries of Mexico, El Salvador, and Guatemala, and more. Dominant in the Valley of Mexico around the 7th-century CE, it is assumed that a number of pre-Columbian civilizations are of Nahua origin. (Tolentino, 2022)

How did Earlier Toltec Culture Inspire Aztec Civilization?

The Mexica adopted many mythological traditions that originally belonged to the Toltec culture. Often mistaken for the more ancient civilization of Teotihuacan, the Toltecs were viewed as semi-mythical themselves, with the Aztecs attributing all art and science to the earlier empire and describing the Toltecs to have made buildings out of precious metals and jewels, especially in the city of Tollan.

They were viewed as wise, talented, and noble people, and the Toltecs inspired Aztec methods of worship. These involved human sacrifices and a number of cults, including the famed cult of the god Quetzalcoatl.

Aztec Creation Myths

The size of their empire and their communication when they conquered and commerged, the Aztecs formed multiple creation myths. Many culture's existing creation myths were combined with the Aztecs' own earlier traditions, softening the lines between the two.

At the beginning of time, there was an androgynous dual-god known as Ometeotl. They emerged from nothingness and bore four children: Xipe Totec, "The Flayed God" and god of the seasons and rebirth; Tezcatlipoca, "Smoking Mirror" and god of the night sky and sorcery; Quetzalcoatl, "Plumed Serpent" and god of the air and wind; and lastly, Huitzilopochtli, "Hummingbird of the South" and the god of war and the sun. It is these four divine children that would go on to create earth and mankind, although they would frequently butt-heads about their respective roles – especially who would become the sun.

In fact, so often were their disagreements, that Aztec legend describes the world as being destroyed and remade four different times.



The 5 Suns and Nahui-Ollin

The predominant creation myth in Aztec mythology was the Legend of the 5 Suns. The Aztecs believed that the world was created – and subsequently destroyed – four times before, with these different iterations of earth being identified by which god acted as that world’s sun.

The first sun was Tezcatlipoca, whose light was dull. Over time, Quetzalcoatl grew jealous of Tezcatlipoca’s position and he knocked him out of the sky. Of course, the sky became black and the world became cold: angry now, Tezcatlipoca sent jaguars out to kill off man. Next, the second sun was the god, Quetzalcoatl. As the years passed, mankind became unruly and stopped worshiping the gods. Tezcatlipoca turned those humans into monkeys as the ultimate flex of his power as a god, crushing Quetzalcoatl. He stepped down as the sun to start anew, ushering in the era of the third sun. The third sun was the god of rain, Tlaloc. However, Tezcatlipoca took advantage of the god’s absence to kidnap and assault his wife, the beautiful Aztec goddess, Xochiquetzal. Tlaloc was devastated, allowing the world to spiral into drought. When the people prayed for rain, he sent down fire instead, continuing the downpour until earth was fully destroyed. As much as a disaster world-building had been, the gods still desired to create. In came the fourth sun, Tlaloc’s new wife, the water goddess Chalchiuhtlicue. She was loving and honored by mankind, but was told by Tezcatlipoca that she feigned kindness out of a selfish desire to be worshiped. She was so upset that she cried blood for 52-years, dooming mankind.

Nahui-Ollin, the fifth sun. This sun, ruled by Huitzilopochtli, was thought to be our present world. Each day Huitzilopochtli is engaged in battle with the Tzitzimimeh, female stars, who are led by Coyolxauhqui. Aztec legends identify that the only way for destruction to overtake the fifth creation is if man fails to honor the gods, allowing Tzitzimimeh to conquer the sun and plunge the world into an unending, earthquake-ridden night.

(Tolentino, 2022)



(Cvetković, 2021)



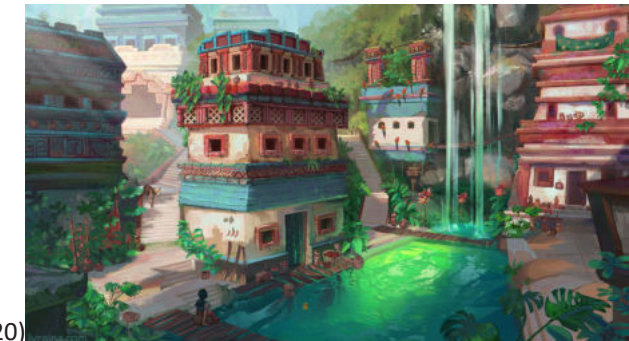
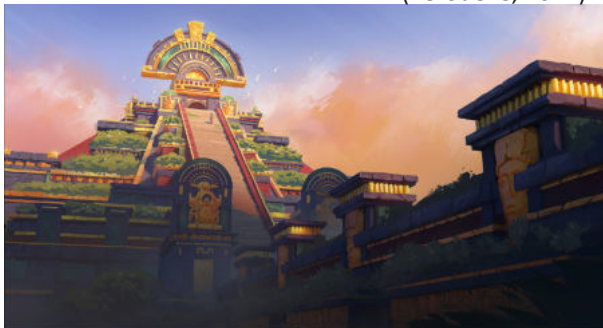
(Dr Breuer, 2010)

(Reilly, 2008)



(Perouelle, 2021)

(Thümler, 2022)



(Rupprecht, 2020)

Mesopotamia

Mesopotamia

Meaning the “Land Between Rivers” in ancient Greek, Mesopotamia wasn’t a civilization but a region - that had several cultures benefited from the fertile lands in which included southwest Asia and swathes along the eastern Mediterranean ocean today.

The first people that arrived in 14,000 B.C. flourished between the rivers Tigris and Euphrates. For thousands of years, Mesopotamia was a prime region, and every surrounding culture and group wanted to get their hands on it.

Putting aside the many conflicts that followed including the invasions, the high quality soil of the region allowed those who settled in Mesopotamia to prosper, using it to rise to their full potential.

Mesopotamia is credited with the beginnings of human civilization and many things that would change the world — the invention of time, the wheel, mathematics, maps, writing, and sailboats.

The Sumerians, one of the first human civilizations, were the first to build. After dominating for nearly 1000 years, they were conquered by the Akkadian Empire in 2334 B.C. who, in turn, fell to the Gutian barbarians (a group that nearly caused the entire empire to crash and burn).

Mesopotamia changed several times, from the Babylonians to the Hittites, repeatedly fading from peace to war. Despite this, the regional culture was able to develop its own — with hallmarks such as using clay tablets for record-keeping and communication, known as “cuneiform” writing — before everything was wiped out by the Persians when they conquered Mesopotamia in 539 B.C.

(Onion et al., 2017)



(What is Mesopotamia? exploring ancient history: Sporcle blog 2018)

The Ancient Mesopotamian Gods

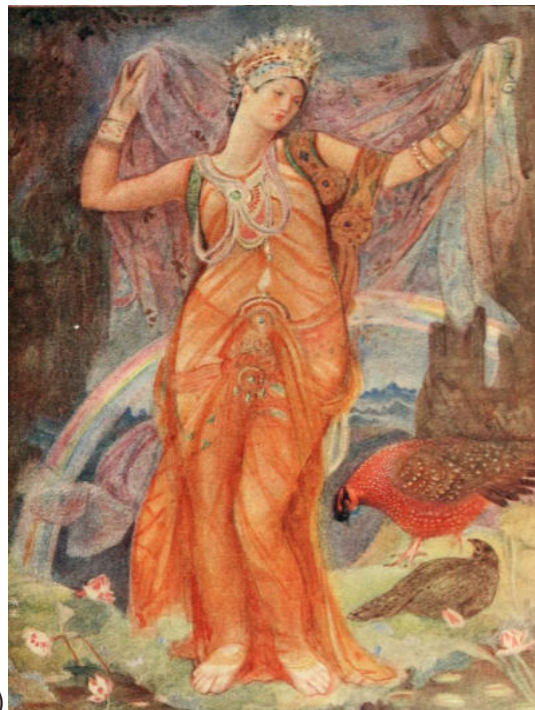
The most important Gods in the pantheon were the Annunaki, the seven gods who were the most powerful: Enki, Enlil, Ninhursag, An, Inanna, Utu and Nanna.

Sumerian myth is inconsistent in the naming of these gods. Even the numbers vary. But it is universally acknowledged that Enlil and Enki, the two brothers, were an integral part of this Mesopotamian pantheon. In fact, the Sumerian poem Enki and the World Order depicts the rest of the Annunaki paying homage to Enki and singing hymns in his honor.

Enlil and Enki, along with their father An, the god of the heavens, were a trinity within the Mesopotamian religion. Together, they ruled the universe, the sky and the earth. They were also very powerful in their own right and were the patrons of their own individual cities.

(Pryke, 2018)

(Onion et al., 2017)



Enki

Enki, later known as Ea by the Akkadians and Babylonians, was the Sumerian deity of wisdom, intelligence, tricks and magic, fresh water, healing, creation, and fertility. Originally, he was worshiped as the patron god of Eridu, which the Sumerians considered to be the first city created when the world began. According to myth, Enki gave birth to the Tigris and Euphrates rivers from the streams of water flowing off his body. Enki's waters are considered life-giving and his symbols are the goat and the fish, both of which symbolize fertility.



(Comunale, 2022)

Iconography

Enki is depicted on several Mesopotamian seals with two rivers, the Tigris and Euphrates rivers, flowing over his shoulders. He is shown wearing a long skirt and robes and a horned cap, the mark of divinity. He has a long beard and an eagle is shown to be flying down to sit on his outstretched arm. Enki stands with one foot elevated, climbing the Mountain of Sunrise. The most well-known of these seals is the Adda Seal, an old Akkadian seal that also depicts Inanna, Utu and Isimud.

Several old royal inscriptions talk about the reeds of Enki. Reeds, plants that grew by the water, were used by the Sumerians to make baskets, sometimes to carry the dead or the sick. In one Sumerian hymn, Enki is said to fill the empty riverbeds with his waters. This duality of life and death for Enki is interesting, given that he was primarily known as the life-giver.

(Dhar, 2022)



(Enki)

Enlil

Enlil, who was later known as Elil, was the Sumerian god of the air and wind. He was later worshiped as the King of the Gods and was much more powerful than any of the other elemental gods. In some Sumerian texts, he was also referred to as Nunamnir. As Enlil's primary site of worship was the Ekur temple of Nippur, of which city he was the patron, Enlil rose to importance with the rise of Nippur itself. One Sumerian hymn, translated by Samuel Noah Kramer, eulogizes Enlil as being so sacred that even the gods feared to look upon him.

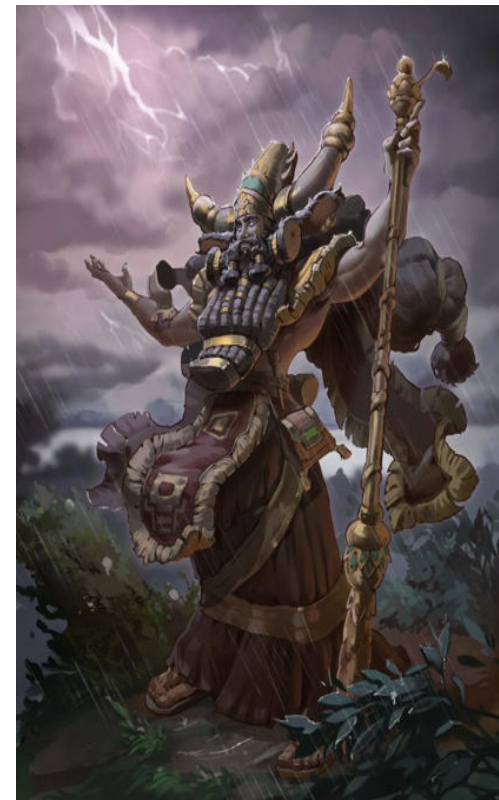


(Joe, 2022)

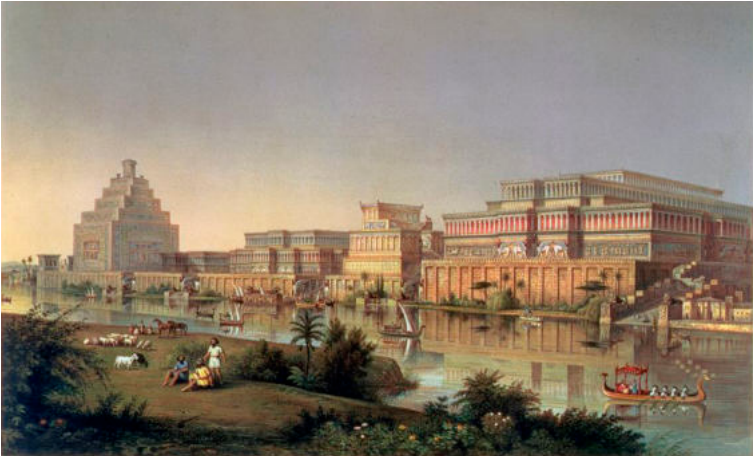
Iconography

There isn't a proper image available of Enlil in Mesopotamian iconography. He was never depicted in human form, being represented instead as simply a horned cap of seven pairs of ox horns, one on top of the other. Horned crowns were a symbol of godhood and various gods were depicted as wearing them. This tradition continued for centuries, even till the time of the Persian conquest and the years after that.

Enlil was also linked to the number fifty in the Sumerian numerological system. They believed that different numbers had different religious and ritual importance and fifty was a number that was sacred to Enlil.



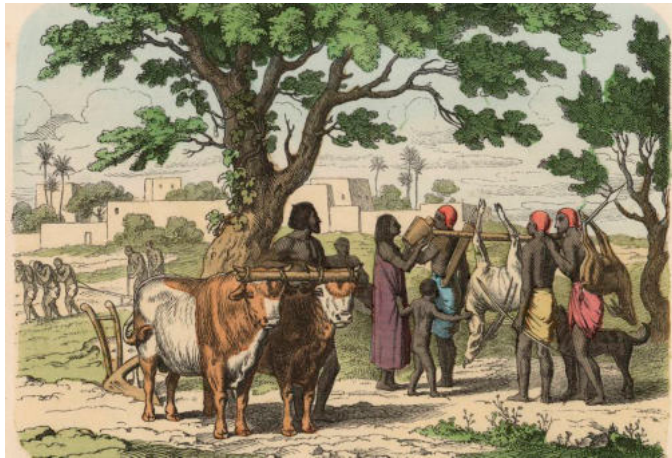
(Enlil)



(Key components of civilization)



(Key components of civilization)



(Natalie, 2022)



(Rudnick, Sutori)



Mayan

The ancient Mayan Empire was filled with tall temples; a calendar that counted millions of years; astonishing astronomical understanding; extensive record keeping.

Several cities had unique trademarks such as pyramids, grand tombs, and detailed hieroglyphs splashed over everything. The Maya reached artistic and intellectual heights never seen before in the New World, but despite these civilized achievements, the culture wasn't all unicorns and rainbows — they loved the pastime of human sacrifice, and unleashing warfare on their own people.

Inner conflict, drought, and their conquest by the Spanish in the 16th century all conspired to snuff out this civilization.

The culture perished under the pressure to convert to Christianity and from the rampant spread of European diseases, but the Maya themselves never went completely extinct, as millions of their descendants exist across the world today and continue to speak several Mayan languages.

(Ancient civilizations timeline: The complete list from Aborigines to Incans 2023)



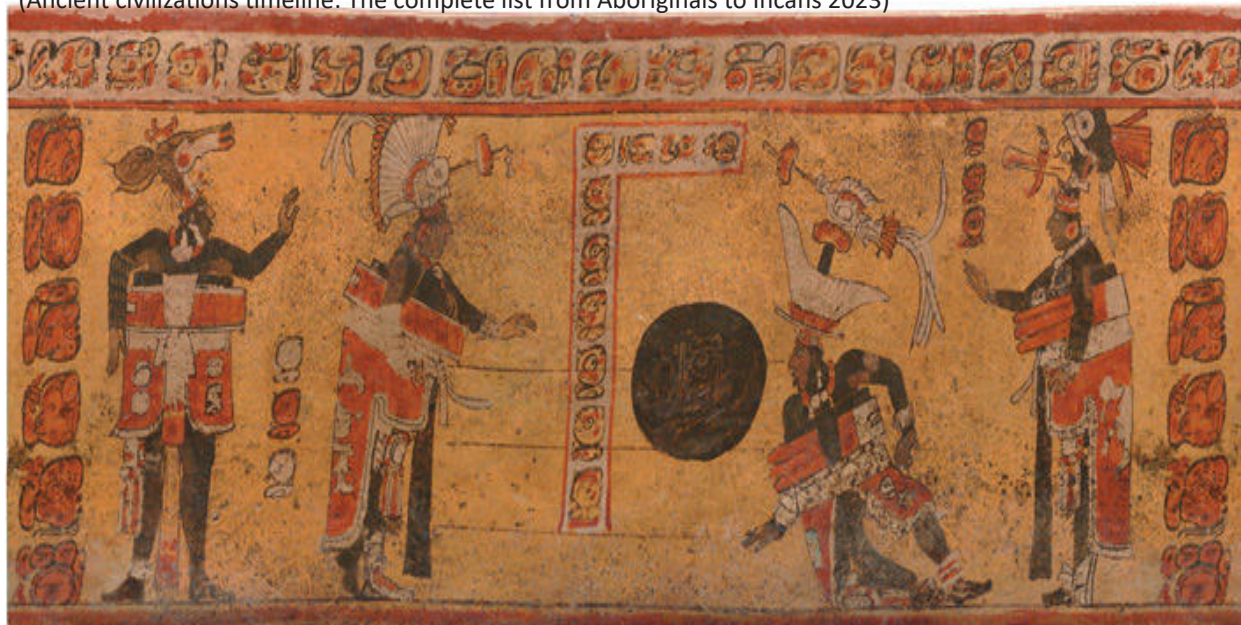
(Duggan, 2022)

Maya Life in the Rainforest

The Mayans were able to build a civilization in a tropical rainforest climate. Traditionally, ancient peoples had flourished in drier climates, where the centralized management of water resources (through irrigation and other techniques) formed the basis of society. In the southern Maya lowlands, however, there were few navigable rivers for trade and transport, as well as an irrigation system.

