



Level Design Report

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Boo235610 | 3D Level Design | 10/01/2017

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Design

The level that will be designed will be for the game Scholar, a first person RPG game that takes places in a typical fantasy environment that places it well in the sector (Gerber, 2009). The following section of the report sets out the general design of the game and the level that will be demonstrated and tested as part of the module.

SOFTWARE

To make the level we will be using the following software:

- Unity 5
- Visual Studio
- Paint.NET
- Github
- WavePad Audio Editor



Unity 5 will be leveraged to build the game with game objects made interactive by writing C# scripts that would be embedded into the executable. To write these scripts Visual Studio will be used which has a nice extension for writing the scripts and has debugging support for unity games allowing increased productivity through the use of industry tools. Github will be used for the online repository to ensure issues are tracked well, progress recorded and to ensure the source code for the game is easily accessed. Everything made and used will be in this repository which will be updated regularly as the level is steadily completed. For small fixes to textures and audio files both Paint.NET and WavePad will be leveraged. Finally, for any advanced assets the Unity Marketplace will be utilised to make sure professional assets are acquired for the level.

NARRATIVE DESCRIPTION

You play as "The Traveller" a nameless entity that is travelling across the Kingdom of Dalriada to its capital Kilcreggan. In your possession is the 'Tome' a scripture filled with cryptic symbols that effect the world once articulated. Your quest is to take the valuable scripture to a safe haven where it can be studied for the better of the wider kingdom. The questions that must be answered though are: can you master the Tome's secrets in order to achieve your goals? Can you effectively wield its power to protect you on your journey?

SETTINGS, THEME, LOCATION

Setting

As alluded to in the narrative description the level is set in the Kingdom of Dalriada in a period known as the Age of Discovery commonly referred to as the Second Age. The exact date is not known however it is set in the final days of the Second Age with the completion of the journey starting the Age of Knowledge or Third Age. The user will not be completing the journey detailed in the story section but a specific section of it. The level will be a small section of this journey in a larger game that could be developed but won't because it is out of the scope of this module. The setting allows us to explore a certain aesthetic and develop mechanics that couldn't be developed if it were set in a different style period.

Theme

The theme of the game is medieval fantasy taking various style elements from Celtic and Medieval history. The game's theme encompasses large sprawling forests with small medieval towns that serve to give the game a unique look and aesthetic. The theme will entice the player with its beauty while completely masking the dangers that lie around the player such as monsters. It is also meant to encourage exploration a key trait required in most open world games and firmly establishes the game in a medieval RPG setting.

Location

You start in an undisclosed forest in the Kingdom of Dalriada on the way to the nearest town. However, prior to the start of the level you understand that it is getting dark and you are on your way to a nearby campfire to sleep and rest. However, the campfire lies uninhabited except for one sole body laying by the fire. With suspicions raised you decide to investigate the fate of the occupants of the camp site.

PLAYER EXPERIENCE

The player is due to arrive at a camp site in the nearby area. The player upon arriving will perform investigative work finding clues at the site to find out what happened. Once all clues have been revealed the player is supposed to successfully survey the area revealing a group of monsters that have been killing travellers through the area for a long time. The player will need to deploy their magic skills to defeat said enemies, once they have they can acquire loot for future travels. The structure has been designed to expose major elements of the game to the player so elements of the game can be refined, removed or replaced if needed. It allows the level to have a lot of diversity enabling a richer level.

LEVEL FEATURES

Realistic Terrain

The level itself will be set in an open area in a forest. To give the illusion that this is a real place the forest itself will be expansive comprising of various trees, bushes and general features and will be quite large taking a number of minutes to walk from one section to the other. There will be variations in terrain height and will include multiple paths to ensure it doesn't feel like a one direction piece of road as well. To ensure that the player doesn't go beyond the boundaries of the level, mountains and invisible walls will be inserted to keep the player on track. Establishing realistic terrain is used to emphasise scale in the level. If the levels setting and environment are to feel like a small part in a larger game a large scale terrain must be used to give the player a realistic illusion of scale and awe to help establish a unique identity for the game world.



*Terrain found in the **Witcher 3** helps give the world a realistic feel and a sense of awe.*

Clues

The campsite itself will have various clues about, to interact with said clues the user will press a button revealing an exposition dump shown via a UI dialog that will fill the player in on the narrative. Once all clues are revealed the story will continue showing the location to head towards to investigate further. Clues in the level are designed to make the level feel more tangible rather than static. Puzzles are being used to make the level feel more interactive and to keep gameplay from becoming stale as multiple styles of gameplay help break up more tedious gameplay elements by piling on new ones to challenge the player. The interactions make it seem like the player isn't being told a story but rather experiencing it (Meadows et al 2008). This in our level will lead to better storytelling as it isn't something that is static but something the player can interact with and experience in a more immersive way.



The Legend of Zelda an action adventure series uses puzzles to great effect bringing an exploration section to set pieces in the game. In the above screenshot rocks must be moved to reveal a new area.

Loot

The level will comprise of three loot locations. Each piece of loot is stored inside a chest and the player would need to activate the chest to receive the loot. The first chest is contained under a bridge that must be crossed to get to the campsite. The second is at the campsite itself, there will be chests located next to one of the tents. Finally, there will be a chest located at the location where you kill the monsters which is meant to represent their spoils from the adventurers that were killed while going down this path.

