

**COURSE SYLLABUS**

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Sound Production for Games	GAME 208	4	Theory 2	Practice 2	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
	-	YES	-	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		YES		-	

Language of Instruction	English
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Course Instructor(s)	Lecturer Özgür Tosun	E-mail : ozgur.tosun@arucad.edu.tr Office : FS003
Course Objectives	An audio professional working in the gaming industry is required to possess not only musical and audio talent, but also knowledge and experience with typical game audio workflow. Sound Production for Games course, prepares you for a career in the industry by covering the many facets of sound production and engineering that are particular to games. This course will develop an understanding of sound design for games and its associated components such as: music, dialogue and voice, ambience and effects. This will be achieved by theoretically and practically exploring the concept of game sound design through lectures, tutorials and workshops.	
Course Learning Outcomes	The course has the following learning objectives: facilitate new understandings and exploratory approaches in sonic arts practice; extend knowledge and develop new artistic and technical skills in sound creation and design; and promote a learning process and reflexive skill set with regard to future practice, thus enabling students to adapt to the ever expanding and rapidly changing area of sonic arts and related areas of sound design.	

<b>Course Content</b>	<ol style="list-style-type: none"> <li>1. To provide students with new understandings and exploratory approaches in sonic arts practice and sound design.</li> <li>2. To equip students with knowledge and develop new artistic and technical skills in sound creation and design in the field of computer games.</li> <li>3. To develop students research processes and a reflexive skill set with regard to future practice, thus enabling students to adapt to the ever expanding and rapidly changing area of sonic arts and related areas of sound design for games.</li> </ol>
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<b>COURSE OUTLINE/SCHEDULE</b>			
<b>Week</b>	<b>Topic</b>	<b>Implementati on (theory/practi ce)</b>	<b>Required Reading, Preliminary preparation</b>
1	Introductory comments and information about the class	T	None
2	Understanding Sound and Rhythm.  <b>Categorizing Sound</b> Natural – human made Pleasant - unpleasant Quite-loud Rough-smooth Low-high Discrete-continuous Near-far  Getting familiar with the Adobe Audition and practice with the software.  <b>Sound Exercises</b> <b>Exercise with Adobe Audition</b>	T/P	
3	<b>Music and Sound in Game Genres</b> • Sound design and music in different game genres • Analyzing sound and music in existing games • Creating audio experiences for different game genres	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray
4	<b>Recording Custom SFX</b> •Microphones •Record Footsteps	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray

	<ul style="list-style-type: none"> <li>•Microphone Techniques</li> <li>•Recording on Location</li> <li>•Footstep Assignment</li> </ul>		
5	<ul style="list-style-type: none"> <li>* <b>Assignment Deadline</b></li> <li>* <b>Mid-Term Project Submission</b></li> <li>Sound over Video</li> <li>Gathering sound effects</li> <li>How sound moves?</li> </ul>	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray
6	Finding the connections with sound. Semiotics of nature sounds.	T/P	Designing Sound – Andy Farnell
7	Mid-Term Project Evaluation and Feedbacks / Revision Before Mid-Terms	T/P	Designing Sound – Andy Farnell
8	<b>MID-TERMS</b>	<b>MID-TERMS</b>	<b>MID-TERMS</b>
9	<b>Working with SFX Libraries</b> <ul style="list-style-type: none"> <li>•The Basics of Sound Effects Libraries</li> <li>•Storage Space</li> <li>•Starting Your Sound Effect Library</li> <li>•Preparing Your Sound Effects Library</li> <li>•Organizing Your Sound Effects</li> <li>• Foley Sounds I</li> </ul>	T/P	Designing Sound – Andy Farnell
10	<b>Final Project Submission</b> <ul style="list-style-type: none"> <li>• Animation Systems</li> <li>• Working with Animations</li> <li>• Performance Considerations and Tracking Strategies</li> <li>• Footstep Project</li> <li>• Foley Sounds II</li> </ul>	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray
11	<b>Recording and Editing Dialogue</b> <ul style="list-style-type: none"> <li>• Contracts</li> <li>• Dialogue Supervision</li> <li>• Preproduction and Casting</li> <li>• Casting Call Exercise</li> <li>• Recording Preparation</li> <li>• Foley Sounds III</li> </ul>	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray
12	<b>Recording and Editing Dialogue II</b> <ul style="list-style-type: none"> <li>• Recording Setup</li> <li>• Preparing Your Recording Space</li> <li>• Recording and Processing</li> <li>• Editing Dialogue</li> <li>• File Management and Delivery</li> <li>• Game Dialogue Analysis</li> </ul>	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray

13	Final Project Evaluation and Feedback / Revision Before Finals	T/P	Sound Design Theory and Practice: Working with Sound – Leo Murray
14	<b>FINAL EXAMS</b>	<b>FINAL EXAMS</b>	<b>FINAL EXAMS</b>

<b>Required Course Material(s) / Reading(s)/ Text Book(s)</b>	<p>USB Stick or portable hard drive with enough capacity to store files associated with the course. SD or a Mini SD Card is necessary as well.</p> <p>Stereo headphones with a 3.5mm male adaptor. (<i>AUX Jack</i>)</p> <p><b>Note</b> – students must bring both their USB storage and Headphones to university, as they are required for various classes and for using laboratories and studios.</p> <p><b>Books to Read</b></p> <p>Designing Sound – Andy Farnell</p> <p>Studying Sound. A Theory and Practice of Sound Design – Karen Collins</p> <p>Sound Design Theory and Practice: Working with Sound – Leo Murray</p> <p><i>*Books can be found at the library</i></p>
<b>Recommended Course Material(s)/ Reading(s) /Other</b>	<p><b>Recommended Textbook(s)</b></p> <ul style="list-style-type: none"> <li>• The Game Audio Strategy Guide: A Practical Course by Gina Zdanowicz and Spencer Bambrick, Focal Press</li> <li>• Principles of Game Audio and Sound Design: Sound Design and Audio Implementation for Interactive and Immersive media by Jean-Luc Sinclair, Focal Press</li> <li>• Writing Interactive Music for Games by Michael Sweet, Addison-Wesley Professional</li> <li>• Game Audio Development with Unity 5.x by Michael Lanham, Packt</li> <li>• Music for New Media by Paul Hoffert, Berklee Press</li> <li>• Audio for Games: Planning, Process, and Production by Alexander Brandon, New Riders Games</li> <li>• A Composer's Guide to Game Music by Winifred Phillips, MIT Press</li> <li>• The Sound Effects Bible by Ric Viers, Michael Wiese Productions;</li> </ul>

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	60
<b>TOTAL</b>		100

<b>CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES</b>						
No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	To know and explain the basic concepts, theories, institutional structures of communication.					√
2	To know the history of the game industry and the foundational theories of game design, thus, to be able to explain the terms of professions, professional ethical roles and responsibilities of the profession.		√			
3	The ability to follow the technological and socio-cultural developments and understand the impact of these development on the game industry and observe the changes.				√	
4	The ability to take part in international working environments and be able to analyse the international game industry's needs.				√	

5	Knowledge of count design, pattern manipulation and terminology for game and production tools.					√
6	Being able to produce, designs, create and program application works in the production processes related to this profession.					√
7	Knowledge of the basic principles and processes related to the narrative, aesthetics, technical elements of audio-visual animated and interactive content, and distinguishing successful or unsuccessful works with these aspects.					√
8	The awareness that each design involves social contexts and in some cases, ethical choices, being able to analyse and evaluate these situations.				√	
9	Ability to solve problems using resources to find the best solutions to game development challenges.				√	
10	Ability to create, develop and manage professional workflows,			√		
11	Ability to communicate effectively with colleagues, customers, and colleagues in the industry, in a professional context, using written, oral, and up-to-date communication technology.			√		

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOURLY	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		2	28
Mid-Term	1		20	20
Quiz	-		-	-
Assignment	-		-	-
Project	-		-	-
Field Study	-		-	-
Presentation / Seminar	-		-	-
Studio Practice	-		-	-
Final Examination/ Final Project/ Dissertation	1		30	30
Other	-		-	-
<b>TOTAL WORKLOAD</b>	-		-	134
<b>TOTAL WORKLOAD / 25</b>				5.36

<b>ECTS</b>				<b>5</b>
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**ETHICAL RULES WITH REGARD TO THE COURSE**
**Plagiarism Disclaimer**

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional lives.

Plagiarism is easy to avoid if you make sure to identify and acknowledge your sources thoroughly and do not copy directly from visual examples, designs, or notes that have in turn been taken word for word from your sources.

**ASSESSMENT DETAILS AND EVALUATION CRITERIA:**

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University.

Throughout the course, students will learn theoretical base of the topic and they will be able to equip themselves with the practical know-how skills of Advertisement production. Also, students are expected to design a creative advertisement piece with the knowledge they have gained in the course.

During the class sessions, participation is very important input for learning process for the students. It is also vital to understand the effect of creativity input for the production process of advertisement.

<b>PREPARED BY</b>	Lecturer Özgür Tosun
<b>UPDATED</b>	07.02.2024
<b>APPROVED</b>	