In the 20th century, it was concluded by researchers that the climate of the lowlands was in fact environmentally diverse. Though foreign invaders were disappointed by the region's relative lack of silver and gold, the Maya took advantage of the area's many natural resources, including limestone (for construction), the volcanic rock obsidian (for tools and weapons) and salt.

The environment also held other treasures, including jade, quetzal feathers (used to decorate the elaborate costumes of Maya nobility) and marine shells, which were used as trumpets in ceremonies and warfare.



(Pyne, 2020)

(Mayan civilization: Calendar, Pyramids & Ruins- History 2022)

Kinich Ahau - Mayan god of the sun

Kinich Ahau was the Sun god of Maya culture, and he was often represented by a jaguar, eagle, or deer; animals that depicted power. It is said that he was a generator of light, time, heat, and the four directions that the universe had in its vast expanse. However, the most common representation of this great god was an old man with a prominent nose dressed in invaluable garments, making a mocking gesture, and with crossed eyes.

The importance of this Mayan God was such that the rulers in the classical era of Mayan culture used the word “kinich” in their titles. Kinich Ahau was idolised with dances and sacrifices for being a being of war with which they sought to obtain protection.

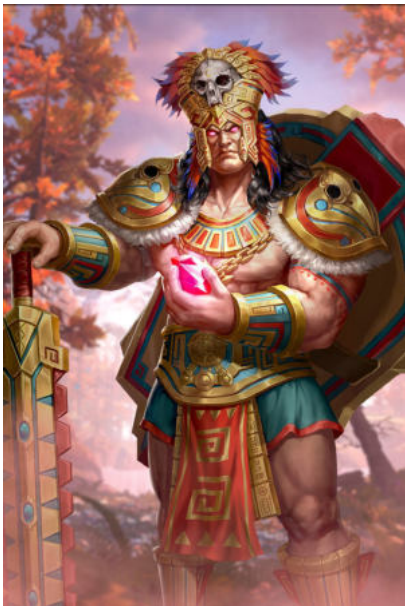


(Kinich Ahau 2023)

Iconography

In Mesoamerican Mythology: A Guide to the Gods, Heroes, Rituals, and Beliefs of Mexico and Central America he is described as having several distinguishing features: a hooked nose (a spiral often heading out from it in profile drawings); eyes that looked like crosses in full view but with an eye that looked like a square in profile; and sometimes a beard that had sections curling at the corners of his mouth.

(Who were the Mayan Gods & Goddesses?)



Chaac - Mayan god of rain

Chaac was the rain god - a particularly important god for any culture with a strong agricultural base like the Maya. The story says that he carried an axe in one hand with which he struck the clouds to make it rain. Another legend tells that Chaac was the brother of the sun god and together they defeated their adoptive parents. In this legend, Chaac betrayed his brother for which he was punished, and when he cries in repentance, the sky becomes cloudy and it rains.

In the Yucatán Peninsula, he was considered the protector of agriculture, so even today rituals are offered for a good harvest. He is often depicted with a huge nose, bulging eyes, and a body full of reptile-like scales. This representation can be found in different archaeological sites of the Maya world, such as Uxmal and Chichén Itzá.

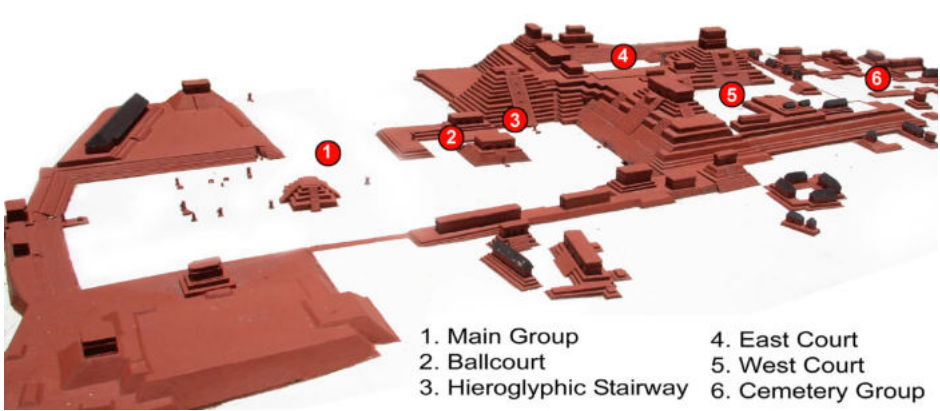
(Kinich Ahau (god G) 2012)



Iconography

He is often represented holding jade axes and snakes that he uses to throw at the clouds to produce rain. His actions assured the growth of maize and other crops in general as well as maintaining the natural cycles of life. Natural events of different intensities from the vivifying rain and wet season storms, to the more dangerous and destructive hailstorms and hurricanes, were considered manifestations of the god.

(Maestri, 2018)



(Mayan architecture - an exploration of maya art and architecture 2022)



(Cvetković, 2021)



Arthurian



Who is the one true King

Arthur, a Celtic king born of deceit and adultery, grew to become one of the most famous rulers of Britain. He was a warrior, a knight and a king who killed giants, witches and monsters and led a band of heroes on many daring adventures. He is known for his Knights of the Round Table and for uniting the peoples of his land. Even though his end was tragic, he is still known and celebrated all over the world today. His story is painted on the halls of the British Parliament.

King Arthur and Somerset

King Arthur is also associated with the Iron Age hillfort of South Cadbury, 12 miles south-east of Glastonbury, and known as 'Cadbury Camelot'. The 16th-century antiquary, John Leland, claimed that Arthur's court lived at Cadbury. Folklore associated with the hillfort purpose that Arthur was asleep under the hill and would rise again when Britain was in danger, a prophecy which gained new popularity around the time of World War II.

Cadbury hillfort was excavated in the 1960s and extensive evidence was found of high-status, possibly royal, occupation in the period immediately after the departure of the Romans. There was evidence of a large timber hall and pottery imported from the eastern Mediterranean, dated to the 5th or 6th century. Similar evidence has recently been identified at Glastonbury Abbey, suggesting the two sites were of similar status and occupied at the same time.

(Arthurian myth)

The Remains of Arthur

In 1191, the monks of Glastonbury Abbey were digging in an old cemetery during the rebuilding of their monastery when they dug up a lead cross. The Latin inscription on the cross read *Hic Jacet Sepultus Inclitus Rex Arthurus In Insula Avalonia*, which in English translates to 'here lies interred in the Isle of Avalon the renowned King Arthur'. The monks continued to dig deeper and found two skeletons, a man and woman, which they assumed to be King Arthur and Queen Guinevere. In 1278, these remains were reburied (in the presence of King Edward I) close to the high altar of the abbey church; Glastonbury Abbey's status as a major pilgrimage venue. The tomb survived until the abbey's dissolution in 1539, but the site can still be seen among the magical ruins of the once-great establishment.

(In Search of Myths & Heroes . king Arthur)



(Nick, 2017)



(Chen, 2020)



Jeanne (Joan) d'Arc

Who was Joan of Arc

Joan of Arc, who was a peasant in medieval France, believed that God had chosen her to lead France to victory in its war with England. With no military training, Joan convinced Prince Charles of Valois to allow her to lead a French army to the besieged city of Orléans, where she was victorious. After seeing the prince crowned King Charles VII, Joan was captured by enemy forces, tried for witchcraft and burned at the stake at 19. By the time she was canonized in 1920, Joan of Arc was considered one of history's greatest martyrs, and the patron saint of France.

Joans Gift

At the age of 13, Joan began to hear voices, in which she concluded had been by God to give her a mission of importance: to save France by defeating its enemies, and to make Charles as its rightful king. As part of this divine quest, Joan took a vow of chastity. At age 16, after her father attempted to arrange her marriage, she convinced a local court that she should not be forced to marry.

The Siege of Orléans

In May 1428, Joan made her way to Vaucouleurs, a stronghold of those loyal to Charles. She was rejected by the local magistrate, Robert de Baudricourt, at first, but she persisted, attracting a small group of followers who believed her claims to be the virgin who (according to a popular prophecy) was destined to save France.

When Baudricourt relented, Joan cut her hair and dressed in men's clothes to make the 11-day journey across enemy land to Chinon, site of the crown prince's palace. Joan promised Charles she would see him crowned king at Reims, the traditional site of French royal investiture, and asked him to give her an army to lead to Orléans, then under siege from the English.

Capture of Joan of Arc

Joan's reputation spread far and wide among French forces. She and her followers escorted Charles across enemy territory to Reims, taking towns that resisted by force and enabling his coronation as King Charles VII in July 1429.

In the spring of 1430, the king ordered Joan to confront a Burgundian assault on Compiègne. In her effort to defend the town and its civilians, she was thrown from her horse and was left outside the town's gates as they closed. The Burgundians took her captive and brought her to the castle of Bouvreuil, occupied by the English commander at Rouen.



How Did Joan of Arc Die?

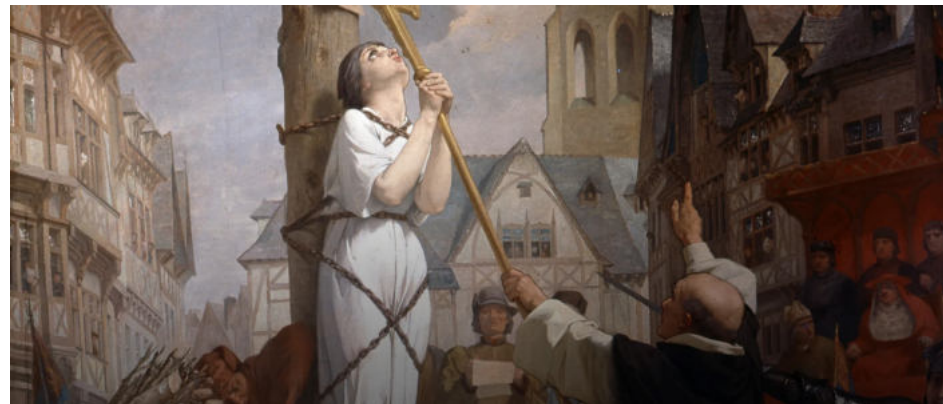
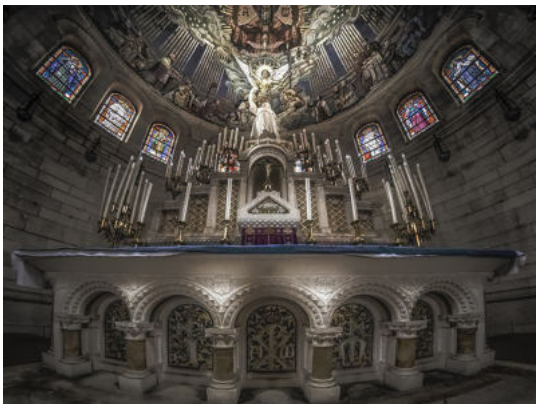
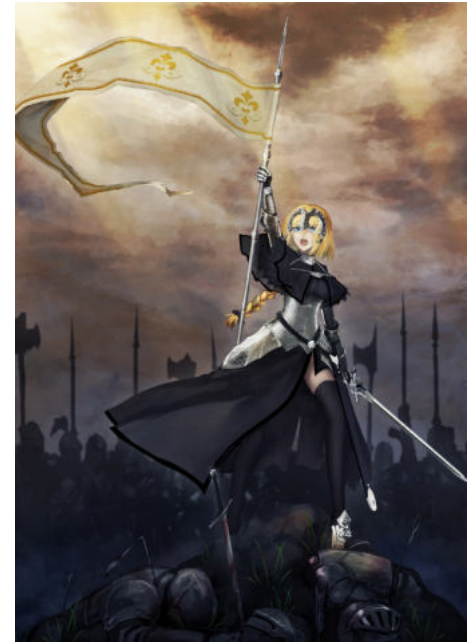
In the trial that followed, Joan was ordered to answer to 70 charges against her, including witchcraft, heresy and dressing like a man. The Anglo-Burgundians were aiming to get rid of the young leader as well as discredit Charles, who owed his coronation to her.

In attempting to distance himself from an accused heretic and witch, the French king made no attempt to negotiate Joan's release. In May 1431, after a year in captivity and under threat of death, Joan relented and signed a confession denying that she had ever received divine guidance.

Several days later, however, she defied orders by again stressing in men's clothes, and authorities sentenced her to death. On the morning of May 30, 1431, at the age of 19, Joan was taken to the old marketplace of Rouen and burned at the stake.

St. Joan of Arc

Her fame increased after her death, however, and 20 years later a new trial ordered by Charles VII cleared her name. Long before Pope Benedict XV canonized her in 1920, Joan of Arc had attained mythic stature, inspiring numerous works of art and literature over the centuries, including the classic silent film "The Passion of Joan of Arc."



Boudica



Summary

The revolt began after the death of her husband, Prasutagus, around A.D. 60. According to Publius Cornelius Tacitus, who along with Cassius Dio is one of two ancient historians who record the life and revolt of Boudica, the Romans seized Iceni property, flogged Boudica and raped her two daughters. Dio differs on these last elements and does not mention the flogging of Boudica or the rape of her daughters, and claims the uprising was over a Roman loan. In either case, Boudica raised an army and led a rebellion against the Romans which, after initial success, was crushed at the Battle of Watling Street.



(Jarus & Gordon, 2022)

Boudica Legacy

While Boudica's rebellion failed to drive the Romans out of Britain, the Iceni queen has become something of a modern-day heroine.

"Boudica has become an icon of British national history and is now a symbol not only of British freedom but also of women's power," wrote University of Newcastle classics professor Marguerite Johnson in "Boudicca(opens in new tab)" (Bristol Classical Press, 2012). "She has been painted and sculpted; she has 'starred' in films and has been the protagonist of numerous books, both of an academic and fictional nature."

In 1902, not long after the death of Queen Victoria a statue of Boudica was unveiled next to Westminster Bridge in London. Standing in her war chariot, and clutching a spear, it shows the Iceni queen ready to take on the might of Rome.

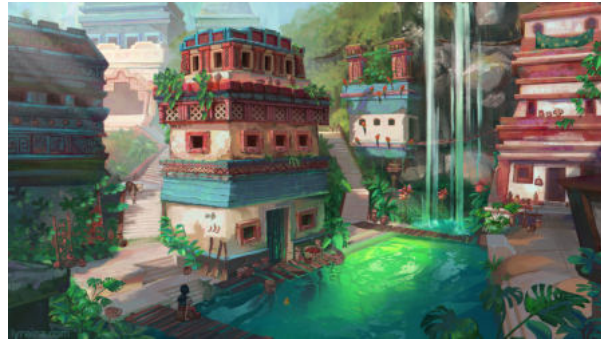
(Jarus & Gordon, 2022)



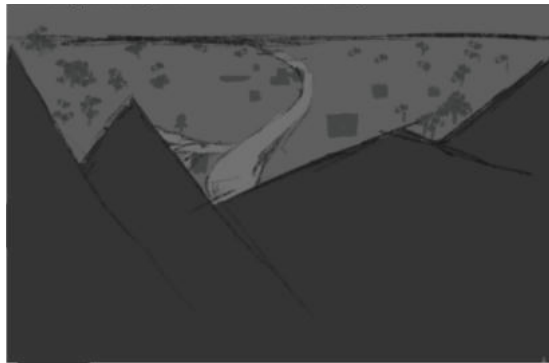
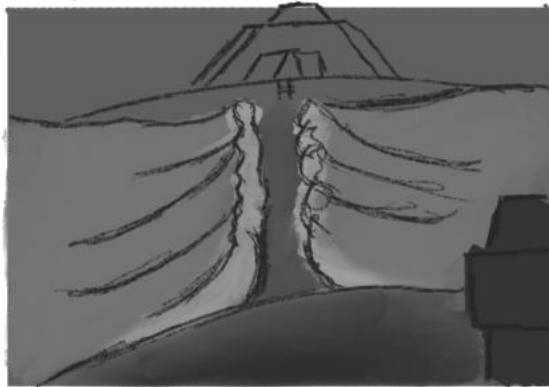
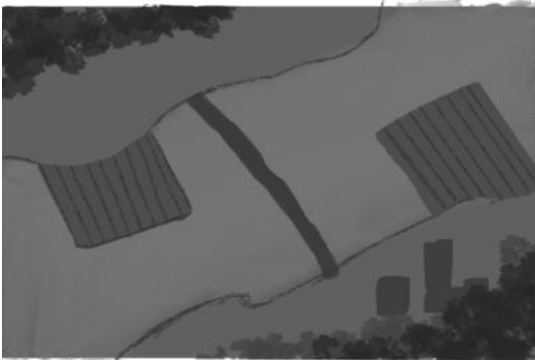
(Johnson)

Final Moodboards





Sketches

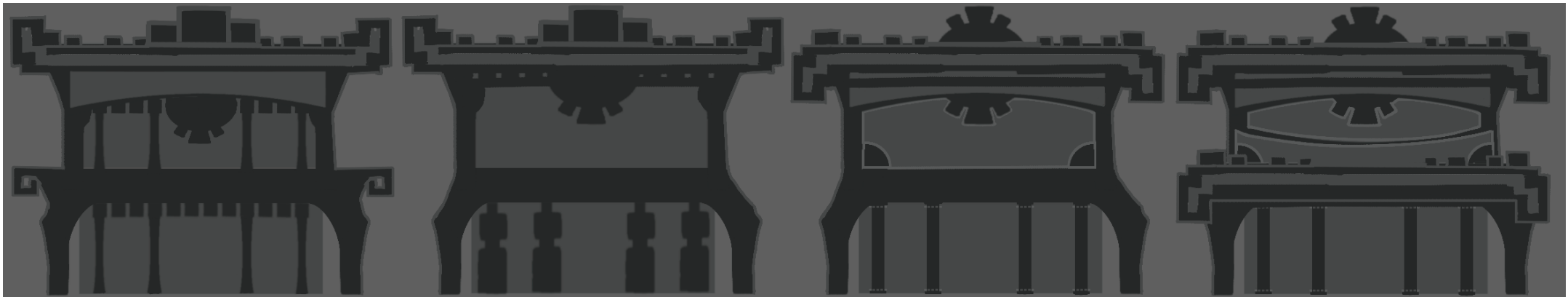


To start off with this project, I thought it would be best to do a few rough sketches of the potential environment to get the lay of the land. This will help push my creativity further for creating the assets for the landscape.