We are using loot as an incentive for players. The system will incentivise the level by providing motivation and rewards for those who explore the level and for those who replay it. By doing so it will make the level a more rewarding experience as reward systems always do (Wang and Sun, 2011). Completing the story may provide a conclusion and thus incentivise players but we would also like to make the game more unique to each individual.

We will utilise randomised loot to allow the player to customise themselves and make the character their own. In the level the loot that can be obtained will be simple coins which will be randomised within a certain range when discovered. The player will not be able to do anything with this loot, but nevertheless it bakes a basic loot system into the demo which would be available in the final game if it was ever made. In the final game of course the loot obtained could be visual items which change the character's appearance and much more.



*Loot is used in various games, a lot in the above game **Skyrim**. We will use it effectively to give a sense of reason behind completing quests or sections of the journey.*

Enemies

The climax of the level is a battle between the player and a group of enemies. The feature of this level is the ability to use magic to battle and eliminate the enemies. The enemies will have a simplistic AI feature which will track down and try to eliminate the player once they enter the location they inhabit in our scene. Once defeated the player can obtain loot and that will end the level. If the enemies do manage to attack the player, they will take damage and this will be visible on the heads up display. The enemies will set a precedent of danger in the level and will establish the dangerous environment that the level and wider game desires.

AI

To make the enemies realistic and menacing I will add a simple lightweight AI system to make combat more interesting. This AI system will use the simple as can be scripting AI system which allows me to easily tweak the AI's behaviour and leaves it open for medication in the future (Sweetser and Wiles, 2002). The AI system will follow this behaviour. Once the player enters a radius or an area marked as a danger zone the enemy will follow the

character in an attempt to attack the player. If the player is successfully attacked the enemy will pause and then follow the player again after a short delay or attack again if the player hasn't moved. This AI behaviour is very easy to script and can be added to multiple enemy models allowing a good AI system to be applied to as many enemies as I like. To keep things simple, we will have half a dozen enemies in our level to confront just to ensure battling them doesn't become too repetitive.



We will be using a zombie character, a recognisable enemy in most games and alerts the player to attack the object.

USABILITY

PC Controls

To make the games control familiar we follow a first person style movement system. The direction of the camera is of course set by mouse movement as you would expect in any first person game. We also will be using a first person style camera to make the world more immersive rather than a detached third person camera.

- WASD – Movement Keys
- Q & E – Switch Spell Keys
- Mouse Right – Activate Button
- Mouse Left – Cast Spell
- Shift – Sprint
- Spacebar – Jump

VIDEO RESEARCH

To take advantage of the Unity Engine's power, research was taken to identify various advanced graphics effects to generally improve the quality of the levels graphics. The engine itself has a wide range of built in effects and post processing technologies which are just dying to be used. Also because this level will not be too computationally expensive we have tons of extra power to spend on these post processing effects which would improve overall graphics and would allow us to use everything Unity has available. Listed below are three post processing technologies that will be leveraged to give a final coat of polish on the level and to make the graphics really stand out.

HDR

To make the game more immersive we will utilise HDR known as High Dynamic Range which is a new technique that makes a games image more photorealistic (Gotanda, 2010) by adding a post processing step where lighting values are no longer clamped and a greater dynamic range of lighting values is applied to the frame resulting in more luminance. We enabled this in Unity which is in the engine by default to improve the overall picture quality.



HDR example note how the picture is more vibrant.

Motion Blur

Motion blur will also be added to the level. The inclusion of motion blur will make sure objects are perceived in motion (Navarro, 2011) from the player's perspective. In our case when the camera moves sharply a blur is applied to the whole image resulting in a more realistic camera in game. It also means that objects that are moving at a fast speed are blurred as well making the final image rendered on screen more realistic. Motion blur does come with a number of disadvantage however. First off it is computationally expensive as an objects speed when rendered needs to be written to a separate buffer. However, it's worth the sacrifice as it will result in a more photo realistic rendering of the level. Of course high levels of motion blur can be sickening to the player as too much blur feels unnatural, so for this level and demo we will only be applying a very light level of motion blur to stop this happening.



Note how moving objects are blurred

Depth of Field

Finally, the most advanced graphics technology we added was Depth of Field. It is a post processing effect that applies a blur to objects out of focus and helps the viewer improve their perception of depth in the scene (Hillaire et al, 2008). The result is a more lifelike camera which would aid the graphical representation of the level. In our game we consider items in the centre of the screen to be the ones being focused on. The depth of field effect in our game will be very light but will improve the overall quality and resulted in a more visually advanced game.



Note how objects not in focus are not visible again improving the final image to be more lifelike.

INSPIRATION

The artistic style of the level will be drawn from the woodland areas of where I grew up. The mechanics come from a need to see more challenging RPGs which in recent years have been dumbed down to appeal to a wider audience. This is not a complaint of course, they have been made simpler to appeal to a wider audience and attract new fans to the genre. However, many would like to see a game that doesn't want to do this and presents the RPG as complicated as it should be.

STORY

Game Story

In the level the player plays as "The Traveller". Your goal is to travel to Kilcreggan to deliver "The Tome" a book that teaches the language that was used to form the world and today can control it. You are a scholar yourself and to travel to the capital you decipher the book yourself to equip you with the skills you need to survive the treacherous journey. The Tome must be delivered to the capital if it is to transform the kingdom, once it has it will end the Age of Discovery and usher in the Age of Knowledge where the knowledge obtained from "The Time" is used to leap the kingdom into a new age.

