



Art and Sound Design

AME_4_ASD

BA (Hons) Game Cultures

Faculty of Arts and Human Sciences
Department of Arts and Media

Semester 1, 2011-2012

Level 4

become what you want to be

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1. MODULE DETAILS

Module Title:	Art and Sound Design
Module Level:	Level 4
Module Reference Number:	AME_4_ASD
Credit Value:	20 CAT points
Student Study Hours:	128
Contact Hours:	72
Pre-requisite Learning (If applicable):	None
Co-requisite Modules (If applicable):	None
Course(s):	Game Cultures
Year and Semester	Year 1, Semester 1
Module Coordinator:	Siobhán Thomas
UC Contact Details (Tel, Email, Room)	Telephone: 0207 815 5809 Email: thomass5@lsbu.ac.uk Room: B401, Borough Road
Teaching Team & Contact Details (If applicable):	Jerry Boucher; Andy Lemon
Subject Area:	Arts and Media
Summary of Assessment Method:	Character design—art: oral presentation supported by sketchbook (assessment worth 30% of the marks for this Module); Character design—sound: oral presentation supported by digital sound files organised in student's sound database (assessment worth 30% of the marks for this Module); Cutscene: storyboard and accompanying sound (assessment worth 40% of the marks for this Module).

2. SHORT DESCRIPTION

In order to engage effectively in the process of videogame design and development, you need to understand how art and sound perform together as the fundamental building blocks of digital play spaces. In this Module, you'll learn design techniques and processes integral to art and sound design in videogames. Specifically, you will learn to observe, record, express and represent both objects and sounds, and, in doing so, explore the interrelationship of the visual and audio in the context of videogame development. The skills you learn in this Module will prove invaluable for the complementary 2D Game Design Module, whilst also providing a bedrock for production work undertaken in subsequent Modules.

3. AIMS OF THE MODULE

- Examine ideas of representation, using the language of art and sound design
- Explore general design principles and processes through attention to both audio and visual mediums within videogames
- Observe, record, express and represent both subjects/ objects (human, animal and still life) and sounds
- Integrate art and sound in a professionally produced piece of production work
- Develop an understanding of theoretical and practical approaches to the design and construction of art and sound in relation to 2D and 3D environments.
- Explore professionally produced examples of good practice
- Examine the relationship between theory and practice

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

- Identify and understand the importance of design elements such as line, shape, form, Modularity, balance, colour, texture and space within videogames
- Identify and evaluate sound components of videogames, including ambient, Foley, sound FX and voice
- Understand how art and sound components support each other in the videogame environment.

4.2 Intellectual Skills

- Evaluate the visual design principles at play within videogame experiences
- Compare non-diegetic and diegetic sound in relation to video game environments

4.3 Practical Skills

- Observe a subject and draw a representation of that subject from a variety of different angles and in a range of poses, considering composition, perspective, anatomy, volume, proportion
- Plan and produce ambient, foley, soundFX and voice components of videogame sound
- Demonstrate expertise in technical tools of sound production, including the development of a sound database to support future soundwork.

4.4 Transferable Skills

- Deliver clear, confident and persuasive oral presentations to an audience.
- Employ techniques for documenting progress and self-reflection.
- Synthesise singular design components into a cohesive, effectively communicated design.

5. ASSESSMENT OF THE MODULE

The coursework will test both the Learning Outcomes of this Module and will relate to broader generic criteria appropriate to this level.

5.1 General Statement about the Philosophy of Teaching and Learning in Game Cultures Classes

Be prepared to receive and give constructive criticism. Part of presenting your work is being able to gracefully accept other people's ideas and critiques, and to assimilate this feedback into your work. You also need to be prepared to give criticism—to share your ideas about other's work—in a constructive way.

5.2 Development Diary

It is industry standard to articulately document development progress. You are required to document your progress for all Game Cultures classes in a development diary: an online blog that you set up yourself and that is viewable by the general public. Each week you should make at minimum one entry discussing the development of your art and sound design work. Your development diary entry should be polished, well-written, and not contain any typos or grammatical errors. Each entry should be supported by an accompanying image, sound or video file. Please note that your development diary is a tool for you to generate interest and enthusiasm about your work for an external audience. It not only increases the visibility of your projects, but you as an individual.