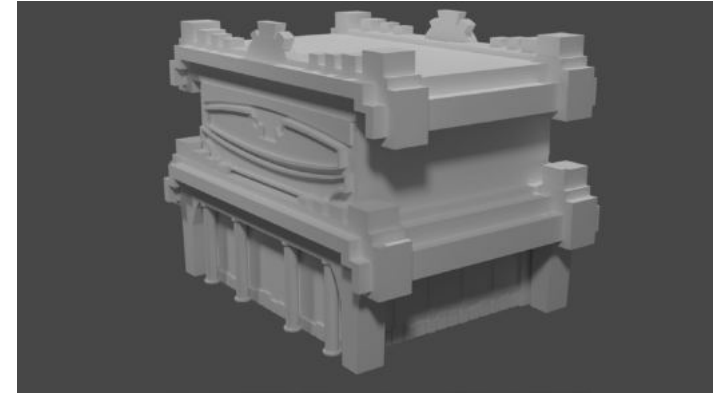
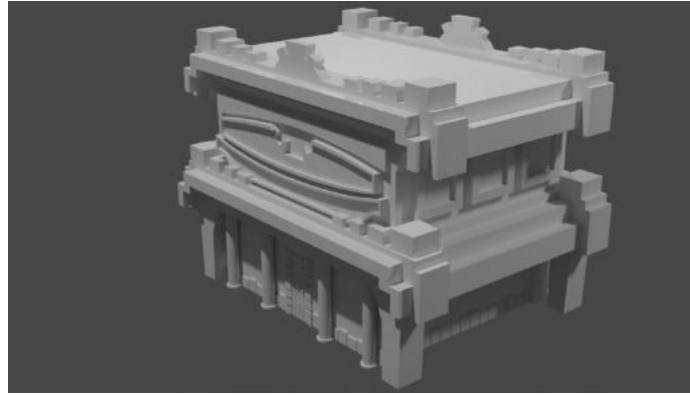
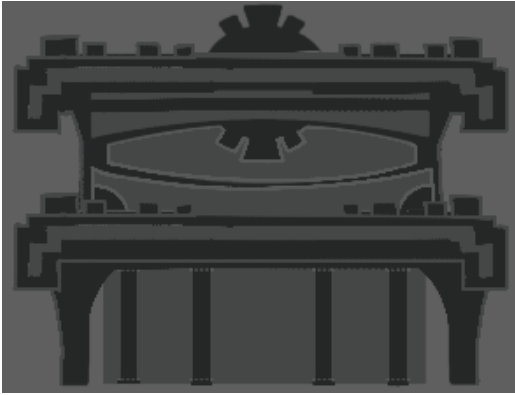
Silhouette Sketches



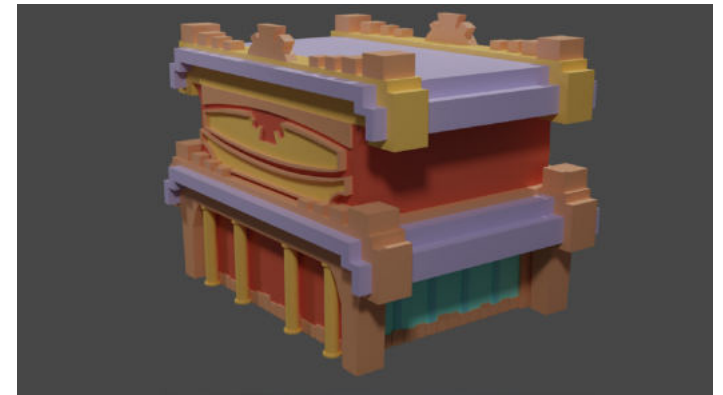
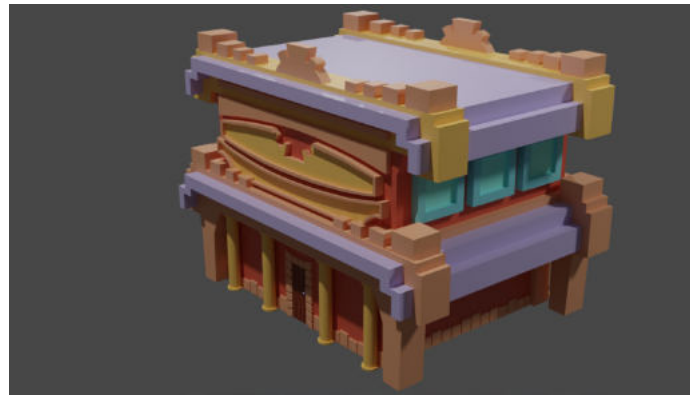
I was not too sure how I was going to combine the themes from my research, until I started mimicing the shapes of the ancients architecture and how they were used. Even though these basic silhouettes don't look like much, they allow me to be more free with their forms, because the shapes are so simple.



Process

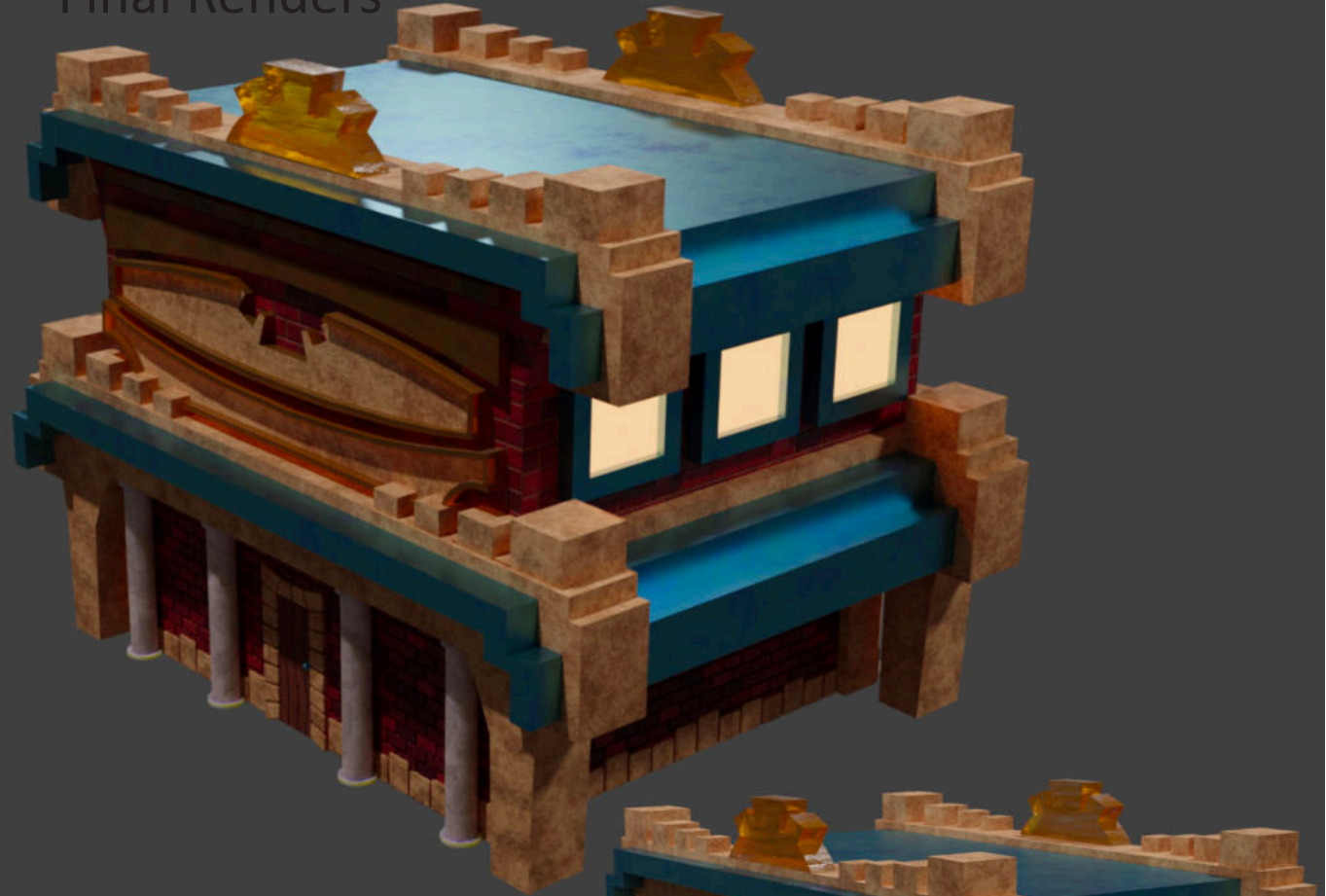
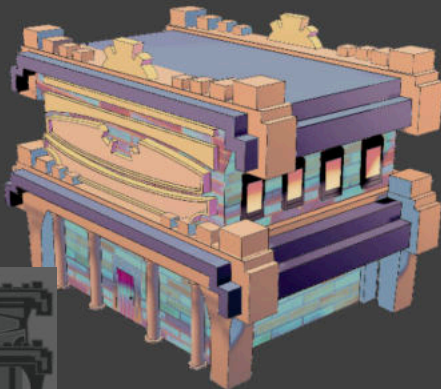
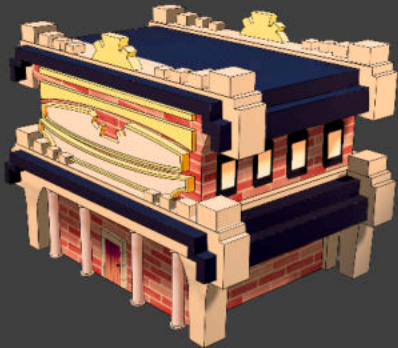
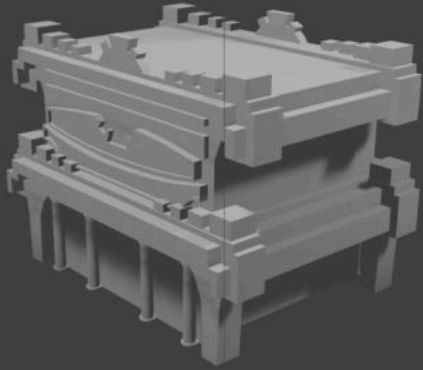


I initially tackled these assets by creating a sketch, modelling the forms and then adding a basic material for me to transfer the 'blueprint' of the asset to substance painter. However, when attempting to texture my models, I noticed that process would have been too time consuming - considering the limited time I have for the project. So I opted on changing my plan - to use procedural textures in blender, then exporting them to Unity.



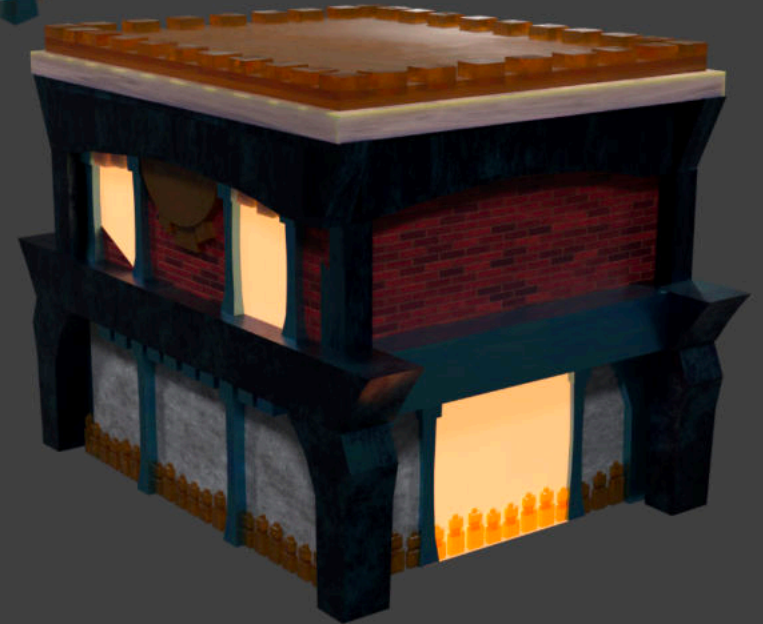
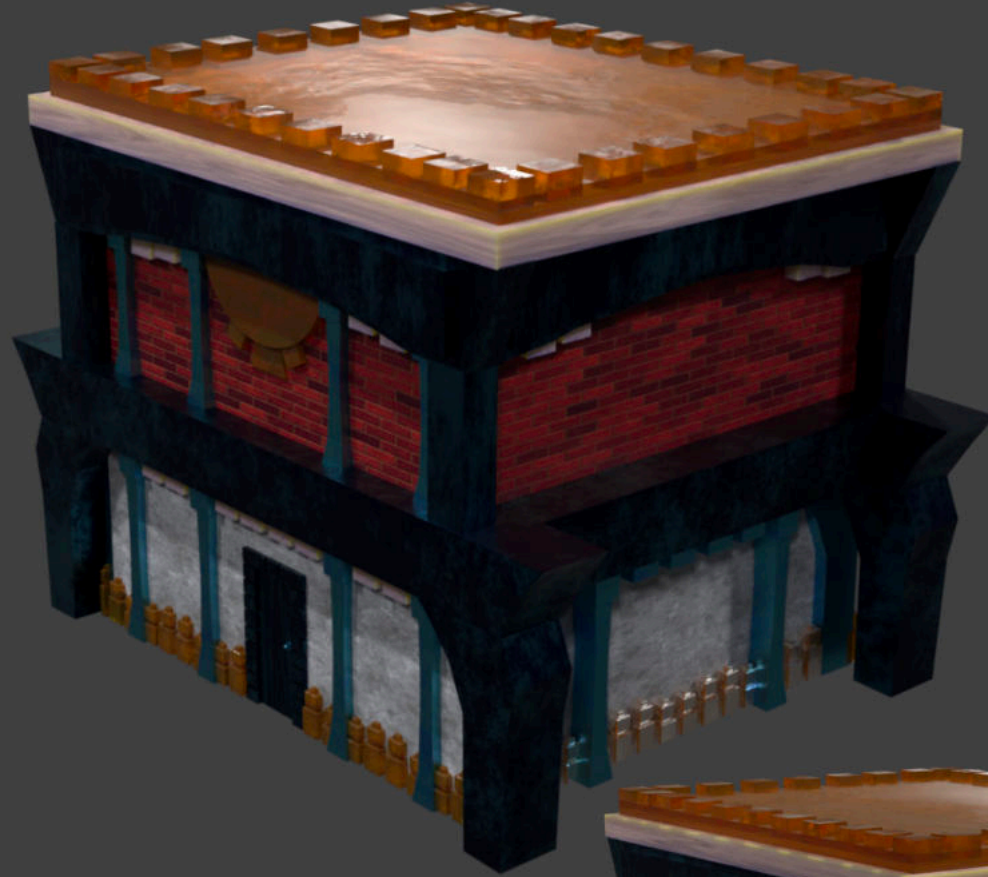
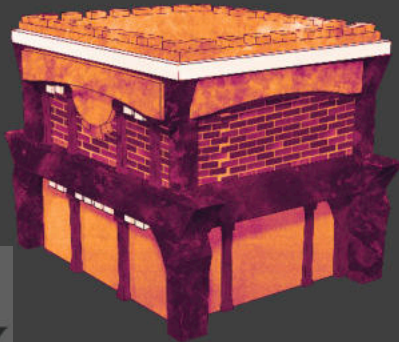
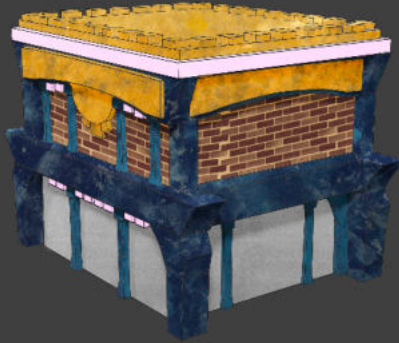
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Final Renders



The shift in process allowed me to construct and texture my assets more time efficiently. I continued with my quick sketches and colour variations. I then used the shader nodes in blender to bring my vision to life - which is the same process I used for the other assets I created.