Level Story

The level obviously cannot articulate this narrative to the player. The level is a simple section of the above journey which hopes to demonstrate the gameplay mechanics and general tone of the game. As "The Traveller" it is night and you are on your way to a nearby campsite. The campsite has been scavenged by monsters which must be discovered and defeated in a typical monster in the woods narrative / gameplay section. This story is used to set the stage for various mechanics in the main game and establish a unique setting.

INTERACTIVITY

The player is able to interact with the wider world in many ways to make the level feel dynamic and explorable. The spells the player can cast for instance can make very dark areas light. Other spells can also be used to target and destroy enemies such as using the bolt spell which lights your enemy on fire. There are also certain objects in game that can be interacted with including fire sources to make a certain area more visible in darkness and chests which contain loot which can be collected by the player. This all serves to make the level as dynamic as possible which in turns leads to a richer gameplay experience.

Objectives

The level has four simple objectives. The objectives themselves are very simplistic as the level is to represent a small quest in a much larger experience that would be a full game.

1. Reach the campsite
 - a. Follow the path
 - b. Enter the campsite
2. Solve the puzzle
 - a. Find 3 clues to reveal the story of the campsite
 - b. Find a final clue to the direction of those guilty
3. Discover the culprit
 - a. Walk down the path identified in 2b
 - b. Use a light spell to reveal enemies
4. Destroy the monsters
 - a. Use offensive spells to defeat the enemies
 - b. Claim any loot

Obstacles

The main obstacles as seen above are the enemies at the end set piece and the investigation work. The two obstacles serve as a narrative and gameplay device to add variety and new elements to experience in the level. The investigation is meant to highlight how narrative can be simply exposed through the use of narrative dialogs. The final enemies as you might have guessed allows us to inject combat into the quest allowing for some thrills while keeping the gameplay over the length of the quest variable.

Set Pieces / Scripted Events

Investigation Work

The first scripted set piece will be the investigation section where the player will be locked into the camp till all clues are found. When a clue has been found it will reveal narrative that expands the quest. In total three clues should be expected to be found till the player can continue. The narrative is displayed in a simple dialog that takes up the screen and pauses the current gameplay so the user has time to take in the narrative that is trying to be exposed during the quest. This interactive approach will help the player be a part of the story rather than just observing a story.

Final Fight

The final set piece will be a combat sequence with a number of enemies. This will serve as a finale and will allow the player to cast spells to defeat their enemies. When the player enters the area they will find several enemies that will then turn and try to attack the player. The enemies will be basic zombie models and are not meant to be challenging but rather present the opportunity to cast offensive spells.

VISUAL DEVELOPMENT

Style

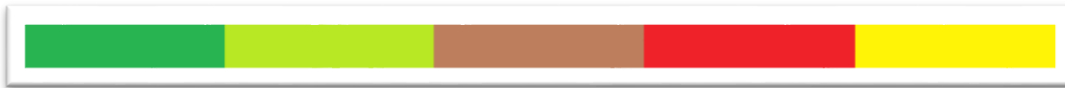
As alluded to in previous sections the visual style is medieval fantasy. Specifically, we will be looking to emulate the style of traditional Scottish woodlands which have a distinctive style in that they were inviting but you know you could get lost in them. This is done so the game looks planted in the area and setting it is design to.



Style Reference Image.

Colour Palette

The environment is built on top of a small range of colours to make objects distinguishable from afar and to make the general tone of the game more consistent. We use general shades of brown and green for forestry and trees to signify the correct time of year and location. Whereas colours that are not normally seen in terrain and buildings are reserved for spells and focus points to make them stand out when cast on top of a scenic background.



Lighting

Because the player is going to be heading to a campsite it is fairly obvious that the level is set at night. Thus to make the environment fit that time of day darkened lighting is applied. The result is a darkened environment with all objects casting large dark shadows to make the scene darker still. The only light sources that illuminate the world are the fires at the camp site and the spells the user casts creating a constant claustrophobic environment, which is by design. The player is alone in the woods and this area shouldn't feel welcoming.

Directional Lights

To effectively cast a night scene, we will be using a single direction light which paints a light grey onto the scene to help make the setting of night more realistic from a graphics perspective. Not only does this achieve the setting as explained earlier in this report but by doing so we effectively use lighting for establishing tension like many other games in the industry (El-Nasr, 2006).

Point lights

Additionally, we will be using point lights for campsite fires and other fire sources to convey a sense of safety and warmth to add a visible contrast from the night time setting and better convey visual cues in the environment (El-Nasr, 2006). The forest in the level should feel uninviting and dark while the campsite should be a visible and inviting focal point that screams safety to correctly convey the campsite.



*An example of dark based light in a forest set in the game of **Oblivion** the game before the very popular game **Skyrim**.*

AUDIO

Audio in any game is essential and the music game industry is growing more important year on year (Thomas, 2004). In the described level it is what sets the tone, and a level without music doesn't convey a setting as well as it could. To help set in stone the theme and time period of the level two soundtracks will be added into the game to make it a fully built out level.