5.3 Assessment Overview

- Character design–art (30%): oral presentation and sketchbook (Week 6)
- Character design–sound (30%): oral presentation and sound database files (Week 7)
- Character concept cutscene (40%): cutscene which introduces your character: 3 drawings of your character accompanied by an original soundtrack (10 second min to 30 second max). You will hand in your cutscene on Monday, 5th December 2011 and present your cutscene in class in Week 11.

The above coursework will both test the learning outcomes of this Module and relate to the broader assessment criteria for Level 4. **In order to pass the Module you must achieve a mark of over 40% in each piece of assessment.**

5.4 Assessment 1: Character Design—Art

Each week, outside of class time, you will be required to complete sketches in your sketchbook in order to practice techniques learned in class, progress your artistic skill, and develop a character for your cutscene. In week 6, you will bring your sketchbook to class and present your character, sharing your progress from the start of the semester with other class members and the teaching team. You will be assessed on your artistic progress (you will demonstrate your progress by presenting a selection of sketches from your sketchbook), your ability to stick to a brief, and the quality of your character.

About the Sketchbook

The mere idea of drawing might terrify you, but start considering your sketchbook as your new best friend. Your sketchbook is the place where you get to practice all the concepts you learn in class and test out ideas for your character. It's also a wonderful physical record that you can look back on to see how much you accomplished over the semester.

About the In-class Presentation: How to Present your Character and Work Your presentation should be no more than 5 minutes. Thus, it needs to be very well organised and practised.

You will need to scan in sketches from your sketchbook so that they can be projected in the class. You also need to bring along your sketchbook to hand in as the quality of projections will not do your sketches justice.

Requirements for Your Oral Presentation

- Begin your presentation with a short one or two sentence overview of your character concept
- Next, present key sketches that demonstrate the progression of your character concept
- Conclude with two sentences about the next steps for your character design

-Thank the audience and pose a question which asks the audience for feedback

5.5 Assessment 2: Character Design—Sound

Each week, outside of class time, you will be required to create sounds and add them to your sound database. In week 7, you will demonstrate how you intend to bring your character to life using foley, soundFX and voice in an oral presentation that is supported by digital sound files organised in your sound database.

About the Sound Database

What is a sound database? Sound databases come in a variety of forms and complexities. In this case, your sound database is a zip file containing directories and sound files. The sound database is a way to keep a record of your progress and a chance to experiment with concepts introduced in class.

About the In-class Presentation: How to Present Your Sound Work
Your presentation should be no more than 5 minutes. Thus, it needs to be very well organised and practised.

Requirements for Your Oral Presentation

- Begin your presentation with a short one or two sentence overview of your sound concept
- Next, discuss how your sound concept has progressed from idea initiation to where you at now, and discuss any inspiration that you drew upon in constructing the musical pieces that you are presenting.
- Conclude with two sentences about the next steps for your sound design
- Thank the audience and pose a question which asks the audience for feedback

5.6 Assessment 3: Cutsценe Introducing your Character

Your final piece of assessment is a cutsценe that introduces your character concept and “sells” your character to your “client”. The cutsценe is made up of three character drawings (in each drawing your character will be in a different evocative pose) and an original soundtrack (10 to 30 seconds) that supports your visual character design. The soundtrack needs to incorporate voice, foley, soundFX and ambient sounds. Your cutsценe must be professionally presented and have a title screen and a credit screen.

You will be assessed on:

- Originality and innovation
- The interrelationship of art and sound: how does the soundtrack support/ contradict the character art and vice versa
- Technical proficiency and quality of work
- Structure (what you produce creatively should have a coherent logical structure)
- Presentation of your work (work should be professionally presented)
- Response to the brief

Your cutsценe is due in Week 11. Please note there are two components to this assessment.