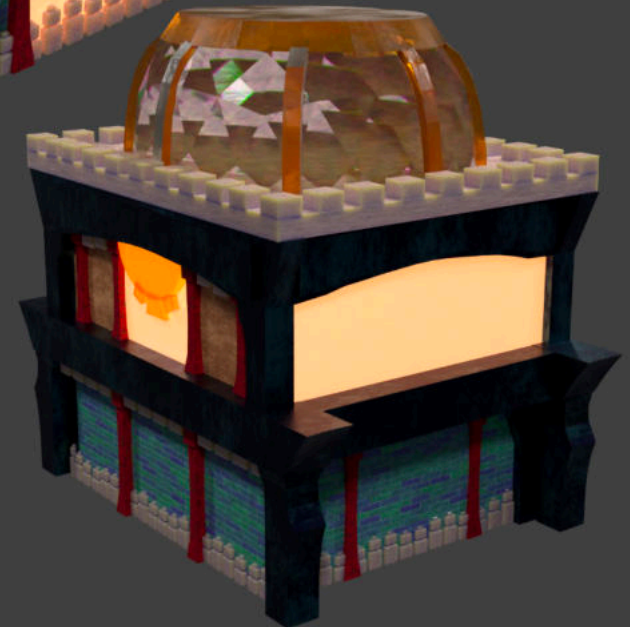
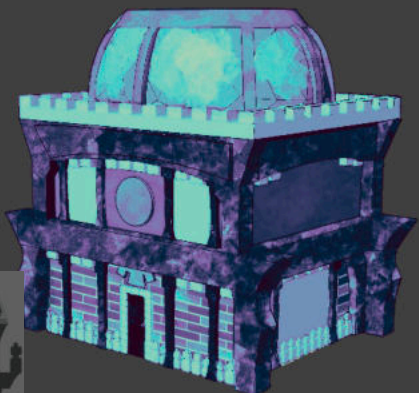
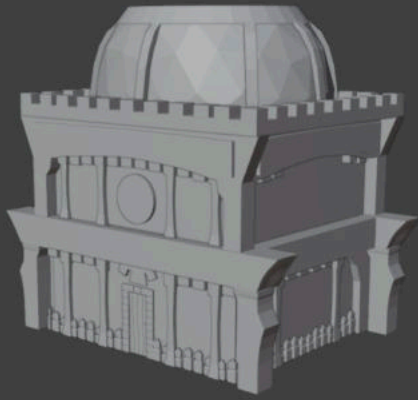




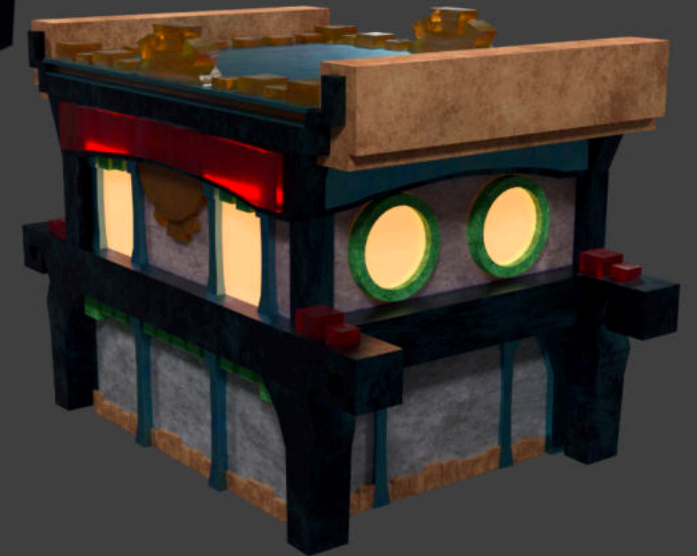
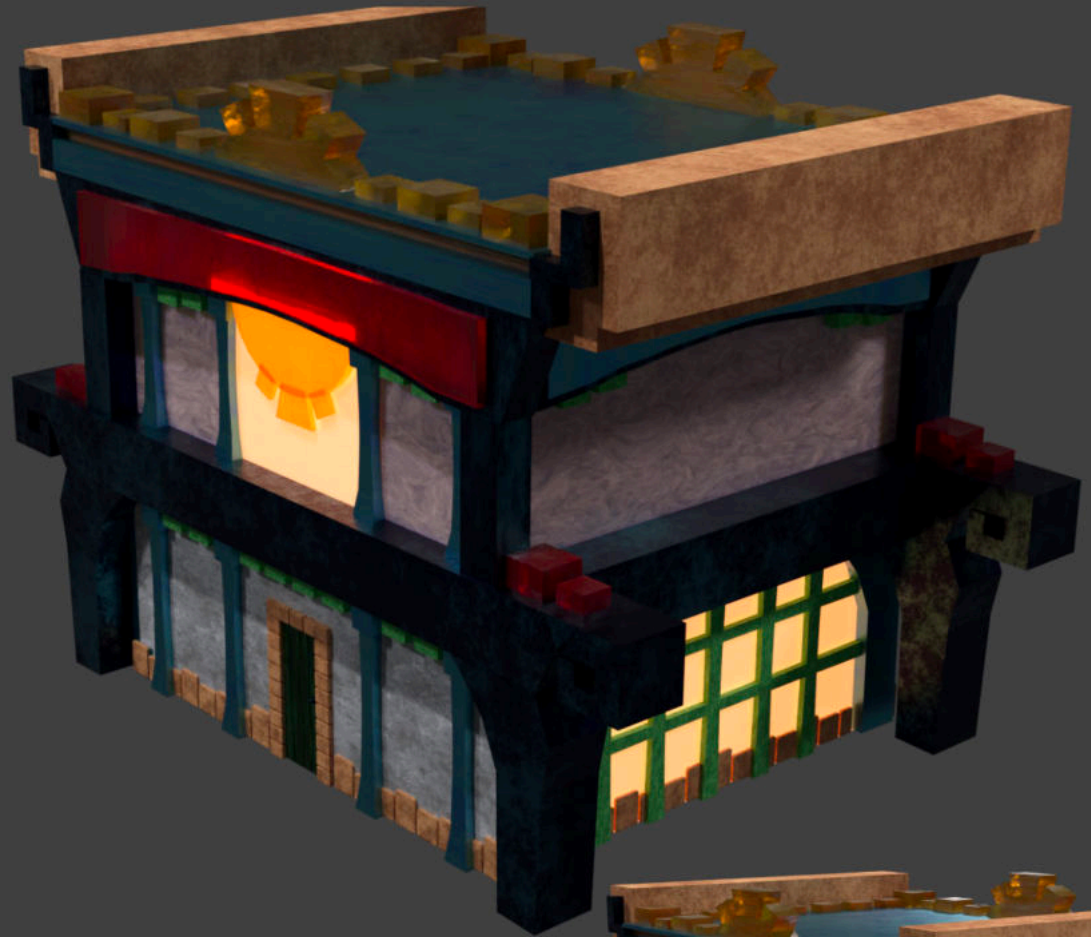
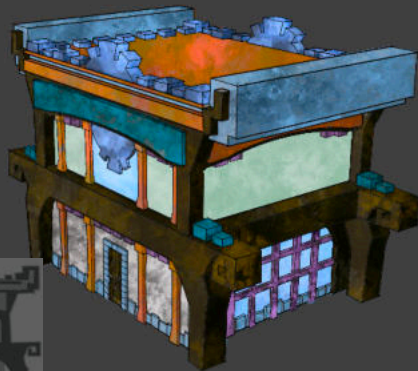
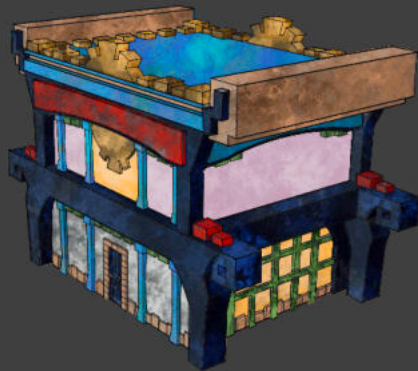
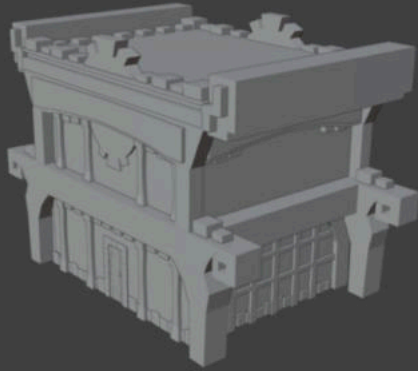
I thought to use elements of my colour swatches for my final renders, however I also took the creative liberty to tweak a few aspects to make the design more cohesive. An example of my light alterations is the colours and accessories to make the assets look more interesting.



3



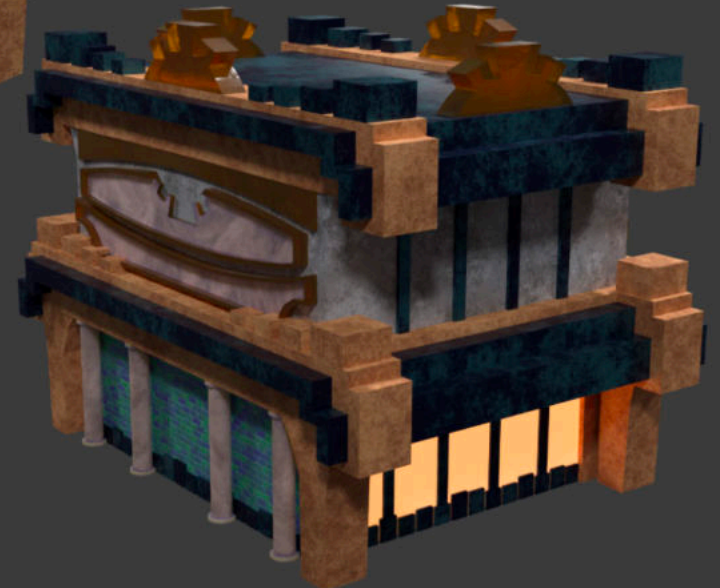
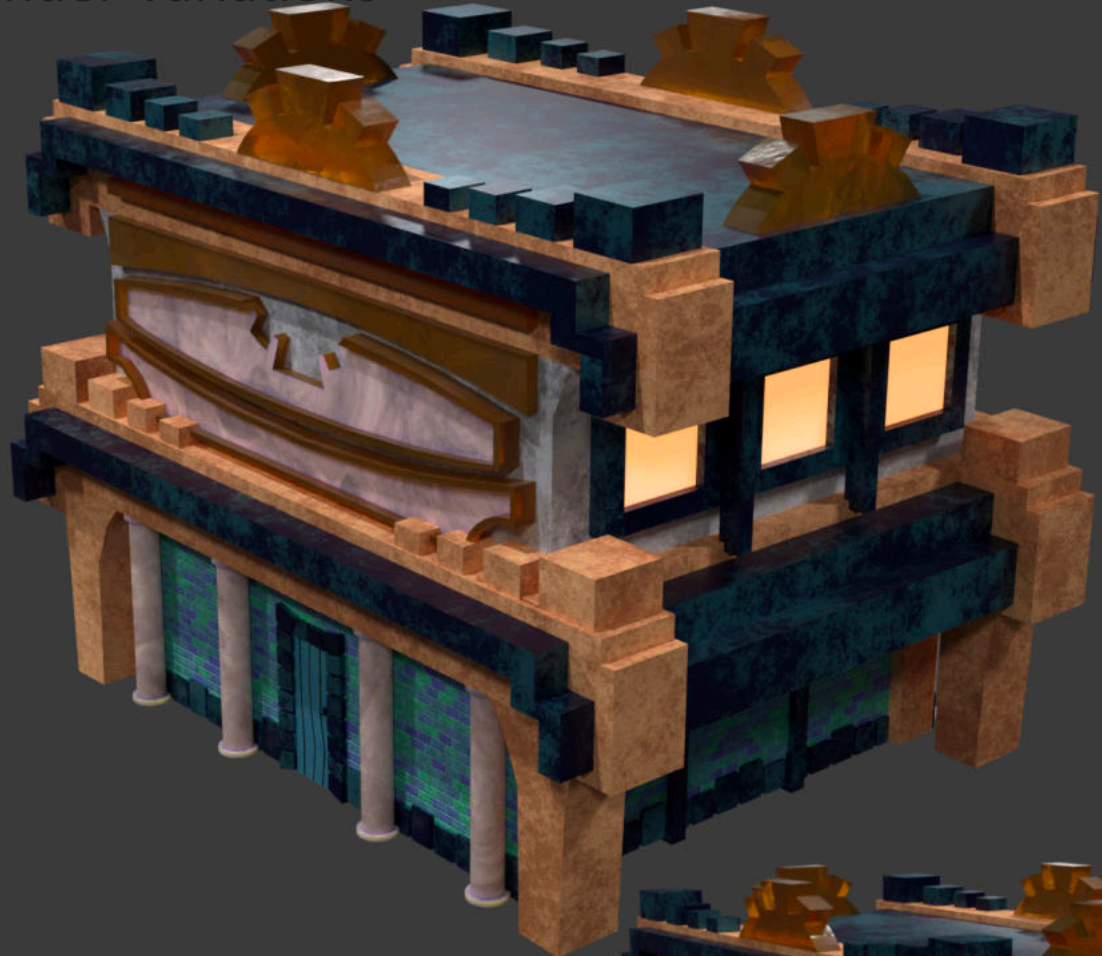
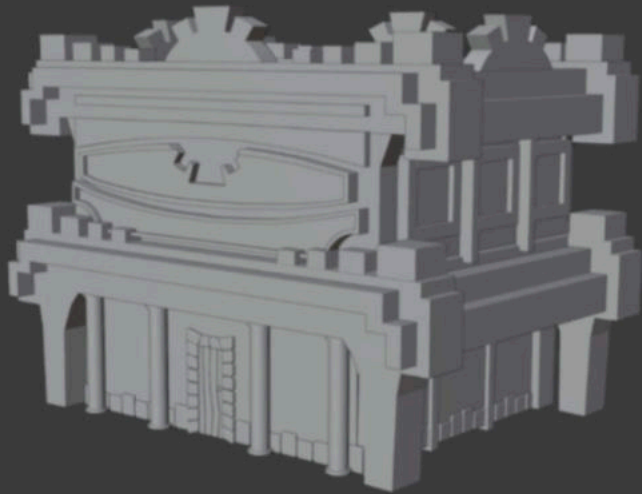
At this point in time, I had a clear grasp of what I was looking for, hence the almost identical design between the initial concept and the final render. The reason why I didn't choose the second concept was because of the style. I believe the colour scheme would not fit the previous designs, and it was not the overall atmosphere I wanted to evoke for the environment in my final project.



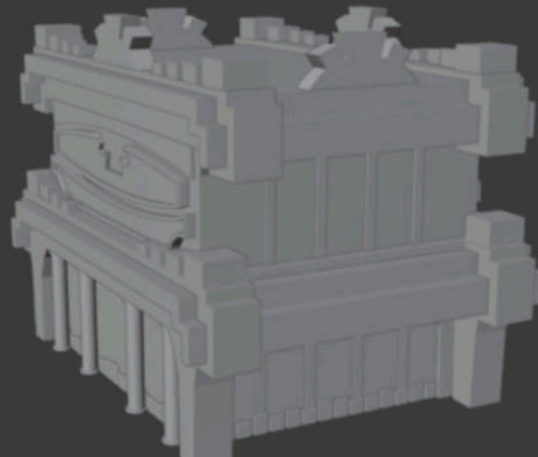
Much like the previous design, I chose to commit to the first concept, as it fitted well with the past models. Also, I thought to experiment with the previous textures I made, by changing their 'formulas', such as their; roughness, colour, map (how bumpy the object will be) and the metallic.