Background Music

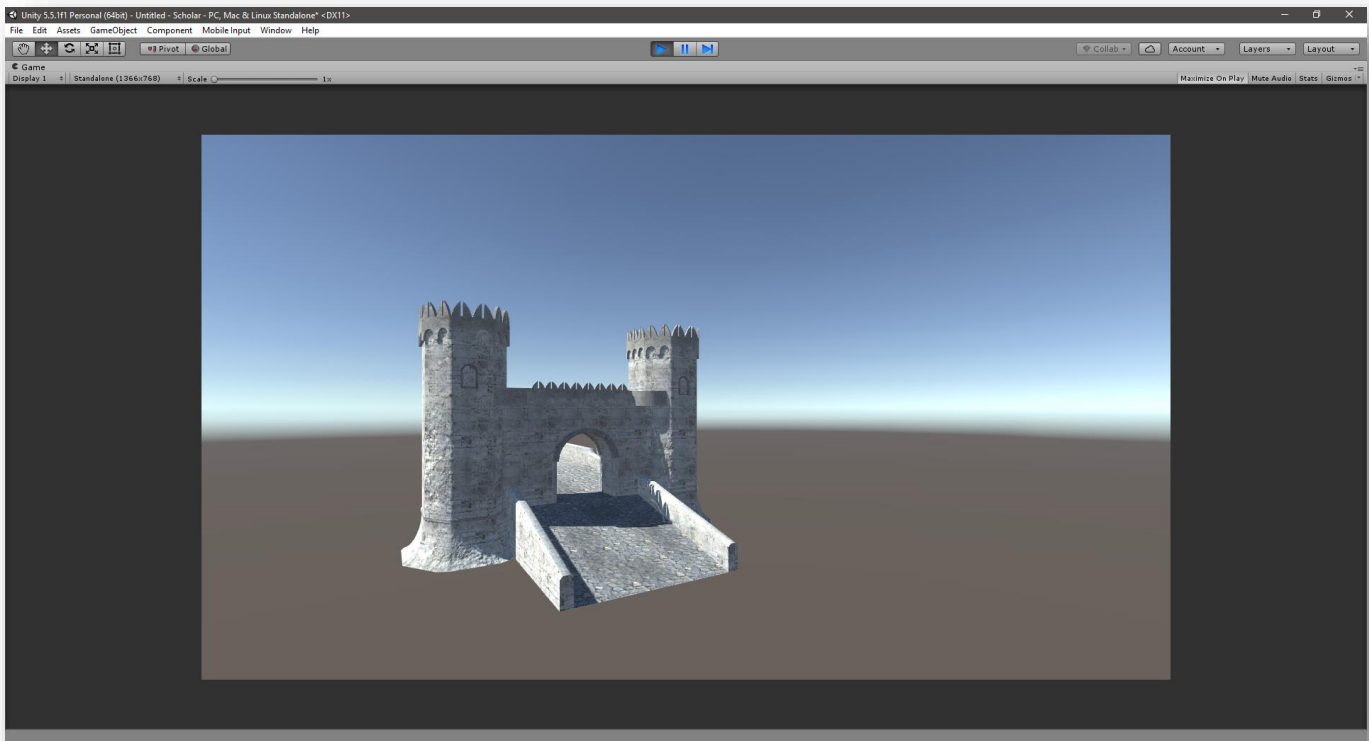
To help set the time period of the game and lead to a calming atmosphere at the start of the level we will be using a music track that was inspired by medieval Celtic music. As it is well pointed out in various research the inclusion of music allows the level to communicate representation that is not available through visual means (Munday, 2007). The background music shall be used to help cement the player's location in the forest and will be the first track that is played to help ease the player into the environment.

Fight Music

We will also be adding a fight music track which will be used in the level to convey to the player that danger approaches even if they can't see the danger directly. The track itself is fast paced and is designed to make the player wonder what is in the distance. This effective use of music should help convey the setting and establish the situation the player is currently in. Calm Celtic music to make the player calm while exploring the forest and fast paced music to say danger is incoming resulting in effective music use.

ARCHITECTURE

Even though the setting of my level will not contain any towns or major cities because the scale required to build these is beyond the scope of this module, there will still be a major focal point in the level in the presence of a medieval bridge which must be crossed to reach the campsite. This focal point has been placed in the level for a number of reasons. First it gives the player a realistic illusion of scale and develops the player's spatial awareness of their place in the world. Second, it helps solidify the time period the game is set in. Players upon seeing the focal point will gather a general sense for the style of the architecture in the game. Finally, the additional of the bridge should bring some variation to the visuals for the player while they travel through the forest to reach the campsite.



