

Glasgow School of Art Course Specification
Course Title: Audio for Games & 3D Environments

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2024-25 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PSGV202		2024-25

1. Course Title:
Audio for Games & 3D Environments

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG August 2023	School of Innovation and Technology	This course is available to students on PGT programmes which include a Stage 2 elective.

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	Dr Daniel Livingstone

8. Associated Programmes:
This course is available to students on PGT programmes which include a Stage 2 elective.

9. When Taught:
Stage 2 on site/in person – Glasgow Campus

10. Course Aims:
<p>While offered as an elective only to students within School of Innovation and Technology, this course also shares the overarching aims of the cross-school electives, to:</p> <ul style="list-style-type: none"> • Encourage interdisciplinary, critical reflexivity from within an open set of choices; • Foster deep investigative approaches to new or unfamiliar areas of practice and theory; • Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student’s particular creative specialism; • Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study. <p>This course provides a critical and practical 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.</p> <p>Students will also engage with computer game audio production methodologies within a practical framework, using professional software tools and techniques.</p>

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.

11. Intended Learning Outcomes of Course:

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

- Apply critical analysis, evaluation and synthesis to game audio and music in terms of emotional impact, core function, audience expectations and cultural signifiers informed by forefront issues in the subject;
- Demonstrate and work with knowledge that covers and integrates most of the main areas of audio for games and 3D environments, including features, terminology and conventions
- Apply knowledge, skills and understanding in using a range of specialised skills, techniques, practices and current software tools to produce and deploy audio and music in a 3D virtual environment, informed by forefront developments

12. Indicative Content:

This course will cover issues including

- History of game audio & music, social and cultural issues in game audio
- 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: Unity Mixer, FMOD, WWISE
- Use of audio functionality in game engines, for example, Unity
- Audio asset management
- Pro Tools for game audio
- Sound design concepts for games
- Composition of loop-based music for music
- Spatial sound design in games and immersive environments

13. Description of Summative Assessment Methods:

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
Project	Practice based small group project in game audio	80	11
Report	1500 word report on project, providing context within current and past game audio practice	20	11

13.1 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

14. Description of Formative Assessment Methods:

Tutor and Peer-reviewed project presentation, Week 5

14.1 Please describe the Formative Assessment arrangements:

Students present their proposed projects and implementation plans for class discussion and tutor and peer-review. Written feedback recorded online by students during class and feedback distributed to all students after the class. Feedback is given anonymously, but all students are encouraged to provide constructive criticism in their feedback.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
20	200

15.1 Description of Teaching and Learning Methods:

Timetable will be available at the start of semester 2.

16. Pre-requisites:

None

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

21. Additional Relevant Information:

N/A

22. Indicative Bibliography:

Cheng, W., 2014. *Sound Play: Video Games and the Musical Imagination*. Oxford University Press.

Collins, K. 2008. *Game Sound: An Introduction to the History, Theory & Practice of Video Game Music*