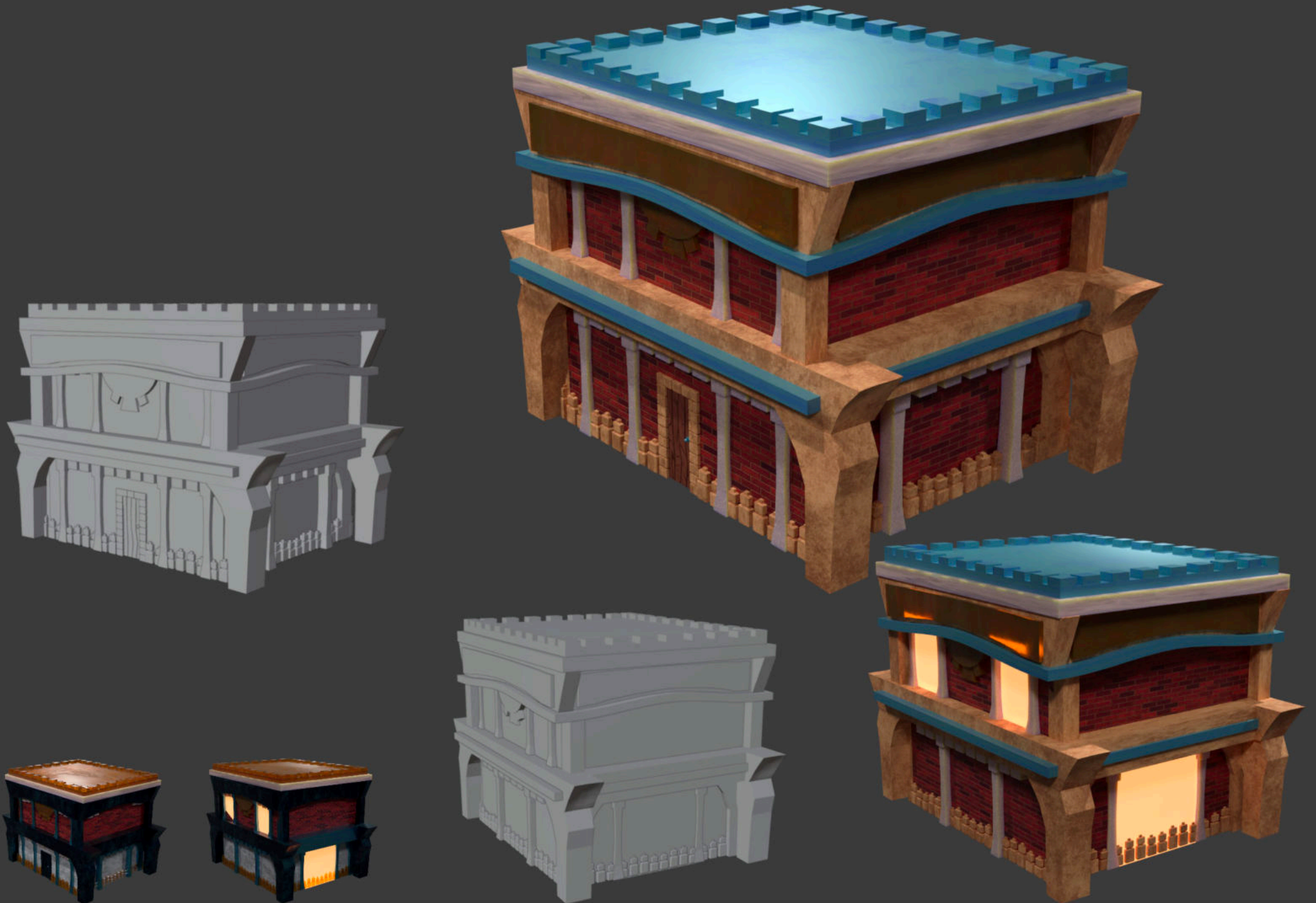


Render Variations

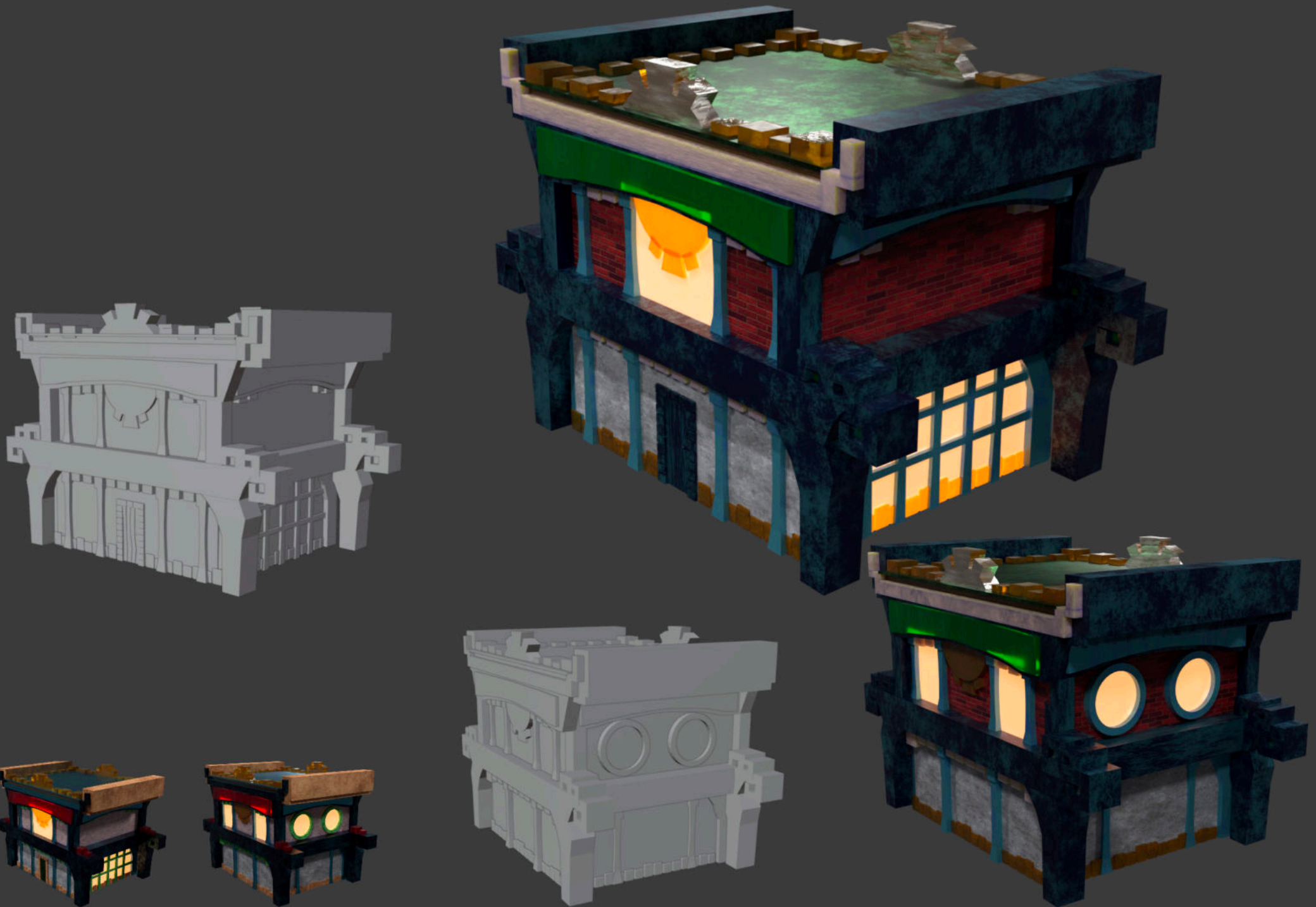


Inspired by my texture experiment, I opted on creating variations of the previous models, and add them to the collection within the environment I will be creating.

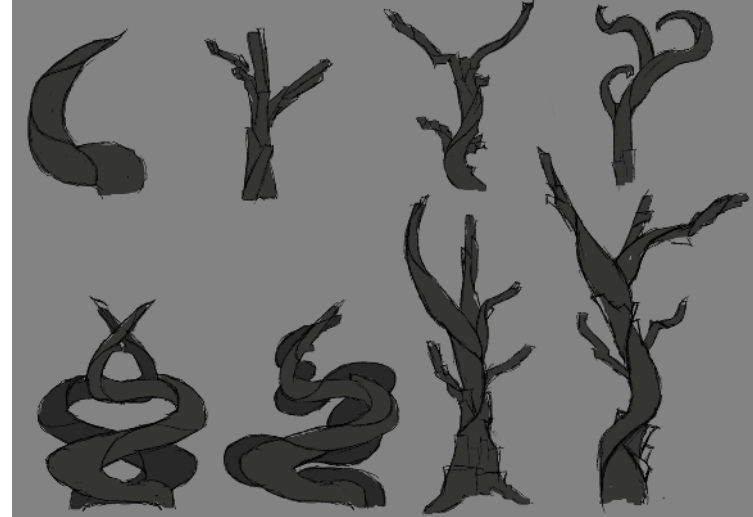




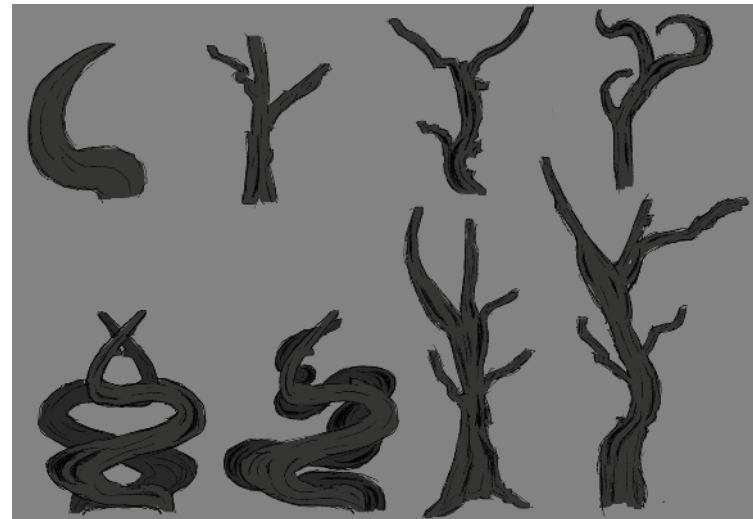
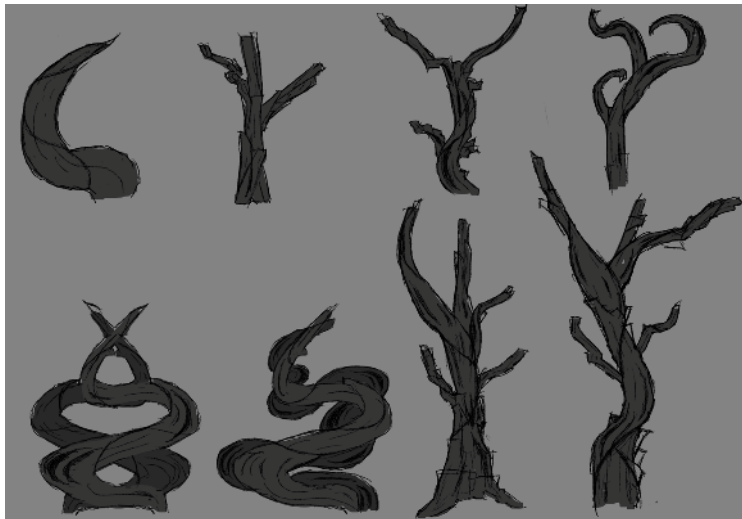


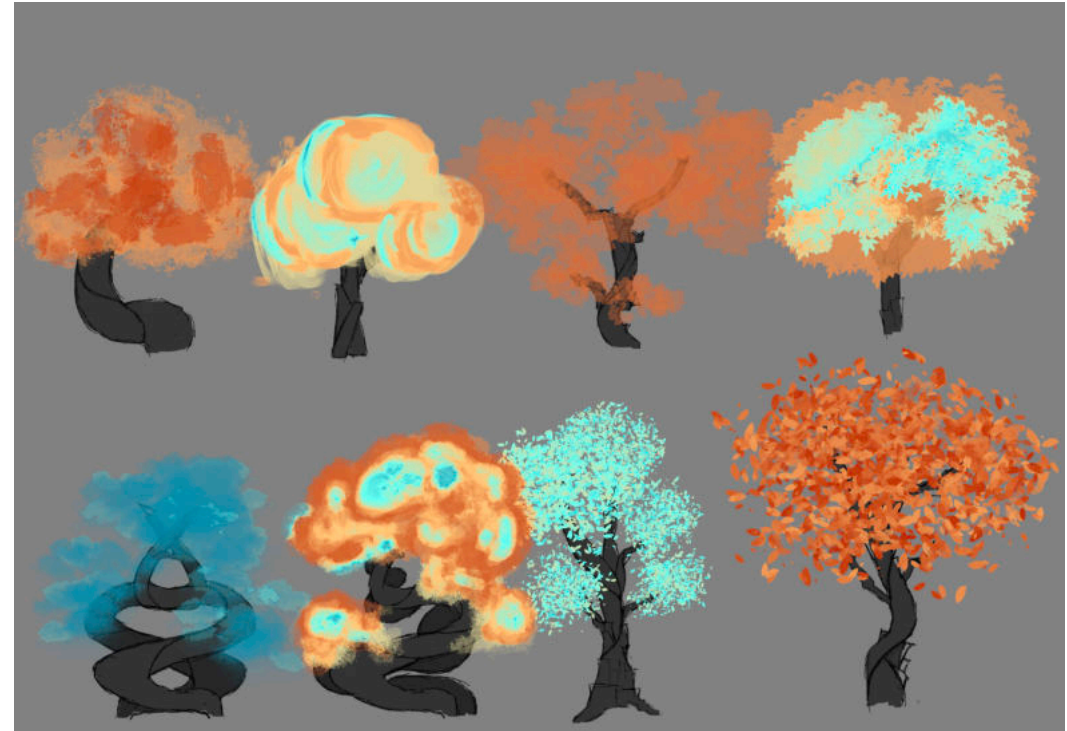
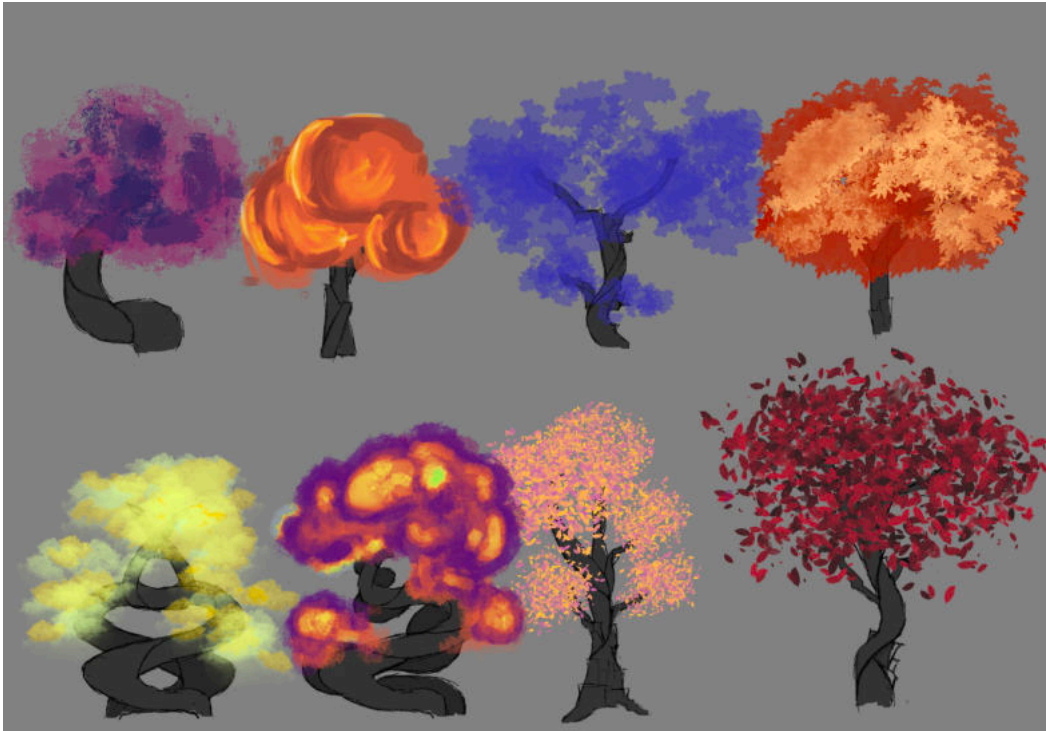


Nature

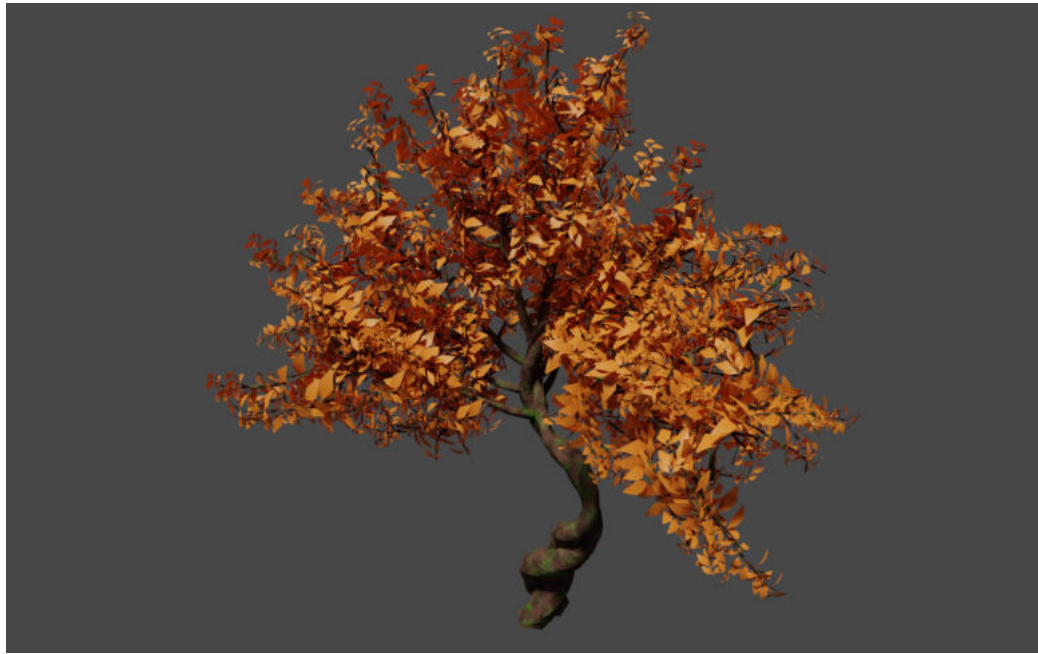


I initially wanted to experiment with more organic shapes and textures for my trees as I was aiming for a fantasy themed world. However I thought I could take these further. I developed the fluidity of the trunks and brunches, but, also the textures. I planned to incorporate soft vine like texures a with the choppy bark to create a fusion of some kind, which also symbolised the state of my overall project - a fusion of cultures and legends. So far I was happy with the state of the trees, however I still needed to look at the leaves.

