

Course Code:

PSGV202

Session:

2017/18

1. Course Title:

Audio for Games & Interactive Applications

2. Date of Production/Revision:

14/04/2015

3. Level:

SCQF 11

4. Credits:

15

5. Lead School/Board of Studies:

School of Simulation and Visualisation

6. Course Contact:

Ronan Breslin

7. Course Aims:

This course provides a critical overview of the deployment of music and audio in video games. This critical overview is contextualised via a thorough examination of the history of game audio and also via analysis of existing professional exemplars game audio and music deployment. Students will also engage with computer game audio production methodologies within a practical framework, using professional software tools and techniques.

This course aims to:

- Provide a historical overview of sound and music in video games
- Enable students to critically evaluate the use of music and sound in electronic games in terms of their cultural, psychological and emotional resonances.
- Provide an overview of the creative and technical processes underpinning the production of music and audio for electronic games.
- Enable students to produce and deploy audio and music within an electronic game environment via practical projects.
- Enable students to use procedural audio techniques and tools in order to develop interactive artefacts.

8. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- critically analyse game audio and music in terms of emotional impact, core function, audience expectations and cultural signifiers;
- describe the creative and technical processes of game audio and music in terms of intent of concept, the design document, genre, narrative and characterisation
- use current software tools to produce and deploy audio and music in a game environment
- create interactive AV applications using current software tools

9. Indicative Content:

This course will cover issues including

- History of game sound & Music
- Analysis of current exemplars in game sound and music
- Analysis of current workflow practices and design structures in game audio and music
- Use of audio middleware: FMOD. WWISE
- Use of audio functionality in game engines, for example, Unity
- MaxMSP and Pure Data interactive programming environments
- Audio asset management
- Pro Tools for game audio
- Sound design concepts for games
- Composition of loop-based music for music
- Spatial Sound Design and Ambisonic in games and immersive environments

10. Description of Summative Assessment:

No.	Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments) or length (exam)
1	Project	Practice based project in game audio	80	12 (indicative)
2	Report	1500 word report on project, providing context within current and past game audio practice	20	12 (indicative)

10.1 Please describe the Summative Assessment arrangements:

Students will be assessed on their ability to

- demonstrate a critical knowledge of the history of game sound and music;
- assess the effectiveness of game sound in terms of emotional signifiers, cultural references and form and function;
- describe workflow and processes underpinning the development and deployment of game sound and audio;
- engage with and use current software tools and middleware for game audio and music;
- engage with and use audio components of Unity or UDK;
- create an engaging interactive soundtrack for a game or installation based environment

11. Formative Assessment:**11.1 Please describe the Formative Assessment arrangements:****12. Collaborative:**Yes No **12.1 Teaching Institutions:****13. Requirements of Entry:**

None

14. Co-requisites:

None

15. Associated Programmes:

MSc Visualisation (Serious games and virtual reality)

16. When Taught:

Spring semester

17. Timetable:

Timetable will be available in the induction week.

18. Available to Visiting Students:Yes No **19. Distance Learning:**Yes No **20. Placement:**Yes No

21. Learning and Teaching Methods:		
Method	Formal Contact Hours	Notional Learning Hours (Including formal contact hours)
Lecture	10	60
Studio		
Seminar/Presentation		
Tutorial	10	60
Workshop		
Laboratory work		
Project work		30
Professional Practice		
E-Learning / Distance Learning		
Placement		
Examination		
Essay		
Private Study	Not Applicable	
Other (please specify below)		
TOTAL	20	150

22. Description of "Other" Teaching and Learning Methods:

23. Additional Relevant Information:

<p>24. Indicative Bibliography:</p> <p>Collins, K. 2008. <i>Game Sound: An Introduction to the History, Theory & Practice of Video Game Music & Sound Design</i>. MIT Press.</p> <p>Stevens, R. & Raybould, D. 2011. <i>The Game Audio Tutorial: A Practical Guide to Sound & Music for Interactive Games</i>. Focal Press.</p> <p>Farnell, A. 2010. <i>Designing Sound</i>. MIT Press.</p> <p>Sonneschein, D. 2001. <i>Sound Design</i>. Michael Wiese Productions.</p> <p>Shepherd, A. 2008. <i>Pro Tools for Video, Film & Multimedia</i>. Delmar.</p> <p>Goldstone, W. 2011. <i>Unity 3.x Game Development Essentials</i>. Packt Publishing.</p> <p>DeBeer, G. 2012. <i>Pro Tools 10 for Game Audio</i>. Delmar Cengage Learning.</p>
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