# MODULAR PROGRAMME

# ASSESSMENT SPECIFICATION

## Module Details

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| Module Code UFCFQL-30-2 | Run 23SEP/1 | Module Title  Sound Design and Post Production |
| Module Leader  Luke Reed | Module Coordinator  Luke Reed | Module Tutors Luke Reed, Phill Phelps |
| Component and Element Number  A2: Coursework Portfolio 2 (Game) | | Weighting: (% of the Module's assessment)  50% |
| Element Description Practical Assignment and Write Up | | Recommended completion time  40 Hours |

## Dates

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| **Date Issued to Students : March 2023** | |
| **Submission Location:**  **Submission Link via Blackboard Module Assignment Page** | **Submission Deadline:** **14:00 April 18th 2023** |

## Deliverables

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| See attached document. |

## Module Leader Signature

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A2 – Coursework Portfolio 2 (Game) Brief

1. Implement the events specified within **an FMOD studio project** for the game application provided.
2. Record, design, and source **audio assets** needed - a minimum of 50% of which must be original recordings, synthesised or sequenced material.
3. Supply details of all the sound files used, including notes on originality **in an excel spreadsheet asset list**.
4. You must write **a 1200-word technical report** analysing the problems faced in this segment and evaluating the solutions/techniques used to solve them.

*(Deliverables and formats are detailed on page 4).*

# Task Context & Further Instructions

Sound effects and sound design are critical to game experiences as they help provide presence to virtual game objects and provide core game flow cues. Interactive sound design and mixing in games pose unique challenges to that of linear media as the exact combination of playing sounds cannot be known at the point of reception.

You are to record, design and edit sound FX and music assets to be implemented via FMOD Studio. The game is a simple 2D scrolling space shooter made in the Unity Engine. Each wave of enemy contains a random order, position and number of to avoid or destroy, however with each wave a new type is introduced.

This game has been developed for use with FMOD Studio 2.02.09 – we recommend you use this exact version as newer releases of FMOD may not connect to or create usable Bank files for the game application.

You can find the game application for both MacOS and Windows in the Module OneDrive (SPACE2023 Builds folder) alongside a range of supporting documentation, including an **Event Spreadsheet.xlsx** - check this document regularly for details on new updates and releases.

**For the** **FMOD Studio project,** you are asked to:

* Implement events appropriately, using information from the event spreadsheet.
* Source and edit audio assets that are appropriate for their playback method.
* Record, synthesize or sequence a minimum of 50% of the audio assets.
* Use instruments, parameters, and related techniques to map playback to gameplay.
* Implement an adaptive/dynamic music playback system that reflects key changes in the game flow.
* Design an overall game soundtrack and that is varied yet aesthetically coherent.
* Use appropriate methods to ensure the audio is well mixed for stereo playback.

A minimum of 50% of the audio assets (measured number of files that are built into the FMOD bank) must be original. If an asset's source is recorded or synthesised entirely by you then it is original. In the specific case of music, this also extends to anything sequenced using software instruments.

Any final asset which contains material taken entirely or partially from library even if you have edited it or applied minor processing (e.g. EQ / reverb / basic layering) is not an original asset. This is because nearly all library material will require edits.

For any non-original audio assets, you may use any of the **Sound Effects / Music Libraries** linked to in the module blackboard Learning Materials - but it’s recommended you focus on:

* Boost Music
* Sound Snap
* BBC Sound Effects

All practical elements of this task have been covered in sessions – you may want to refresh your memory by revisiting that course content via Blackboard.

**For the Report/Documentation:**

You should consider the contents of the report throughout the process from asset creation/selection through to implementation. It should communicate an analysis of the creative and technical problems faced and evaluate the solutions/techniques used to solve them. Your approach should be informed by course content and self-led reading of the suggested course texts from the reading list. The report should be in the [Technical Report](https://academicskills.uwe.ac.uk/general/workbooks/technical-report-writing/30014/introduction) style - it must include [references](https://www.uwe.ac.uk/study/study-support/study-skills/referencing/introduction-to-referencing) in the [UWE Harvard style](https://www.uwe.ac.uk/study/study-support/study-skills/referencing/uwe-bristol-harvard).

You **must** document all the sound files used in an Excel spreadsheet asset list, detailing all the audio assets in the game showing: name, file format, length, source (e.g., recorded/library), the context/event it is used and the overall percentage of original assets.

There will be regular feedback and support in tutorials and lectures until the submission. If you are unsure about any details, please ask your tutors.

# Console Log

During playtesting you can toggle a **Console Log** with the “Tab” key. This will display a debug entry each time an event is triggered at the top of the log. You can see the event path, plus any user parameter value. Use this to work out how trigger data being sent to FMOD relates to the gameplay.

At the top of the console log is a text filter – use this to write in filter words e.g., “Player” will show all the Player event debug entries associated with :/Player/Explode, :/Player/Engine, and :/Player/Fire

At the bottom of the Console window are a range of **Control Buttons**:

* **Clear Log:** immediately clears the entire log (it automatically clears any messages over 1000).
* **Ghost Mode:** makes the player invincible - all objects (including lasers) pass through you causing no damage. Use this to playtest and avoid game over.
* **1-5:** sets the next wave to that number. Do this in “Get Ready” phase to skip forward immediately when restarting the game. Doesn’t function mid-game.