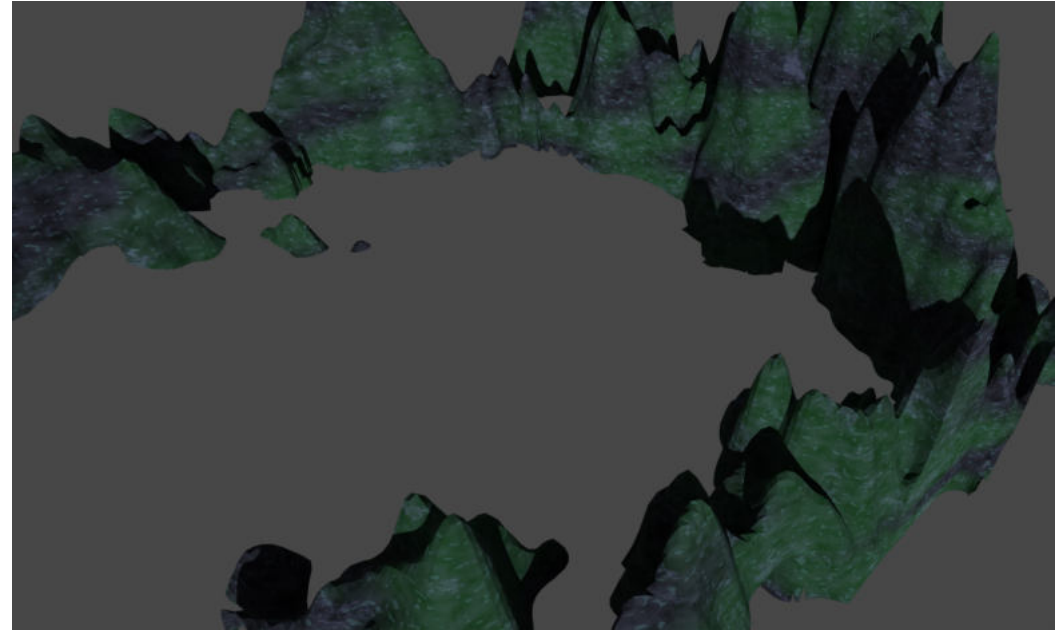
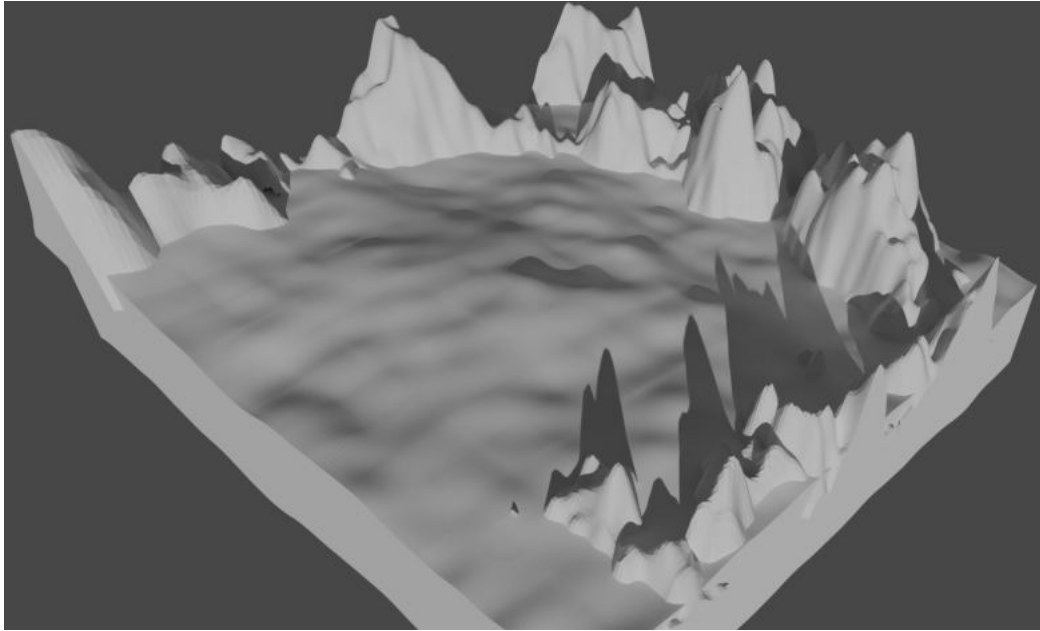




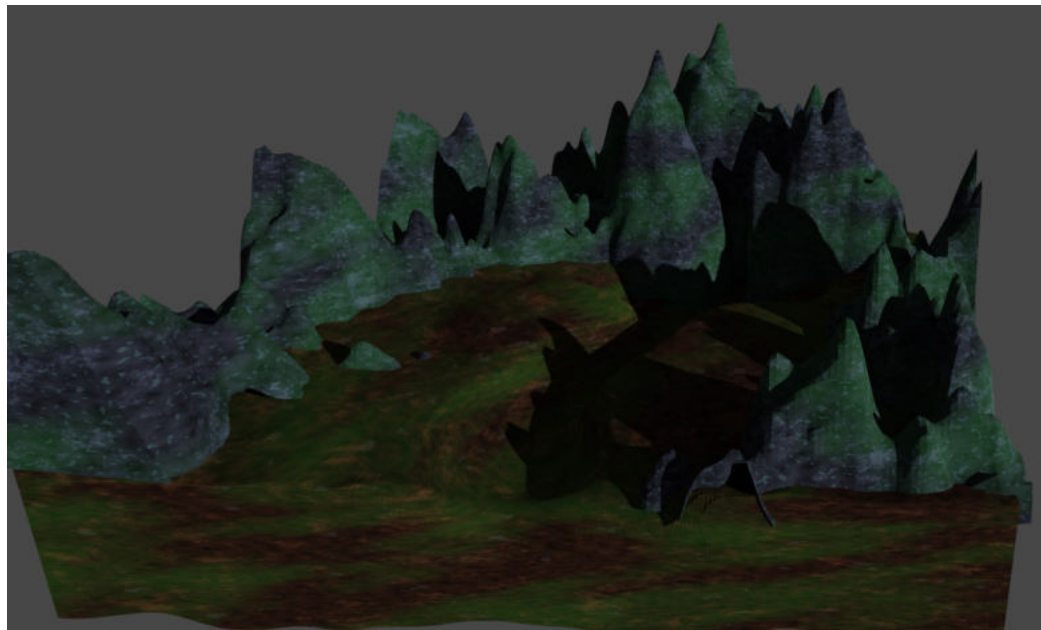
After my further developmensts, I came to the realisation that I was out of my depth, design wise. The first two designs on the bottom sections of my concept sheet are more successful (in terms of the leaves), however, I realised I did not have the modelling nor texturing skills to bring those designs to my enviroenemnt, thus, my imagination got the better of me. This then however, forced me to go for the second best designs, which are the last tree/leaf on the bottom right.



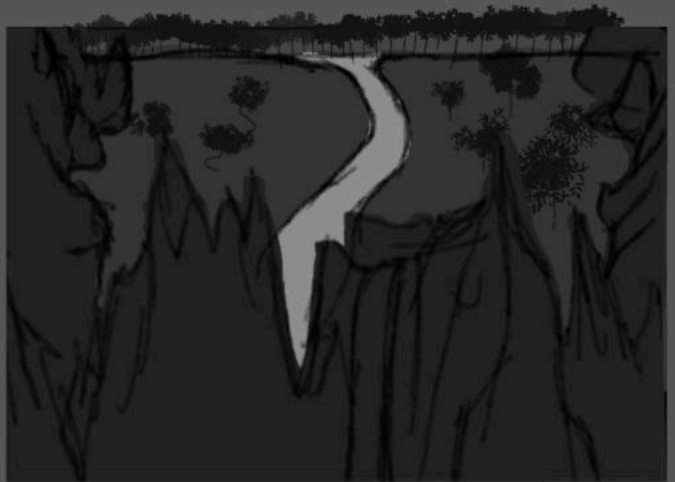
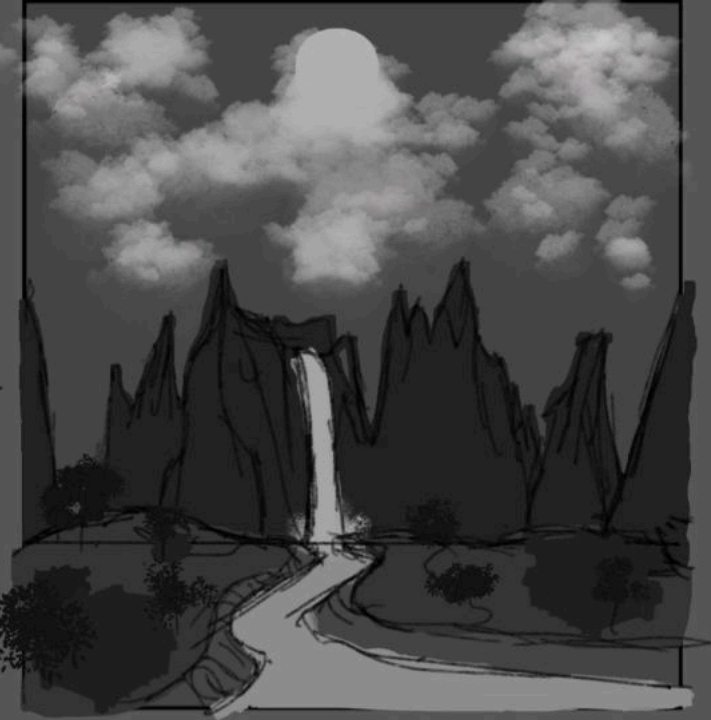
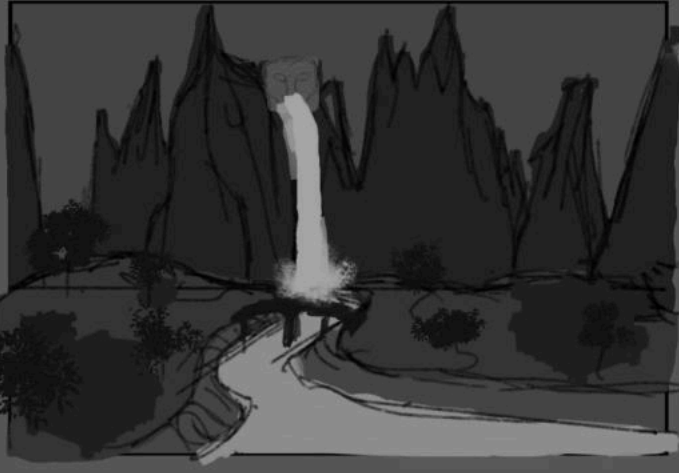
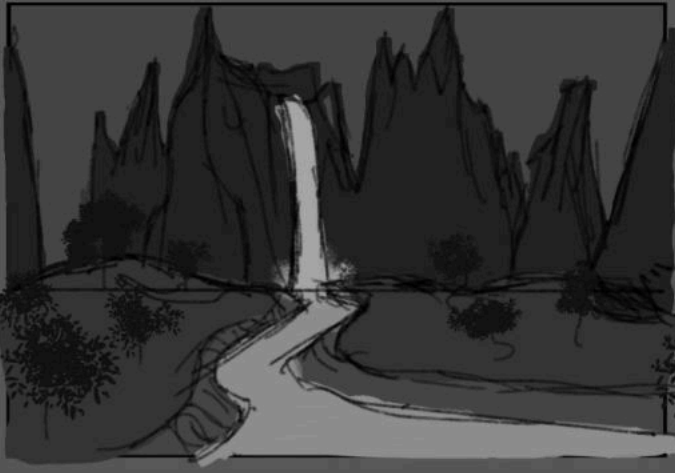
I modelled and textured my tree designs, but again I chose to make a last minute change in the tree trunk. I thought to keep the fluidity of the spine of the tree and opted on neglecting the bark textures, as I could not figure a way to make it happen without not doing it justice.



Looking back and creating my landscape using the older sketches, I believe these were not very effective/successful. So instead of forcing this landscape to work, I thought to go back to basic sketches to relocate myself with the environment as a whole.



Poster Designs



During this point of my FMP, I thought it would be a good idea to redefine my concept sketches of the environment one last time - since the older sketches felt outdated and visionless. This would also be the starting sketch for a final rendered version to assist in my world building in Unity - and I could also, use this for promoting my work at the degree show.

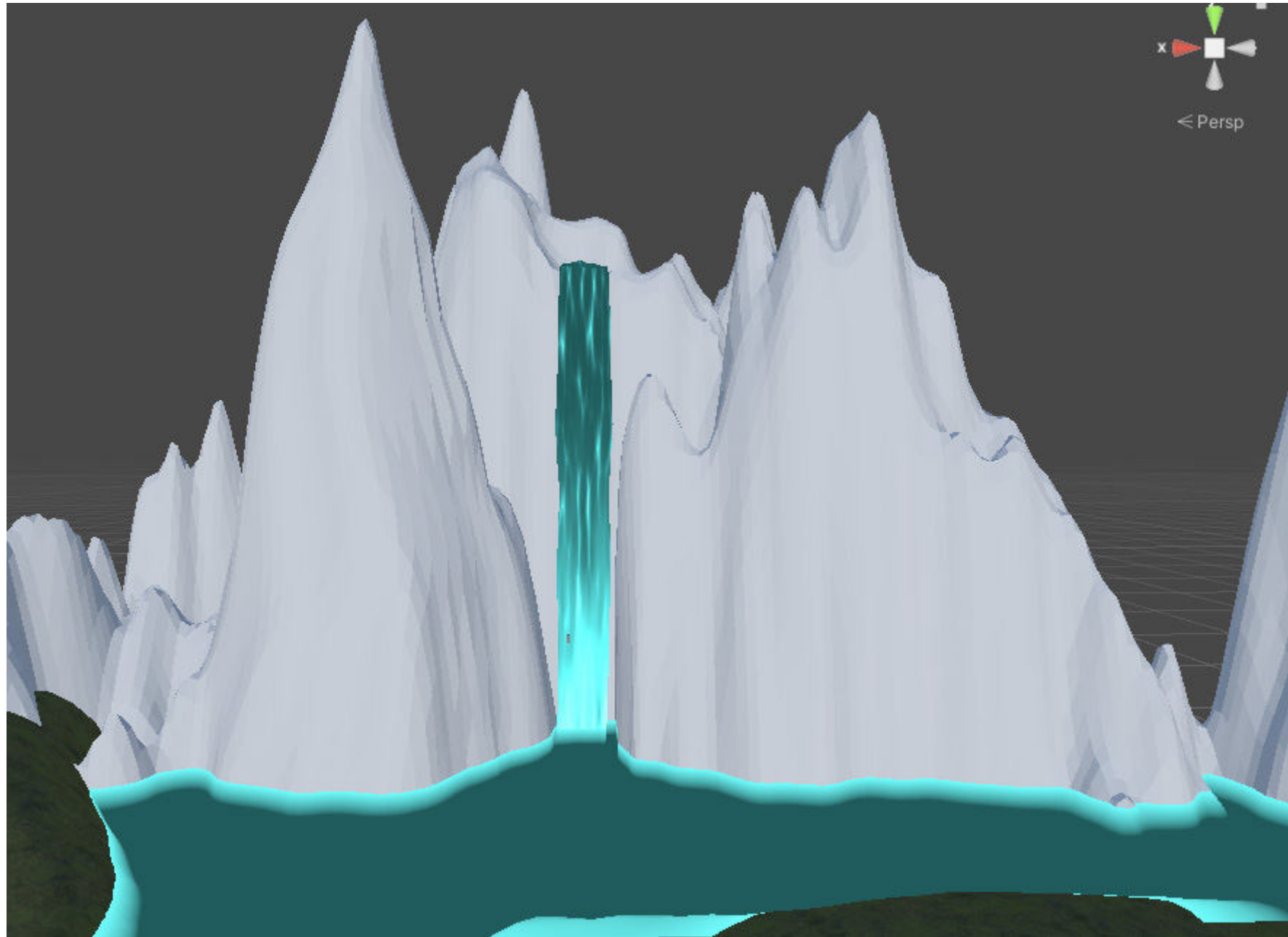
Poster & UI



After redoing my sketches I thought to make a final piece of concept art that I could use as a guide for my environment. This then turned into a poster for my walking simulator and my UI - since I feel the design fits all three rolls well.