First, no later than 4.00 pm on Monday, 5th December 2011, to the Faculty Office in Borough Road, you must submit two DVD or CDs containing:

- a correctly labelled disc (see the Game Cultures Course Handbook for specifications)
- the final storyboard cutsценe, comprised of a title screen, 3 different and evocative character drawings, a sound track that brings you character to life, and a credit screen

- a folder containing all of your sketchbook drawings (each page of your sketchbook must be scanned in and the file name must indicate the date in which you completed the sketch)
- your sound database, demonstrating your weekly progress during the semester.
- a readme file which explains what is on the disc and provides a link to your production diary
- you must keep a copy of the disc for your own records

Second, in week 11, you will present your cutscene in class. It must meet the following requirements:

Requirements for Your Oral Presentation

Your presentation should be no more than **10 minutes** in length. Thus, it needs to be very well organised and practised.

- Begin your presentation with a short one or two sentence overview of your cutscene
- Next, play your cutscene for the class
- Then, concisely discuss how your character concept progressed from idea initiation to where you at now, speaking about the challenges you faced as you attempted to integrate art and sound. How does the soundtrack support/ contradict the character art and vice versa?
- Conclude with two sentences about the next steps for your character concept
- Thank the audience and pose a question which asks the audience for feedback

Generic Assessment Criteria for Production Work

<u>Percentage</u>	<u>Quality</u>	<u>Classification</u>
70% - 100%	Excellent	1 st
60% - 69%	Very good	2:1
50% - 59%	Good	2:2
40% - 49%	Weak	3 rd
39% or below	Poor	Fail

1st **PRODUCTION**

Outstanding work in all respects: you need to show evidence that your intellectually challenging idea has been translated effectively into the appropriate medium, demonstrating not only technical proficiency but considerable originality in your approach. Your well-presented, labeled production will demonstrate a significant element of fusion in terms of form and content. The work will show consistent attention to detail, and be striking in terms of its conceptual innovation and manipulation of technical processes.

PRODUCTION ANALYSIS

Your Production Analysis needs to be articulate, logically structured and well-presented, including a contents page and page numbering. There should be no grammatical, spelling or typographical errors. The Analysis covers each aspect of the remit's criteria in substantial detail according to the Module Guide remit, with appropriate referencing from a wide range of sources, supported by an appropriately constructed bibliography and any other necessary ancillary

evidence, such as newspaper research or flow charts. The Analysis needs to offer consistently insightful and considered scrutiny of both the production process and the finished piece, and deal with wider theoretical issues in a considered and informed manner.

2:1

PRODUCTION

This will be a well-presented, conscientious piece of work, featuring a strong central idea. While it may attempt to explore an intellectually challenging concept the piece may be undermined by some minor errors in terms of technical processes; alternatively while perhaps you demonstrate considerable technical proficiency in terms of how you express the idea in the chosen medium, the idea itself may be somewhat derivative or lacking in certain aspects of its development. This nonetheless stands out as strong work.

PRODUCTION ANALYSIS

This is a well-referenced, reasonably well-written, well-structured piece of analytical work, demonstrating only minor gaps in knowledge, but dealing with all aspects of the Production Analysis remit, though perhaps not always in quite sufficient depth. Wider theoretical issues are addressed, though they may not be fully explored or integrated into scrutiny of your own production work, and the production processes which led to it.

2:2

PRODUCTION

This is a well-presented piece of work displaying a good central idea, which may be somewhat unoriginal or not fully pursued in terms of intellectual coherence. While it demonstrates technical competence it may contain a significant number of errors, or represent little in the way of creative use of the medium. The production may well be unambitious in its approach in terms of either form or content or both; or it may have been unrealistically ambitious.

PRODUCTION ANALYSIS

A satisfactory piece of work which is clearly written showing a good understanding of the topic. However, the essay may be largely descriptive, or rather generalised in places, or lack sufficient analysis or argument. All or some of the Production Analysis remit's criteria may be covered, though not in sufficient depth. It may be poorly written in terms of grammar, spelling, sentence construction or paragraphing. It may need restructuring or be poorly presented.