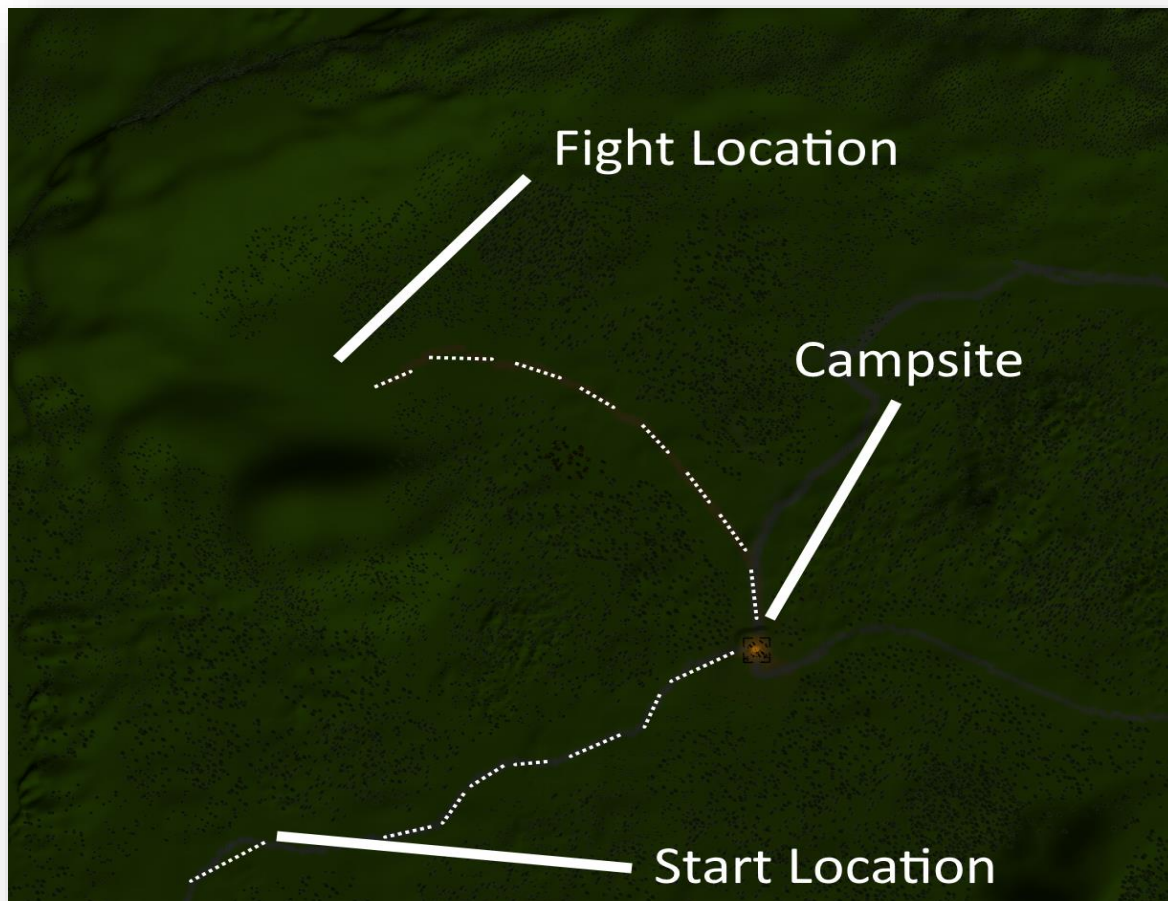
An example of the architecture style in the level

TOP-DOWN LAYOUT AND CONCEPT ART

Below you can find the layout of the level and screenshots of the current experimentation build which is just a playground for developing the scripts required to make the level an actual game. The level as you can see from the below level layout picture has three sections, the path, the campsite and the enclave. The path is where you start out, after which you will arrive at the campsite and you will finish in the enclave where you will fight the monsters and end the level. This three section level design is meant to highlight structure for the level with each setting being registered as a separate section.

Due to an artist not being present as part of this project proper concept art was unable to be produced. However, as the project had a pre development stage which housed many of the assets and basic mechanics screenshots have been supplied to supplement this section of the report. For more screenshots you can find additional screenshots in the appendices as well screenshots of various assets used in the pre development build (See Appendix 2 & 3).

Level Layout



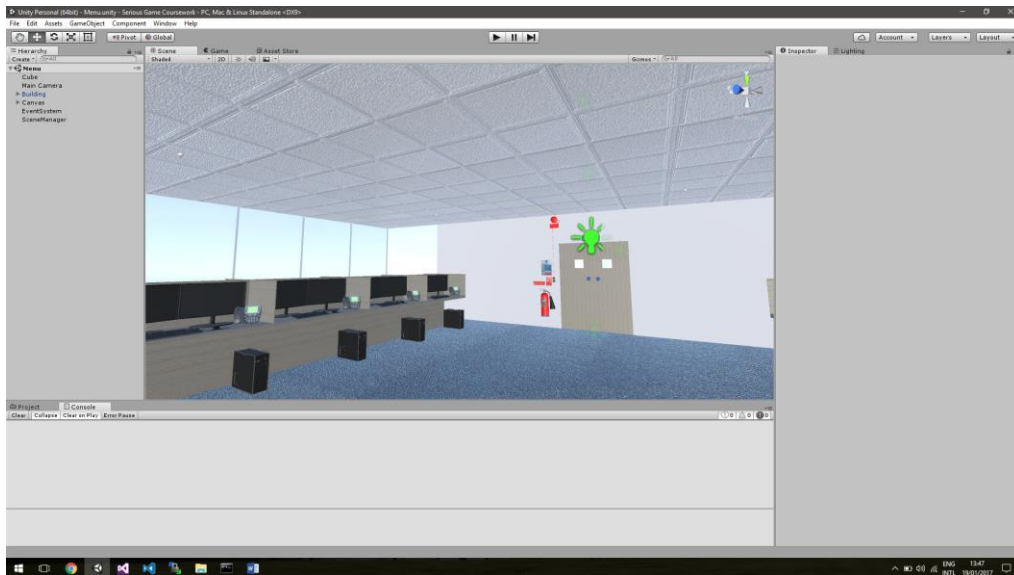
Concept Art



Engine

To build the game I will be using the Unity game engine. Unity is also a very popular for many reasons not least because of its ease of use and the fact that it is free for indie developers. Thanks to a large user base it has great community and no shortage of books and online media to help you through using the engine and there are plenty examples of how its rich complement of features enables fast game development (Craighead, 2008). Another big sell for potential users is the Unity Asset Store which we have used to get basic models and it works great allowing more time to spend on the level and not on assets creation. So to summarise we used the engine for the following reasons.