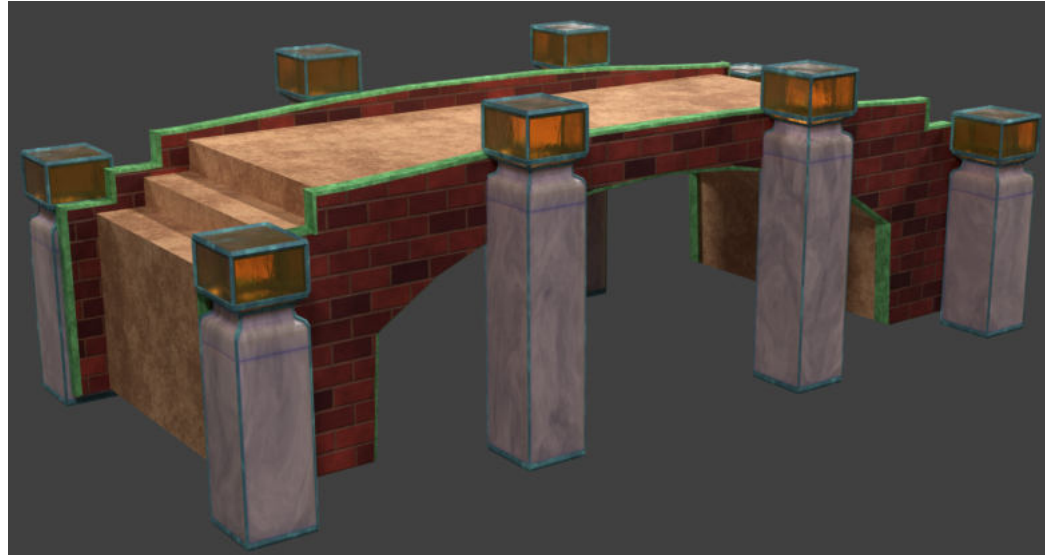
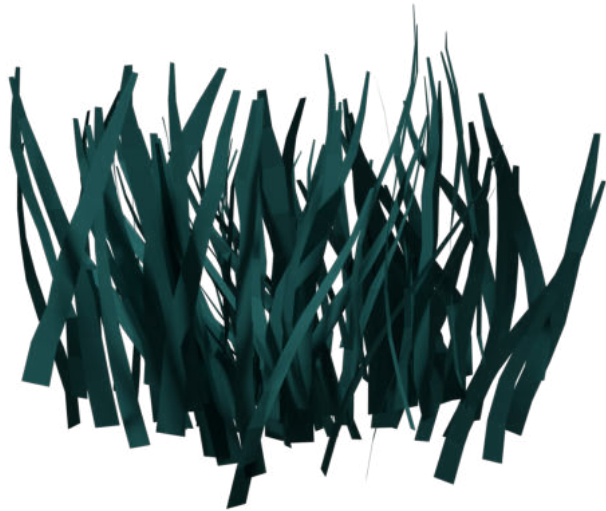


Terrain



I headed to Unity to reuse my mountains and rebuild my terrain to my liking. I also started arguably the hardest element in my project/landscape, the water shaders. I used various sources online to learn and create a water shader for the waterfall, lake, river, and any other effects to make the water perceive more believable. This was an ongoing process throughout the project, as the systems used to make the shaders are quite technical and the resources were slightly outdated.

Extra Props



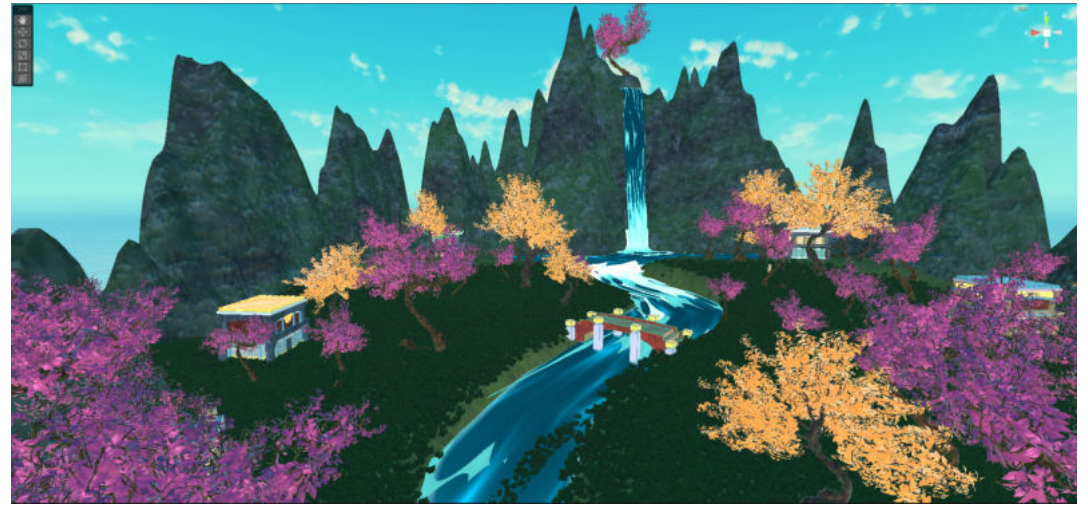
Now that I had the assets of the highest priority modelled and textured, I decided to move onto the grass - that will be painted across the environment and have a slight animation to hint at wind being present in the game. I also modelled a small bridge for the player to cross the river, as I made it quite deep, I also did this to add a little more interactivity to the environment.

Water Shader



Here is a sample of the environment and the development of the water shader in stages.





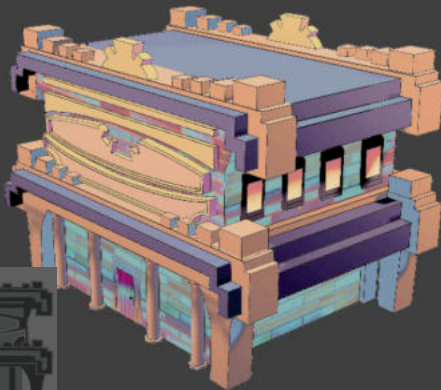
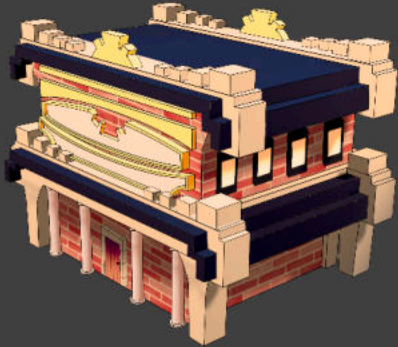
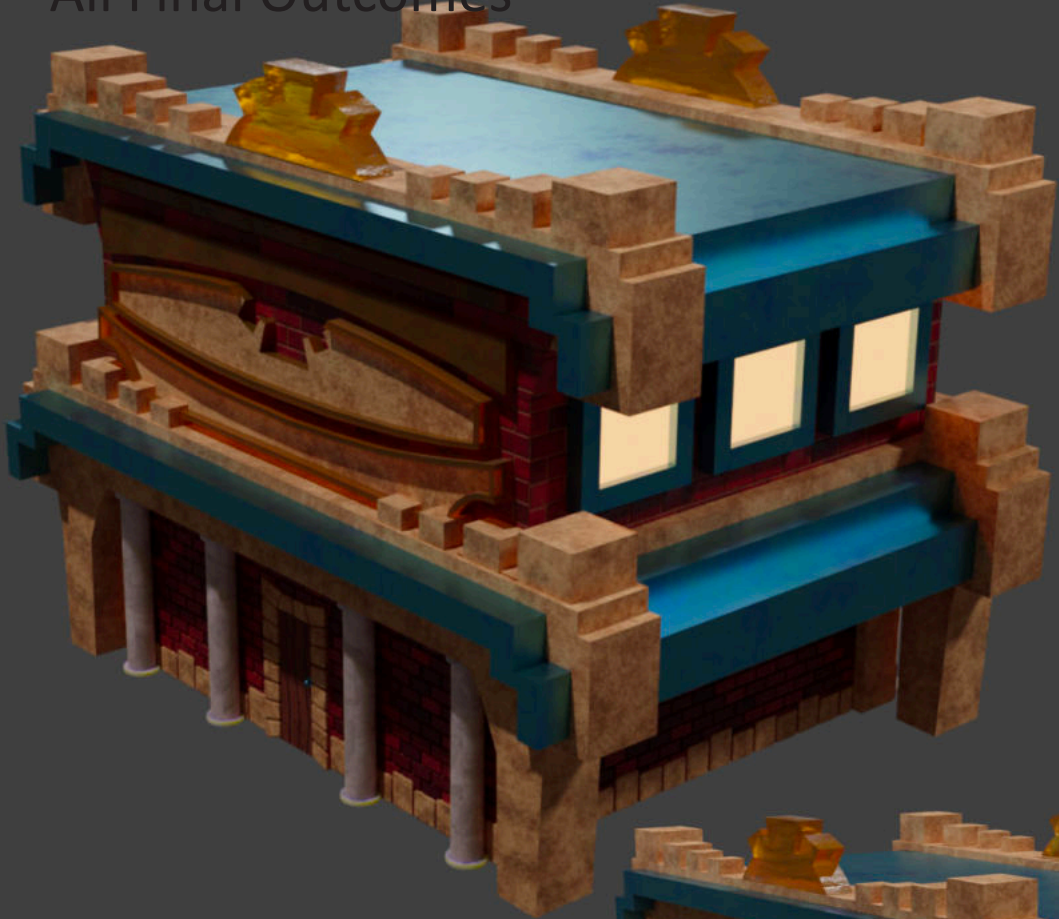
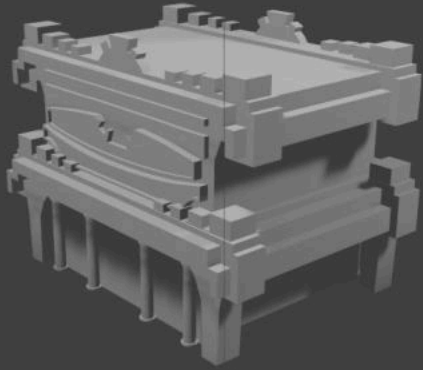
I continued to work on the watershader, and when it was completed I painted my trees on the terrain using the terrain tool and a LOD group - I also used the same method to place the grass.

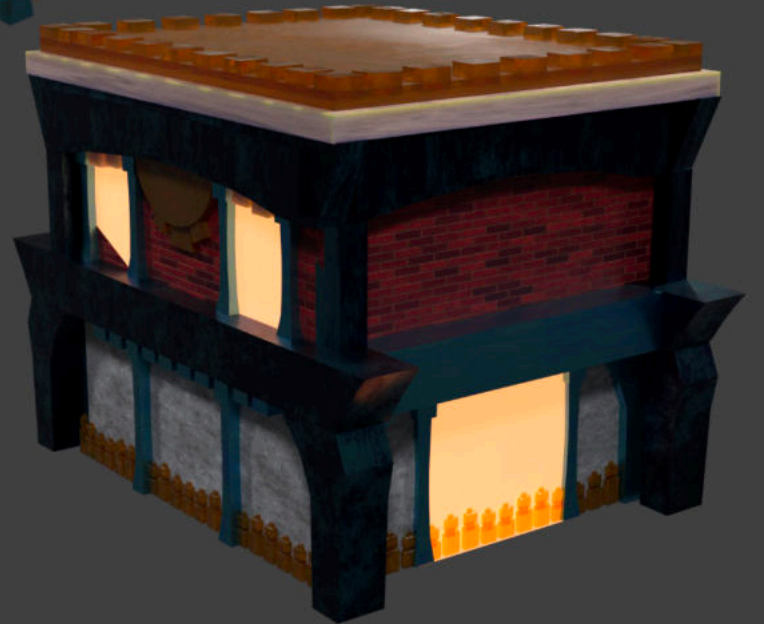
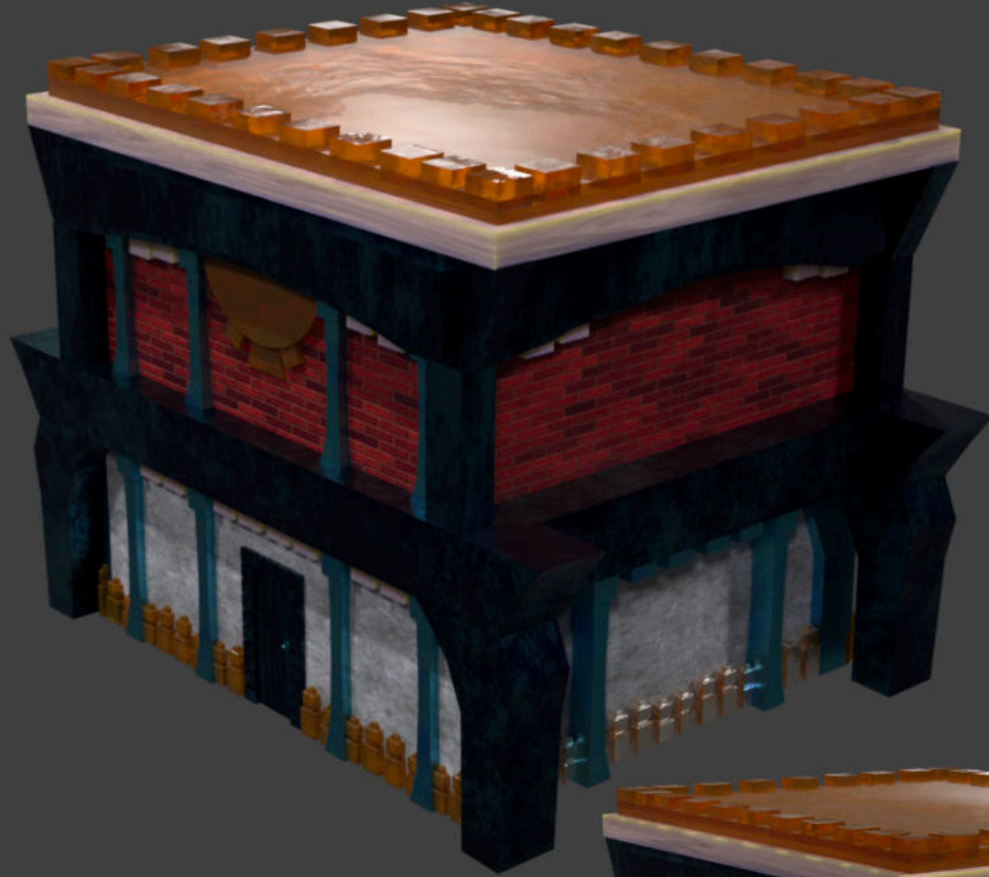
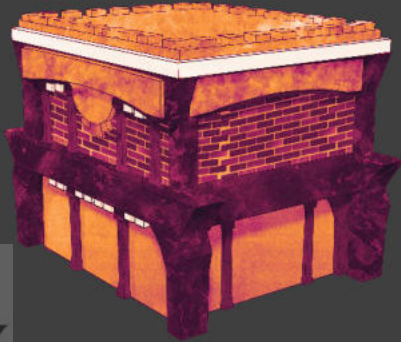
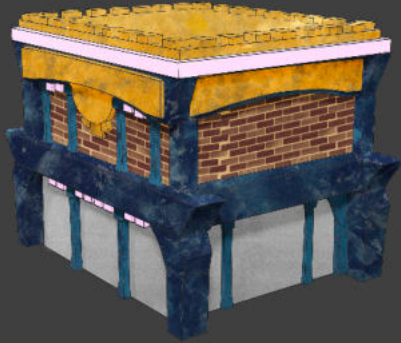
I finally decided to experiment with the lighting to and add royalty free sound effects to bring my environment to life.