3rd

PRODUCTION

This represents a poor expression of the remit in all areas: the central idea will be unoriginal, and/or poorly thought-through, and the execution will demonstrate both a lack of basic understanding and application in achieving basic technical competencies. This work stands out because of its overall poor quality.

PRODUCTION ANALYSIS

A totally descriptive essay, lacking in all areas demanded by the Production Analysis remit. The expression may be poor, with spelling mistakes, weak grammar and a lack of paragraphing. The essay may lack a clear introduction, conclusion or overall structure. The presentation is poor.

Fail

PRODUCTION

This has failed to address all or most elements expressed in the remit: the central idea may be weak and/or unoriginal and little or no attempt will have been made to achieve basic technical competencies in the appropriate medium. Presentation may also be poor.

PRODUCTION ANALYSIS

The work answers very few or none of the Production Analysis remit's criteria. It is badly structured, poorly written and poorly presented.

It is purely descriptive and lacks details for analysis. There is little evidence of planning or of understanding the Module objectives or assessment criteria. Work will have to be resubmitted to gain a maximum of 40%.

6. FEEDBACK

Feedback will normally be given to students 20 working days after the submission of an assignment.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

- Overview of general design processes and how art and sound fit in
- Theoretical approaches to understanding art and sound
- Visual and auditory code of digital spaces
- Anatomy and life drawing
- Character and environmental design
- Sound track creation
- Demonstrate expertise using sound manipulation software

7.2 Overview of Types of Classes

The Module runs over 12 weeks in semester one. The Module is comprised of two separate three-hour sessions delivered on different days: sound is held on Wednesday afternoons and is taught by Andy Lemon; art is on Thursday mornings and is taught by Jerry Boucher. Each week you will be set specific tasks in preparation for the taught sessions. In order to get the most from your supervised sessions it is crucial you come fully prepared; you should be willing to present your ideas, participate in discussion and analyse examples of professional and student work.

7.3 Importance of Student Self-Managed Learning Time

As with every practice-Module on the BA (Hons) Game Cultures course, you are expected to work independently outside of class hours to practice and consolidate your practical skills. You are expected to spend approximately ten hours per week, outside of the supervised session, on self-managed learning.

This should include time for independent research and study, reflection on the production process in your production diary, completion of the practical sketchbook and sound database tasks set by the tutors, and acquisition of creative and practical computer-based skills.

7.4 Employability

Art and sound design are key job roles within the game industry; this Module will give students an awareness of what each of these roles encompasses and provide skills fundamental to each role. Further, because the work of art and sound artists influences, and, in turn, is

influenced by the work of other members of game production teams understanding the tools, techniques and processes used by art and sound professionals is integral to students who wish to pursue QA, production, or design roles.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Art

Block One Wks 1-4	Block Two Wks 6-10	Block Three Wks 11-12
Introduction to and exploration of basic elements of drawing.	Introduction to and exploration of basic elements of life drawing. Drawing the figure, both as a skeleton and as a real human being.	Presentations, wrap up, organising work into portfolio.

Week 1, Art: Introduction to the Module Thursday 29th September

In the first three-hour block of the Art component of Art and Sound we'll introduce the art component of the Module. We'll look at the assessment criteria for the Module and explore some of the basic themes of the Module. We'll talk about the art supplies needed for the Module. You'll be introduced to some basic elements of drawing.

Sketchbook exercise

Draw a group of several objects that are a mixture of rounded and square surfaces.

Week 2, Art: Light and shadow Thursday 6th October

In this second week, we will be exploring the depiction of light and shadow.

Sketchbook exercise

Draw the same objects from the week 1 exercise, but strongly lit from one side (either by natural or man-made light).

Week 3, Art: Textiles Thursday 13th October

This week we will be learning how to depict cloth, in terms of both form and light/shadow.

Sketchbook exercise

Draw a t-shirt & jeans/trousers (either flat or resting on a chair).