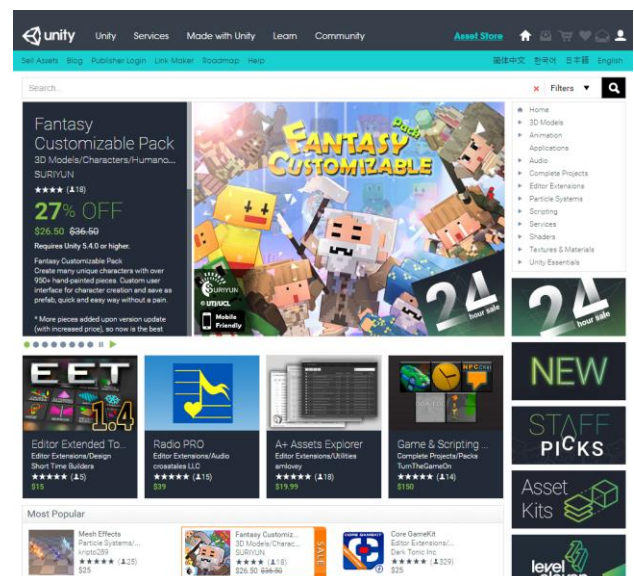
- Ease of use, Free
- Popularity
- Documentation & Support
- Cross Platform Engine



Engine Store

Due to a 3D modeller not being present as part of this project the Unity Market Place will be used for acquiring assets. Audio assets will also be acquired from other locations to enable a full implementation of the level. As it stands now the following assets have been acquired from the online store and are present in the current pre-development build.

- Architecture buildings e.g. Bridge & Campsite
- Nature Terrain Kit
- Standard Assets
- Particle Effect Systems
- Character models e.g. Zombie model
- High quality night time skybox
- Additional one time use models e.g. Moon
- UI textures and prefabs.



Project Planning and Control

To make sure the level is built on time and has a level of polish that is acceptable for submission a solid detailed plan has been created to provide a clear and concise path to completion.

ALLOCATION OF TASKS

As this level project is an individual project there will be no need to allocate tasks as I will be doing all tasks myself. However, I will say the reason I choose to do it individually was to make sure I had full creative control over the level and had a work schedule that was adapted to my needs as well. With both of these requirements met I am sure that I will produce a level that is up to a standard that both the marker and myself will approve of.

PROJECT PLAN

I have split up the project into three stages.

Pre Development Stage

In this stage which took place in January I acquired the assets required to build the level. What's more I have also trialled the basic controls and had basic unity scripts in place to do more complex work such as casting spells. This was done to ensure that the level was not out of the scope of my ability.

Implementation Stage

After the submission of this report begins the implementation stage where I will seek to integrate the pre development work and script set pieces together to create the design set out in this document.

Maintenance & Testing Stage

The final phase of development will be the testing and maintenance stage where I will thoroughly test the level and make sure it is in good working order. I will also have added any finishing touches as well included a main menu, about section and anything else I would feel would improve the professional feel of the game.

DURATION, START AND END DATES

The previous mentioned stages have the following dates attached to them.

- Pre Development Stage – 12th January till 1st of February
- Implementation Stage – 1st February till 1st March
- Maintenance & Testing Stage – 1st of March till 31st of March

TASKS AND SUB-TASKS

Tasks and sub tasks are evenly split into the three stages discussed. To see a full breakdown of the timing for the tasks you can see a Gantt chart in the next section.

Pre Development Experimentation Stage

1. Acquire Assets
 - a. Get terrain models e.g. Trees, grass, rocks,
 - b. Download and edit the music for the level
2. Develop Mechanics
 - a. Implement spell casting mechanics
 - b. Implement openable chests
 - c. Implement clue mechanics

