

Session: 2024/25

University of the West of Scotland

Module Descriptor

Title of Module: Interactive Audio

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|-----------------------------|---|--------------------------|--|
| Code: COMP10009 | SCQF Level: 10 (Scottish Credit and Qualifications Framework) | Credit Points: 20 | ECTS: 10 (European Credit Transfer Scheme) |
| School: | School of Computing, Engineering and Physical Sciences | | |
| Module Co-ordinator: | Christopher Fisher | | |

Summary of Module

Students will design the sound for a game using a video game audio engine.

Aspects of audio for computer games which will be discussed include:

- Matching of scores, sound effects and dialogue to the game
- Strategies to reduce repetition in games audio
- Matching sounds to the state of a game
- Creating a mix of spatial sound to enhance the immersive gaming experience
- Creating trigger sounds
- Game Audio Tools
- Sound Synthesis
- Conditional Logic
- This module embeds the key "I am UWS" graduate attributes and in particular: Universal(Analytical), Work Ready(Digitally Literate) and Successful (Creative)

Module Delivery Method

| Face-To-Face | Blended | Fully Online | HybridC | HybridO | Work-based Learning |
|--------------|---------|--------------|---------|---------|---------------------|
| | | | ✓ | | |

Face-To-Face

Term used to describe the traditional classroom environment where the students and the lecturer meet synchronously in the same room for the whole provision.

Blended

A mode of delivery of a module or a programme that involves online and face-to-face delivery of learning, teaching and assessment activities, student support and feedback. A programme may be considered "blended" if it includes a combination of face-to-face, online and blended modules. If an online programme has any compulsory face-to-face and campus elements it must be described as blended with clearly articulated delivery information to manage student expectations

Fully Online

Instruction that is solely delivered by web-based or internet-based technologies. This term is used to describe the previously used terms distance learning and e learning.

HybridC

Online with mandatory face-to-face learning on Campus

HybridO

Online with optional face-to-face learning on Campus

Work-based Learning

Learning activities where the main location for the learning experience is in the workplace.

Campus(es) for Module Delivery

The module will **normally** be offered on the following campuses/ or by Distance/Online Learning: (Provided viable student numbers permit)

| Paisley: | Ayr: | Dumfries: | Lanarkshire: | London: | Distance/Online Learning: | Other: |
|----------|------|-----------|--------------|---------|---------------------------|--------|
| ✓ | | | | | | |

Term(s) for Module Delivery

(Provided viable student numbers permit).

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|--------|--|--------|---|--------|--|
| Term 1 | | Term 2 | ✓ | Term 3 | |
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Learning Outcomes: (maximum of 5 statements)

On successful completion of this module the student will be able to:

- L1. Evaluate and synthesise contemporary methods for music and sound design for non-linear media
- L2. Demonstrate a critical understanding of the principal theories, concepts and principles of audio aesthetics and non-linear editing
- L3. Apply a wide range of the principal professional skills, techniques and practices through the development of audio assets for non-linear media

Employability Skills and Personal Development Planning (PDP) Skills

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| SCQF Headings | During completion of this module, there will be an opportunity to achieve core skills in: |
| Knowledge and Understanding (K and U) | SCQF Level 10. Demonstrate and/or work with knowledge that covers and integrates most of the principal areas, and terminology of computer games audio and display a critical understanding of the principal concepts and constraints which apply to computer games audio. |
| Practice: Applied Knowledge and Understanding | SCQF Level 10. Use a range of the principle skills and practices associated with sound recording and production and apply these in the specialized area of computer games audio. Practice games audio using existing games including some produced at a professional level. |
| Generic Cognitive skills | SCQF Level 10. Offer professional level insights, interpretations and solutions to problems and issues. Critically review and consolidate knowledge, skills and practices and thinking in computer games audio. Demonstrate some originality and creativity in dealing with professional level issues |

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| Communication, ICT and Numeracy Skills | SCQF Level 10. Apply a range of techniques to incorporate audio into games using a computer games audio engine in current mainstream industry use. |
| Autonomy, Accountability and Working with others | SCQF Level 10. Exercise autonomy and initiative in professional equivalent activities |

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| Pre-requisites: | Before undertaking this module the student should have undertaken the following: | |
| | Module Code: COMP08064 | Module Title: Recording and Production 2 |
| | Other: | or equivalent |

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| Co-requisites | Module Code: | Module Title: |
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* Indicates that module descriptor is not published.