Week 4, Art: Figurative drawing 1 Thursday 20th October

This week will be our introduction to figurative drawing, in which we will explore the basic structure of the human body (via drawings of a skeleton).

Sketchbook exercise

Sitting self-portrait (structural sketch) – draw yourself as a structure, using the same methods covered during the day's class.

Week 5, Art: Figurative drawing 2 Thursday 27th October

Further exploration of figurative art, with more detailed drawings of a posed skeleton.

Sketchbook exercise

Create a second sitting self-portrait, this time with more detail – try to draw yourself with an overlay of how you think your skeleton looks beneath your skin.

Week 6, Art: In-class presentations Thursday 3rd November

This week you will present your character in class, sharing your progress from the start of the semester with other class members and the teaching team. To prepare for this you will need to scan in the character sketches you have made in your sketchbook and present them using a computer connected to a projector. You will be assessed on your artistic progress (you will demonstrate your progress by presenting a selection of sketches from your sketchbook), the quality of your character and your ability to respond to the brief. ***You must also bring your sketchbook.***

Sketchbook exercise

Assimilate the feedback from today in order to add changes or improvements to your character design.

Week 7, Art: Clothed life model Thursday 10th November

This week we will begin drawing a clothed life model, expanding upon the ideas of structure previously explored.

Sketchbook exercise

Draw your opposite hand, concentrating on both its structure and shape.

Week 8, Art: Nude life model Thursday 17th November

This week will be drawing a nude life model, with the focus being on shape and musculature.

Sketchbook exercise

Depict your character model in one pose from the day's session.

Week 9, Art: Final life model session Thursday 24th November

In this final session with the life model, we will be making drawings of both a clothed and unclothed figure.

Sketchbook exercise

Depict your character model in two poses from the day's session.

Week 10, Art: Visit to British Museum Thursday 1st December

In Week 10 we will be visiting the British Museum, where you will be sketching sculpture of human and non-human forms. We will meet in the Great Court at 10 am. See <http://www.britishmuseum.org/visiting.aspx> for details on how to get the museum.

Sketchbook exercise

Depict your character design on one sculpture/figure you've seen from the visit to the British Museum.

Week 11, Art: Character Cutscene presentations Wednesday 7th December

Your final piece of assessment for the Art and Sound Module is a cutscene that introduces your character concept and "sells" your character to your "client". The cutscene is made up of three character drawings (in each drawing your character will be in a different evocative pose) and an original soundtrack (10 to 30 seconds) that supports your visual character design. The soundtrack needs to incorporate voice, foley, soundFX and ambient sounds. Your cutscene must be professionally presented and have a title screen and a credit screen. In this session you will present your cutscene, to the specifications outlined in the assessment section of this Module guide.

Sketchbook exercise

Start thinking about which pieces of your artwork best depicts the skills you've learnt and how you might incorporate it into your portfolio.

Week 12, Art: All wrapped up Thursday 15th December

In this final session, we'll wrap up the Module and discuss how things went. You'll be given tips on putting your work from this Module into your portfolios. Finally, we'll discuss how you can prepare for next semester's 3D Modelling Module.

Sound

Block One Wks 1-4	Block Two Wks 6-10	Block Three Wks 11-12
Basic principles of audio sound design in games as well as current. Past and future game audio techniques. Creating sound effects and music tracks for games.	Management of your assets and deliverables for game audio projects. Staying on spec / brief with audio projects. Working with the spoken word and mixing down your audio.	Assembly of soundtrack. Testing. Week 11 is presentations. Week 12 is wrap up.

Week 1, Intro to sound module // Discussion: Current games audio – what do you think? Wednesday 28th September

In this first three-hour block of the Sound component of the Art and Sound Module we'll introduce the sound component of the Module, examine its structure and explore links to other Modules. We'll look at the assessment criteria for the Module and explore some of the basic themes of the Module.

We will also go into what the thrust of the module is and what students should expect from it, introduction to the software on the system (Logic and sound recording software).