Implementation Stage

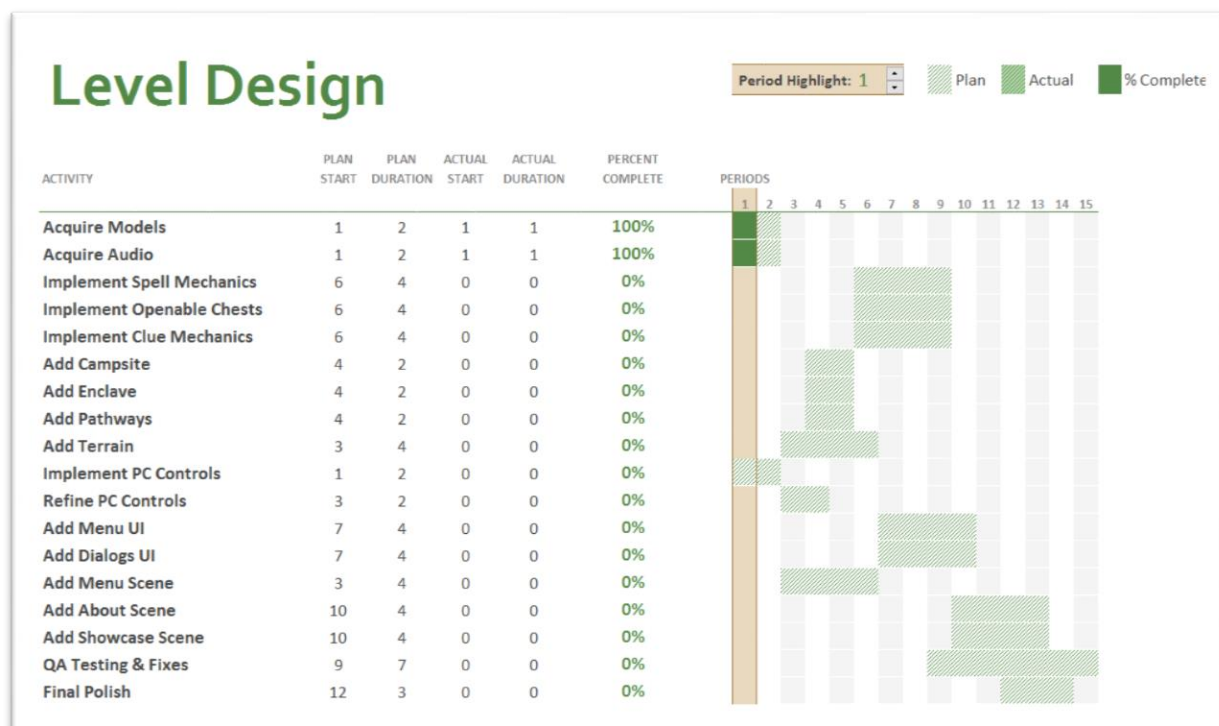
1. Implement level in unity
 - a. Place campsite
 - b. Create enclave
 - c. Add pathways
 - d. Add terrain features
2. Add Controls
 - a. Implement PC controls
 - b. Refine PC controls
3. Implement UI Items
 - a. Add Menu
 - b. Add Narrative Dialogs
4. Add Scenes
 - a. Add Menu Scene
 - b. Add About Scene
 - c. Add Showcase Scene

Maintenance and Testing Stage

1. QA Testing
 - a. Identify bugs
 - b. Fix bugs
2. Final Polish
 - a. Reserved for any last adjustments

GANTT CHART

Find below the Gantt chart I will be using to coordinate my progress on this project. I took all the tasks across the three stages and mapped them into the Gantt chart to better track and manage my progress.



PROCESS DESCRIPTION

To summarise, while you have been reading this report the pre development stage will have finished and I will have moved into the development stage with good progress made. All major work should have been completed by the start of March leaving a good window open for polish opportunities and bug fixes. This design and plan gives me enough room for manoeuvrability to adapt to challenges I will face and will certainly culminate in a fantastic level at the end.

Playtesting

To ensure that the level is effective in setting out the main gameplay mechanics and to get feedback on the general level design user feedback will be sought the technique to be applied is listed below.

METHOD

To gain user feedback we have a double sheet feedback survey that addresses questions on the basic gameplay elements and asks for general feedback as well. Hopefully the feedback will allow tweaks to gameplay and visuals to address any concerns with the design, improvements could then also be added if the project was taken further.

OUTCOMES

Upon playing the level the player should have the following reactions.

- Should have enjoyed the multipart quest line
- Found the environment immersive
- Have questions about the bigger story
- Found the game easy to pick up and easy to navigate

EXPECTED RESULTS

A perfect result is not expected and ideally the opportunity for play testing will allow refinement of the basic concept and look at additional ways of innovating. A positive response is hoped for. That would validate basic concept shown in this game and if applied to a wider world would result in a fun game if all went well. Feedback detailing that a very simplistic quest and basic combat system is expected. But that should be expected as this isn't 3D Combat Systems but 3D Level Design, the key area to focus on here is the level not the next combat system to be demoed in next big game.

FINAL THOUGHTS

Hopefully through this design document you can see a well thought-out plan to have a detailed immersive level that if expanded would result in a fun playable game. While a basic level with basic features it would still amount to a good demonstration that is both polished and shows what can be done with the Unity Engine in little time. So onwards to making the full level, I am sure it will be a success and certainly something I remember creating in my final year of university. In the appendices you can find the questionnaire that will be used, as well as general screenshots from the pre-development phase of the project and finally, images of some of the assets that will be used.

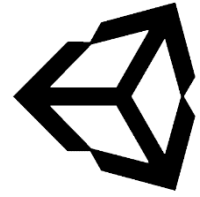
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Appendix 1 - Level Design Survey

1. Would you agree that the environment was immersive?
 - ☐ Strongly Agree
 - ☐ Agree
 - ☐ Neither Agree nor Disagree
 - ☐ Disagree
 - ☐ Strongly Disagree

2. What keywords would describe the three-part quest?
 - ☐ Varied
 - ☐ Exciting
 - ☐ Story Driven
 - ☐ Inconsistent
 - ☐ Unfocused
 - ☐ Boring
 - ☐ High Quality
 - ☐ Low Quality
 - ☐ Engaging
 - ☐ Dull
 - ☐ Overbearing