| Learning and Teaching | |
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| The module combines formal lectures, software demonstrations, guided software laboratories and personal reading. | |
| Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below: | Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities) |
| Lecture/Core Content Delivery | 12 |
| Tutorial/Synchronous Support Activity | 16 |
| Laboratory/Practical Demonstration/Workshop | 20 |
| Independent Study | 152 |
| | 200 Hours Total |

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| **Indicative Resources: (eg. Core text, journals, internet access) |
| <p>The following materials form essential underpinning for the module content and ultimately for the learning outcomes:</p> <p>Computer games audio engine (FMOD).</p> <p>Digital Audio Workstation (Pro Tools/Logic/Ableton/Cubase)</p> <p>Sonnenschein, D. (2009). Sound design : the expressive power of music, voice, and sound effects in cinema. Studio City, Calif. Michael Wiese Productions [Ca.</p> <p>Phillips, W. (2017). A composer's guide to game music. Cambridge, Massachusetts: The Mit Press.</p> <p>Ciara-n Robinson (2019). Game audio with FMOD and Unity. New York, Ny: Routledge.</p> |

(**N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Engagement Requirements

In line with the Academic Engagement Procedure, Students are defined as academically engaged if they are regularly engaged with timetabled teaching sessions, course-related learning resources including those in the Library and on the relevant learning platform, and complete assessments and submit these on time. Please refer to the Academic Engagement Procedure at the following link: [Academic engagement procedure](#)

Where a module has Professional, Statutory or Regulatory Body requirements these will be listed here: Students must complete the assessment milestones laid out in the handbook in respect of the submissions of coursework.

Students must attend formal lecture sessions and separate tutorial-group sessions.

Supplemental Information

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| Programme Board | Computing |
| Assessment Results (Pass/Fail) | No |
| Subject Panel | Creative Computing |
| Moderator | Robert Goldie |
| External Examiner | J Paterson |
| Accreditation Details | This module is accredited by JAMES as part of BSc (Hons) Music Technology. |
| Version Number | 2.14 |

Assessment: (also refer to Assessment Outcomes Grids below)

Coursework 1 (50%)
Audio Planning & Development
It is expected that students must achieve a minimum of 30% in each Coursework Assessment Category Sub-component

Coursework 2 (50%)
Audio Implementation & Documentation

(N.B. (i) **Assessment Outcomes Grids** for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.
(ii) An **indicative schedule** listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Handbook.)

Assessment Outcome Grids (Footnote A.)

Component 1

| Assessment Type (Footnote B.) | Learning Outcome (1) | Learning Outcome (2) | Learning Outcome (3) | Weighting (%) of Assessment Element | Timetabled Contact Hours |
|-------------------------------|----------------------|----------------------|----------------------|-------------------------------------|--------------------------|
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|---|---|---|--|----|---|
| Report of practical/ field/ clinical work | | ✓ | | 20 | 0 |
| Creative output/ Audiotapes/ Videotapes/ Games/ Simulations | ✓ | | | 30 | 0 |

Component 2

| Assessment Type (Footnote B.) | Learning Outcome (1) | Learning Outcome (2) | Learning Outcome (3) | Weighting (%) of Assessment Element | Timetabled Contact Hours |
|---|----------------------|----------------------|----------------------|-------------------------------------|--------------------------|
| Report of practical/ field/ clinical work | | | ✓ | 20 | 0 |
| Creative output/ Audiotapes/ Videotapes/ Games/ Simulations | | | ✓ | 30 | 0 |
| Combined Total For All Components | | | | 100% | 0 hours |

Footnotes

A. Referred to within Assessment Section above

B. Identified in the Learning Outcome Section above

Note(s):

1. More than one assessment method can be used to assess individual learning outcomes.
2. Schools are responsible for determining student contact hours. Please refer to University Policy on contact hours (extract contained within section 10 of the Module Descriptor guidance note).
This will normally be variable across Schools, dependent on Programmes &/or Professional requirements.

Equality and Diversity

In the completion of this module the student may encounter games material from a range of styles and genres. Students will be required to prepare audio assets using Digital audio workstations to process, recorded or synthesized music and effects and apply these with aesthetic judgment.

The University policies on equality and diversity will apply to this module. In order for the student to complete this module the student will be required to apply audio to a computer game. The context of the game should not be culturally sensitive, consideration of alternatives would be made if this were an issue. However, students must have the ability to discern the audio signal (with aids as required) within the context of playing a computer game. This module is designed to provide equal opportunities for all students irrespective of their age, disability, gender, sexual orientation, race, colour, nationality, ethnicity, or religion, beliefs. Students may take differing viewpoints with respect to their cultural, religious or family backgrounds. Reasonable adjustments can be made if related issues arise.

UWS Equality and Diversity Policy

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)