Soundwork: Deliverables

For next week: You should produce 30 seconds of audio that you would like to see on your own showreel. Don't worry about style, or if it is "music", or just a simple sound effect you have recorded on your phone (pick something that you like), we'll all be listening to these and discussion at the next session.

Week 2, Audio for games past present and future // Presenting your tracks! Wednesday 5th October

A session giving you a good grounding in game audio history – moving into newer techniques and next-level future audio production for games. We will also be listening to audio submitted after session 1, and having a discussion on how you felt the experience of being thrown in at the deep end went.

Soundwork: Deliverables

For next week: Audio Research! You should produce a set of 3 examples of current game soundtracks that you think work really well, and 3 games that you think don't. Give a paragraph description of what it is about these game soundtracks that drew you to them. Video / text and/or audio should be incorporated in the deliverable. We will be discussing these at the next session.

Week 3, Introduction to game background music, do's, don'ts and sticking to the spec! Wednesday 12th October

What works? What doesn't work? Making sure audio fits the style of the game, knowing your target platform and sticking to your guns in terms of audio specification. Further discussion on Logic and a hands-on session with the software.

Soundwork: Deliverables

You have been given a brief to write two 1 minute audio tracks for a game. Construct the tracks in Logic, staying as close to the brief as possible for presentation in three weeks time (I will expect to see a work in progress on this during the next session).

Week 4, Introduction to sound effects // Discussion and Q&A session Wednesday 19th October

In this session, we will be discussing recording sound effects for games, knowing your target platform, staying on spec in terms of game style and tips and tricks for the creation of sound effects. We'll also be having a discussion and Q&A session on game sound effects.

Soundwork: Deliverables

For next week: The client has asked that you create a set of 10 sound effects for a game that fits with the previous brief for music. A separate brief for sound effects has also been supplied – produce these sound effects staying as close to the brief as possible!

Week 5, Managing your audio data, resources and deliverables for game audio projects Wednesday 26th October

Delivering data is always a pain and having a decent solid mechanism to hold data from the get-go is essential. In this session, we'll be talking about managing your data (or assets) for games projects. We'll also go into how you manage data for larger projects and for micro-projects.

Soundwork: Deliverables

Using your 10 sound effects and your 2 music tracks you have created so far, construct a zip file with directories (we'll call this your sound database) that you could present to the client. Construct 2 alternate takes of your sound effects utilizing built in effects in the sound recording software on your mac's and pop these in your sound database solution as well in separate directories (**always remember to preserve your original versions!**).

Week 6, Working with the spoken word Wednesday 2nd November

During this session, I'll be giving a short talk on working with the spoken word, providing you with essential background information on working with spoken audio on games titles; how to edit spoken work tracks and time-saving tips and tricks. I will also do a Q&A session in this session for any questions you might have.

Soundwork: Deliverables

You have been given a set of spoken word recordings to work on. They are a little fuzzy – try and clean up the audio using your mac's and also edit the vocal data into snippets that you can then place and time easily. Insert the cut / cleaned up audio into your sound database in a special 'vocals' directory and deliver it – remember to think about how you store these snippets both from your point of view and the client.

Week 7, Presentation: Your game sound database // Discussion: Games audio – the next level Wednesday 9th November

Each week, outside of class time, you will be required to create sounds and add them to your sound database. In week 7, you will demonstrate how you intend to bring your character to life using foley, soundFX and voice in an oral presentation that is supported by digital sound files organised in your sound database.

Presenting your finished tracks, sound effects, vocal and sound database, part two of this session will go into mixing your different elements for games audio and more indepth hints and tips at sound production using the computers.

You will be assessed on your ability to produce audio to specification and following the brief you have been set as closely as possible, as well as your ability to respond to micro changes to the original outline of a project that a client may send you...

Soundwork: Deliverables

For next week: Your client has asked you (changed their mind again!) to make changes to your original 2 music tracks – please follow the changes that have been asked of you by the client as closely as possible.

