1. **Title of the module**

CMAT6110 Interactive Audio for Video Games

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 2

1. **Prerequisite and co-requisite modules**

Prerequisites: CMAT3160

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Production

1. **The intended subject specific learning outcomes.  
   On successfully completing the module students will be able to:**
2. use key principles and processes in designing audio for video games informed by the forefront of the discipline;
3. demonstrate a knowledge and understanding of the interrelationships between sound and music, and the moving image in an interactive context;
4. evaluate technical, creative and usability issues associated with games design and development;
5. create, adapt, edit, and deploy sound materials in a practical game design project.
6. **The intended generic learning outcomes.  
   On successfully completing the module students will be able to:**
7. assimilate different theoretical and aesthetic systems of thought and to relate theory to practice;
8. synthesize knowledge, and information in order to generate output in written, audio, and practical formats
9. demonstrate the ability to manage time and to plan and set priorities effectively;
10. critically evaluate arguments, assumptions, abstract concepts and data to make judgements and to frame appropriate questions to achieve a solution to a problem;
11. examine concepts and hypotheses critically in the light of evidence, and make informed choices and apply insights from one area of study to another.
12. **A synopsis of the curriculum**

Sound and music are used in video games both as an element of the entertainment but also to communicate to the player different types of information. Unlike in composition or performance, the sound and music is affected in real time by the decisions made by the game player. This module deals with many issues surrounding the production of interactive sound and music, including designing reactive sonic environments; triggering of sound events; complex adaptive sound generation; and how sound can carry meaning. Software will be used to allow students to create interactive sound environments.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Collins, K (2008) *Game Sound:* *An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design.* Cambridge: MIT Press

Farnell, A (2010) *Designing Sound*. Cambridge: MIT Press

Huiberts, S (2010). *Captivating Sound, The Role of Audio for Immersion in Computer Games*. [online]. Available from: http://download.captivatingsound.com/Sander\_Huiberts\_CaptivatingSound.pdf

McMahan, A (2003). *The Video Game Theory Reader. Chapter 3 - Immersion, Engagement, and Presence.* New York: Taylor & Francis

Murray, J (1997). *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. New York: Simon & Schuster.

Stevens and Raybould (2011). *The Game Audio Tutorial: A Practical Guide to Sound and Music for Interactive Games*. Burlington, MA: Focal Press.

1. **Learning and teaching methods**

This module will be taught by means of lectures, workshops and a group tutorial session.

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**

13.1 Main assessment methods

This module will be assessed by:  
1) Critical report (1200 words) 30%

2) Sound library (15 sounds) 20%

3) Creative element: Implementation of sounds in an interactive context (35%), with a 600-word written report (15%).

13.2 Reassessment

Like for like.

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| **Private Study** | x | x | x | x | x | x | x | x | x |
| lectures | x |  | x |  | x |  |  |  | x |
| workshops | x | x | x | x | x | x |  | x | x |
| feedback tutorial |  | x | x | x | x | x |  | x |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Critical report | x | x | x |  | x | x |  | x | x |
| Sound Library | x |  |  | x | x | x | x |  |  |
| Implementation of sounds in an interactive context | x | x | x | x | x | x | x |  |  |
| Written Report (600 words) | x | x | x |  | x | x |  | x | x |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**

Game design is an international industry, but one which uses a few standard software tools. Some standard software tools will feature in the module, allowing students to gain experience which can be internationally recognised. The skills gained from this module will be applicable in sound design for games independent of national borders, particularly since game programming platforms generally use the English language.

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**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
|  |  |  |  |  |
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