# Reporting Bugs

The game is considered to still be “in development” and it will contain bugs and potential glitches. It has not gone through significant playtesting or the kind of rigorous quality control you might expect from a released game.

The reality of game development means as sound designers you will rarely work on a finished or bug-free application – if ever. It is your collective responsibility to report any bugs and in particular game breaking issues to the teaching staff via email.

Details of changes, known bugs, fixes and new releases will be announced via email, in class and updated in the EventSpreadsheet.xlsx documentation on OneDrive.

# Deliverables

To be submitted before the **deadline detailed at the start of this document**:

1. **FMOD Studio session** folder including the .fspro session file, asset folder, metadata folder, and build folder containing pre-built Master.bank and Master.strings.bank files. Save as: STUDENTNUMBER\_FMOD
2. A **technical report 1200 words in length**, include diagrams/screenshots and references in the UWE Harvard style. Save as: STUDENTNUMBER\_Report.pdf
3. An **excel spreadsheet asset list** detailing the asset files used including: name, file format, length, source (e.g, recorded / library), the context/event it is used and the overall percentage of original assets. Save as: STUDENTNUMBER\_AssetList.xlsx

The submission of the documentation and project folder (including project and audio files) must be made as **.zip file named as: STUDENTNUMBER\_CWK2\_SDPP** (e.g., 123\*\*\*78\_CWK2\_SDPP.zip).

Submission of this .zip file should be via the link available on the Blackboard Module Assignment Page.

The University’s [standard rules](https://www.uwe.ac.uk/study/academic-information/personal-circumstances/three-day-grace-period) on the three-day grace period and reasonable adjustments apply.

Assessment criteria can be found on the following pages.

# Assessment Criteria & Rubric

**Asset creation (B1 - 25%)**

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| ***Grade*** | ***Typical characteristics*** |
| 85–100 | Exceptional quality, flair and evidence of process going far beyond the expectation of this level of study. |
| 70–84 | Asset quality is excellent. Detailed and varied selection that work cohesively together. |
| 60–69 | Very good asset quality, coherent aesthetic, and varied selection. There may be very minor problems due to inappropriate application of techniques, but this never detracts from the content. |
| 50–59 | Good quality assets. Good variety. There may be problems that detract from the content such as (but not limited to) clicks, timing errors, inappropriate distortion. |
| 40–49 | Satisfactory asset quality & selection. There are problems and/or issues that limit the work. |
| 30–39 | Limited work containing some significant errors, missing elements or lack of original assets, but the work indicates ability in some areas. |
| 0–29 | Very limited possibly containing many significant errors or missing many aspects of the brief. |

**Implementation (B1 - 25%)**

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| ***Grade*** | ***Typical characteristics*** |
| 85–100 | Extensive and thorough implementation. |
| 70–84 | Sophisticated use of appropriate parameter automation, tracks/layers, effects, sends, routing, and 3D audio parameters. |
| 60–69 | Very good use of appropriate parameter automation, tracks/layers, effects, sends, routing, and 3D audio parameters. There may be minor problems in some areas but this doesn’t affect the overall result. |
| 50–59 | Good use of some or all of the following: parameter automation, tracks/layers, effects, sends, routing, and 3D audio parameters. There may be some problems in some areas that affect the overall result. |
| 40–49 | Satisfactory use of some of the following: parameter automation, tracks/layers, effects, sends, routing, and 3D audio parameters. There may be a number of problems that limit the work in some ways. |
| 30–39 | Some use of the implementation tools that indicates ability but there isn’t enough demonstrated to reach the pass standard. |
| 0–29 | Very limited and probably non-functioning. |

**Overall result (B1 - 25%)**

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| --- | --- |
| ***Grade*** | ***Typical characteristics*** |
| 85–100 | A thoroughly convincing and professionally produced sound design for an interactive context. Demonstrates a significant degree of flair. |
| 70–84 | Excellent use of techniques to produce a convincing sound design. |
| 60–69 | Very good use of techniques to produce convincing sound elements within a game context but there may be some minor glitches. These do not, however, detract from the overall result. |
| 50–59 | Good use of techniques to produce generally convincing sound elements within a game context but there may be some unsatisfactory elements that detract from the overall result at times. |
| 40–49 | Very good use of techniques to produce convincing sound elements within a game context but there may be many minor problems or a major problem that significantly affects the overall result. |
| 30–39 | Demonstrates ability but there are too many problems which need to be rectified to produce any convincing elements beyond very basic models. |
| 0–29 | Very limited possibly missing too many essential elements. |

**Documentation (B1 - 25%)**

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| ***Grades*** | ***Typical characteristics*** |
| 85–100 | Immaculate and appropriately detailed. Far beyond the standard of this level of study. |
| 70–84 | All items included and clearly presented. All details are accurate. Excellent use of evidence and references. |
| 60–69 | All items included and clear. There may be minor issues that could improve certain aspects – such as a greater range of evidence or references. |
| 50–59 | All items included and some aspects are clear, but it is likely that some areas are not. Details or formatting may be inaccurate in some places or references/evidence may be limited. |
| 40–49 | Satisfactory. All items are present but there may be some problems with clarity, formatting, multiple errors, or extremely limited use of evidence and/or references. |
| 30–39 | Indicates ability but too many problems to achieve the pass standard. Possibly missing one or more components. |
| 0–29 | Very limited probably missing multiple components or with significant errors or omissions. |