Week 8, Soundscapes, creating an immersive experience for the user Wednesday 16th November
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Presentation on creating immersive audio (soundscapes) for games covering sound effects, music, and ambient audio (hooking into previous sessions and deliverables).
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Soundwork: Deliverables

You have been given a brief to produce a soundscape recording for the game. Using elements of past work you have created on the module so far, as well as any new material you would wish to use, create a soundscape for the title staying as close to the brief as possible.
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Week 9, Setting the scene; producing audio for cutscenes Wednesday 23rd November
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This session will cover creating cutscene audio for games, background information on using elements of audio you have already created (be it ambient soundscape type recording, vocals, music or sound effects) and hints and tips. I'll also be doing a Q&A session on this.

Soundwork: Deliverables

You have been given a brief to create a storyboard cutscene 30 seconds in length. Using parts of all the elements you have recorded during the rest of the game project, as well as any new material you wish to add, start to create this cutscene audio for presentation in 2 weeks time (I will expect to see a work in progress at the next session).

Week 10, Help I'm a freelancer! Hints and tips on working freelance // Support session on your final presentation Wednesday 30th November

This is a split session. I'll give a talk on freelance work (and the differences between working in this way and in-house work) and, then, the rest of the session will be dedicated to support for your final presentation.
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Soundwork: Deliverables

For next week your client has asked for you to re-record 5 of your sound effects files for the game. Re-record these as closely as possible to the re-aligned brief. The client has also asked for a new music track at 15 seconds in length (delivery next week via your sound database).
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Week 11, Presentation – The final cut Wednesday 7th December
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Your final piece of assessment for the Art and Sound Module is a cutscene that introduces your character concept and “sells” your character to your “client”. The cutscene is made up of three character drawings (in each drawing your character will be in a different evocative pose) and an original soundtrack (10 to 30 seconds) that supports your visual character design. The soundtrack needs to incorporate voice, foley, soundFX and ambient sounds. Your cutscene must be professionally presented and have a title screen and a credit screen. In this session you will present your cutscene, to the specifications outlined in the assessment section of this Module guide.

Soundwork: Deliverables

For next week I'd like you to create a selection of the work you feel most happy with over the course of this module and present it as a dynamic sounding 'showreel'.

Week 12, Wrapping Up and Mixing down Wednesday 14th December
Wrap up // Discussion. Post mortem. How to present your sound work in your portfolio.

9. STUDENT EVALUATION

This Module's student evaluation will occur in week 12 and will be an opportunity for you to provide feedback about the Module in a formal way. We encourage students, however, to provide feedback regarding teaching and learning on an ongoing basis throughout the semester. In the Game Cultures Course we take excellence in teaching very seriously. You can play a pivotal role in helping us achieve teaching excellence by providing us with feedback.

If you have suggestions, questions or concerns about the Module please discuss them with your Module lecturers or tutors. If you have any suggestions, questions or concerns about the Course in general please contact the Game Cultures Course Director, Siobhan Thomas via email thomass5@lsbu.ac.uk.

10. LEARNING RESOURCES

10.1 Core Materials

Videogames

- Beatmania (Playstation)
- Bioshock (2K Games) (Xbox 360)
- DanceDance Revolution (Playstation)
- Dead Space (EA Redwood Shores)
- Elektroplankton (DS)
- Fable 2 (Lionhead Studios)
- Fallout 3 (Bethesda Game Studios)
- Final Fantasy (Square Enix)
- Gears Of War 2 (Epic Games)
- Grim Fandango (LucasArts) (PC)
- Guitar Hero (any platform)
- Korg DS10 (DS)
- LittleBigPlanet (Media Molecule)
- Metal Gear Solid 4 (Kojima Productions)
- Parapa the Rapper (PSX)
- Prince Of Persia (Ubisoft Montreal)
- Rez (Dreamcast, PS2, Xbox Live)
- Rhythm Paradise (DS),
- SingStar, Osu!
- Tatakae! Ouendan (DS)
- Team Fortress 2 (Valve)
- Vib Ribbon (PSX)

Wii music (Nintendo)

Books

- Barber, B. (2004). *The complete book of drawing: essential skills for every artist*. Slough: Arcturus foulsham.
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