3. How easy was it to complete the quest?
 - ☐ Very Easy
 - ☐ Easy
 - ☐ Normal
 - ☐ Hard
 - ☐ Very Hard

4. Would a game full of small quests like this be fun in your opinion?
 - ☐ Yes
 - ☐ Maybe
 - ☐ No

5. Do small dialogs meet your need in explaining the narrative of the quest?

- ☐ Yes
- ☐ No

6. Was the user interface intrusive?

- ☐ Yes
- ☐ No

7. Would you agree that the enemies were easy to defeat?

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neither Agree nor Disagree
- ☐ Disagree
- ☐ Strongly Disagree

8. How easy was it to detect clues at the campsite?

- ☐ Very Easy
- ☐ Easy
- ☐ Normal
- ☐ Hard
- ☐ Impossible

9. Would you agree that the music was vital to the level?

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neither Agree nor Disagree
- ☐ Disagree
- ☐ Strongly Disagree

10. Would you agree that lighting was vital to the level?

- ☐ Strongly Agree
- ☐ Agree
- ☐ Neither Agree nor Disagree
- ☐ Disagree
- ☐ Strongly Disagree

11. What do you think about the setting and environment?

12. Do you link the control system? Give your thoughts.

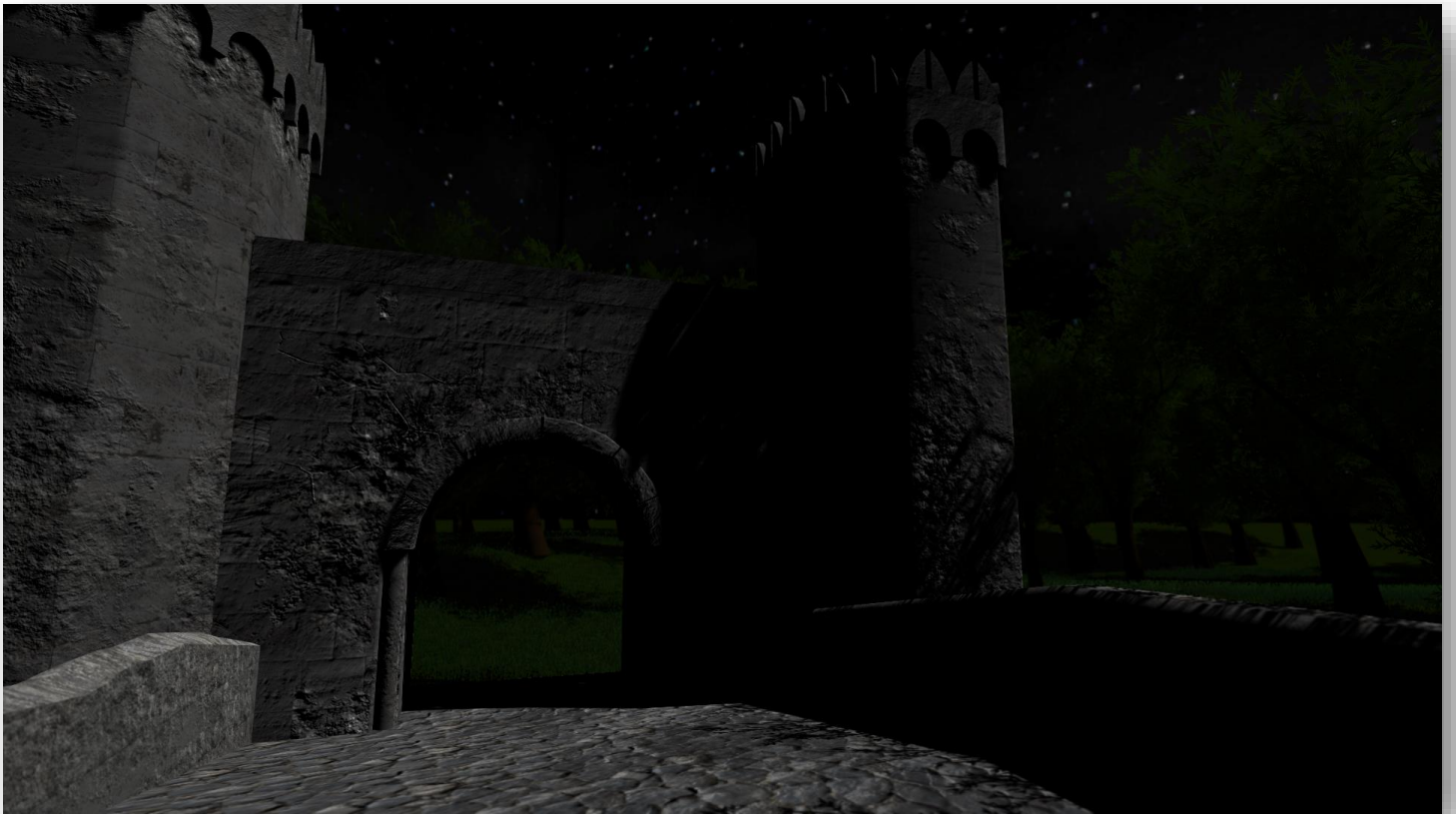
13. What is the biggest success of the level in your opinion?

14. What is the biggest issue of the level in your opinion?

15. Please write any additional opinions you have.

Appendix 2 – General Screenshots





Appendix 3 – Assets Preview