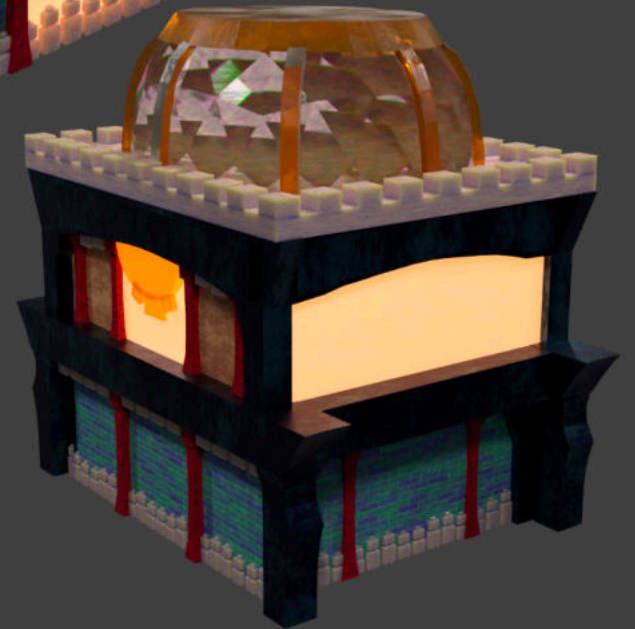
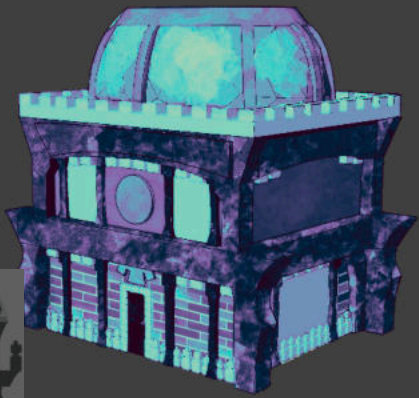
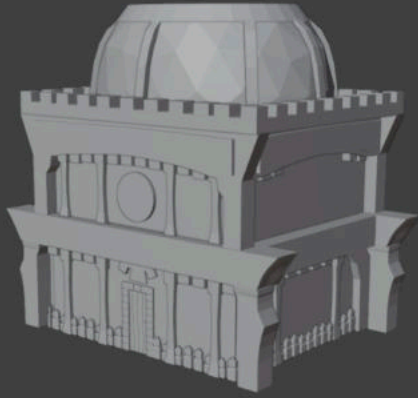
1

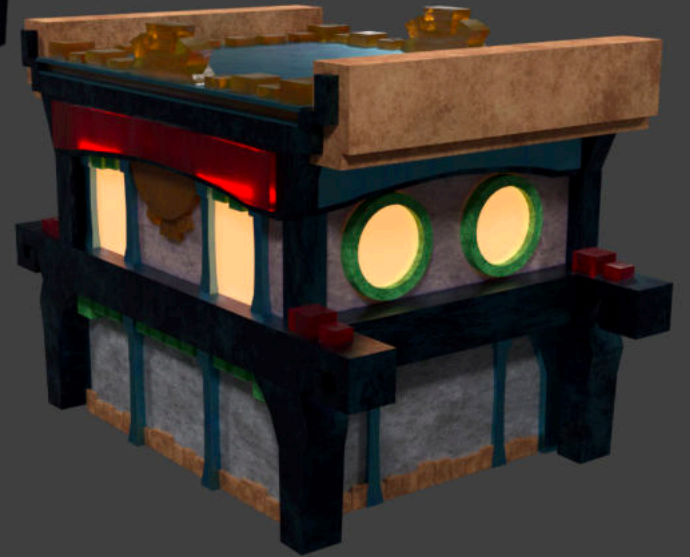
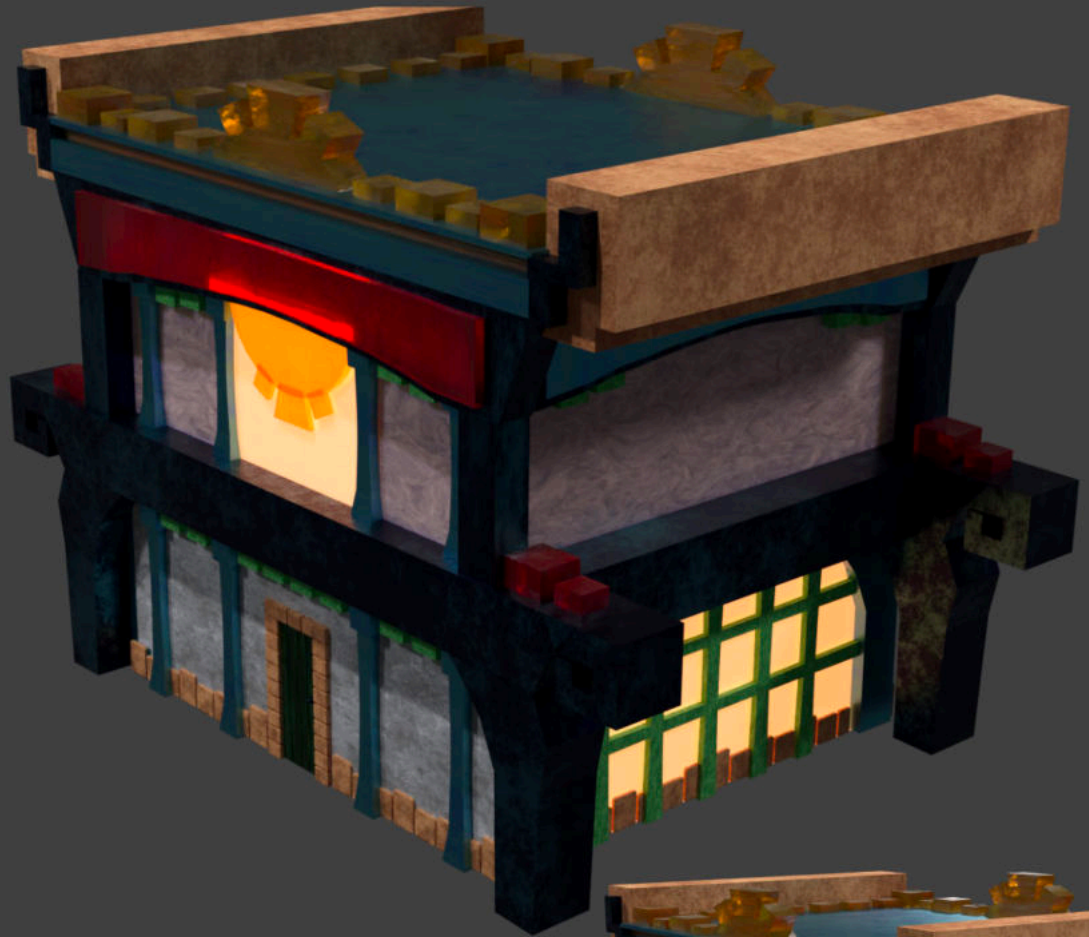
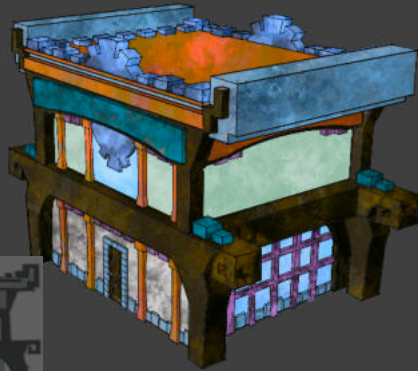
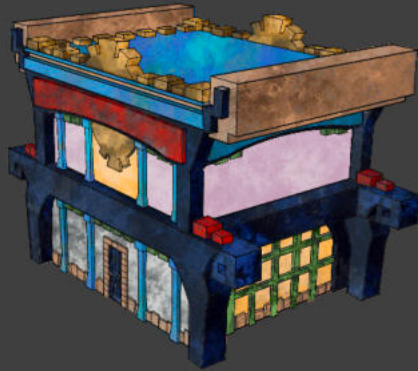
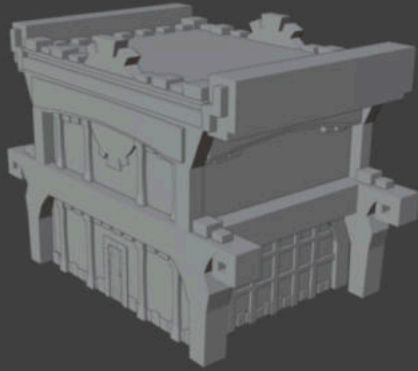
All Final Outcomes





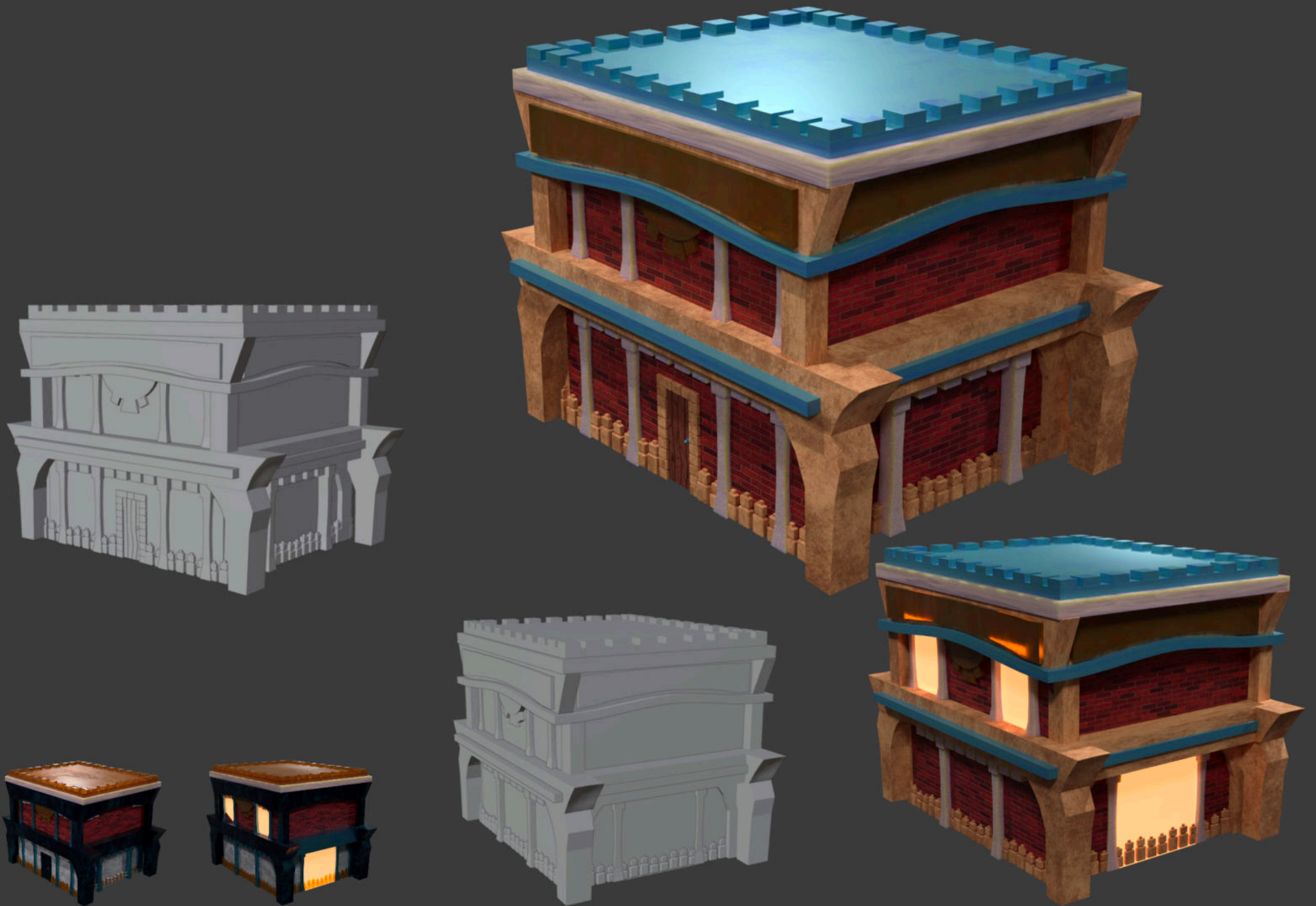
3



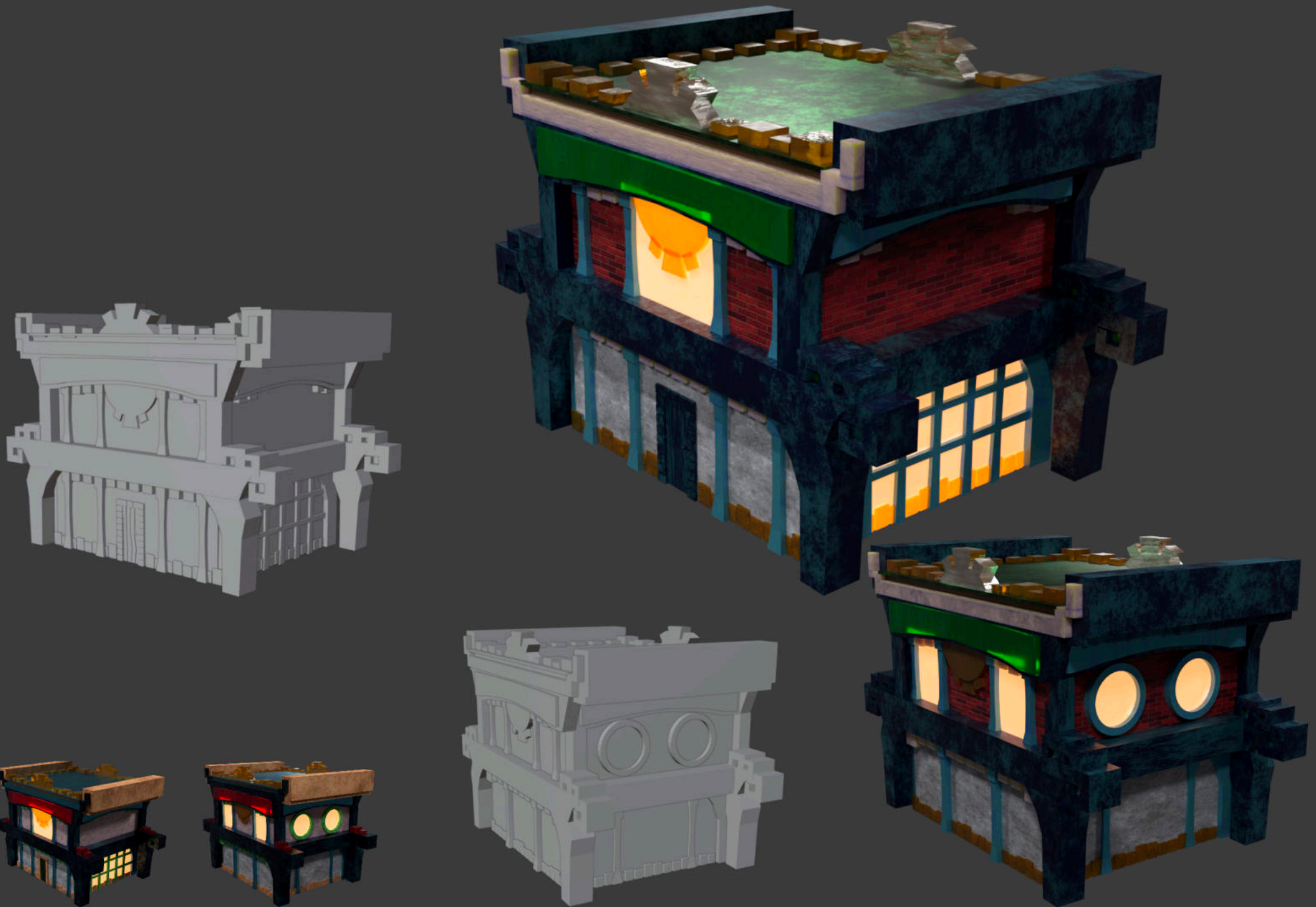


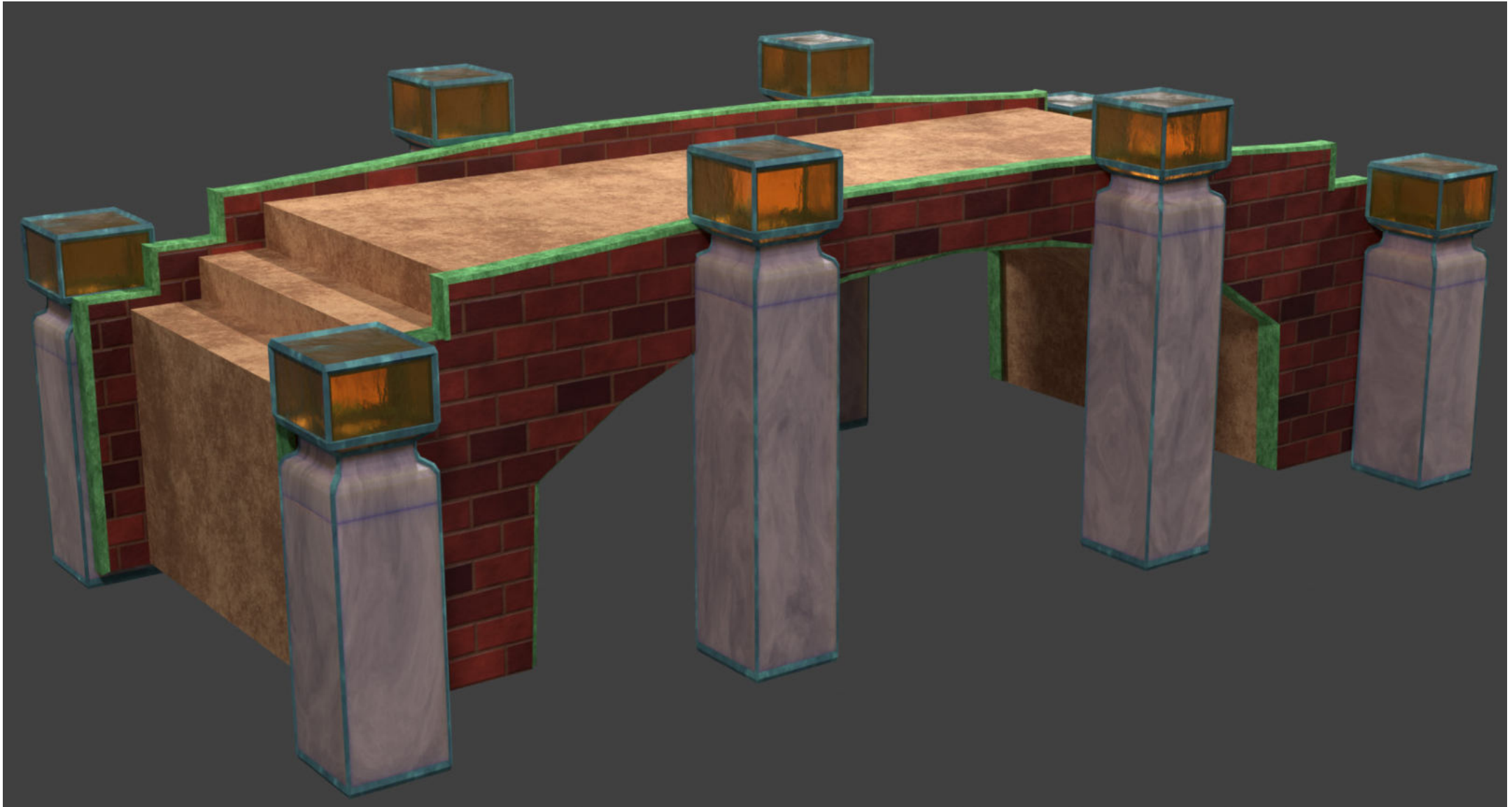
5













NEW DAWN



NEW DAWN

PLAY

OPTIONS

QUIT

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