

<b>Unit Name:</b> Game Audio Techniques		
<b>Assignment Title:</b> Sound Design Portfolio		
<b>Assignment Number:</b> 1 of 1		
<b>Course/s:</b> BSc Games Design BSc Games Software Engineering	<b>Unit Level:</b> 5	<b>Unit Credit Value:</b> 20
<b>Primary Marker:</b> Michael Cryne	<b>Quality Assessor:</b> Vedad Hulusic	
<b>Assignment Issue Date:</b> Monday November 23 <sup>rd</sup> , 2023	<b>Assignment Submission Date:</b> Friday January 12th, 2024 <b>Time:</b> 12:30pm	
<b>Individual or Group Information:</b> This is an <b>Individual</b> assignment which carries <b>100%</b> of the final unit mark		
<b>Feedback Method:</b> Via Brightspace	<b>Assignment Weighting:</b> 100% of the final unit mark	
<b>Submission Method:</b> Online: Large/multiple files		

## THE ASSESSMENT TASK

**IMPORTANT: THE ASSIGNMENT FOR THIS UNIT IS IN TWO PARTS, PART 1 AND PART 2. MAKE SURE YOU READ EACH PART OF THE ASSIGNMENT BRIEF CAREFULLY**

### ASSESSMENT TASK

#### Summary:

#### Part 1

This part of the assignment requires you to create a portfolio of sounds, using the software and techniques you have learnt in the course. You will also be required to submit a written commentary of 800 words on this portfolio of sounds, in which you detail the processes you used to edit and modify the sounds. While certain components of the portfolio allow you to download sounds from the internet, you must not simply attempt to pass off already processed, 'complete' sounds as your own work. Your written commentary must go into detail regarding how you modified any sounds you downloaded.

#### Part 2

This part of the assignment requires you to integrate sounds into an in-game environment (the Unity assets of which will be provided and must be used) and create a plausible and coherent sonic environment. You will be required to use some of the sounds you created in the first half of the course.

### DETAILED SPECIFICATION

**For Part 1, you must produce the following as a portfolio of sounds:**

1. **Footsteps.** Create a single footstep sound on **three** different surfaces. You can record the footsteps yourself or download footsteps from one of the online resources provided. However, you should make sure to:
  1. Edit the three footsteps so they're ready to be implemented, this means there is no 'dead air' at the beginning or end.
  2. The surfaces can include grass, sand, steel, gravel etc.
  3. You should include in your commentary an image of the spaces you imagine your footsteps would fit into. For example, this could be the corridor of a spaceship, and your footsteps might have a ring to them, and a degree of echo.
  4. Your commentary should also include a note on the processes you used in order to make your sounds fit into the space. For example, if you've used pitch-shifting, EQ and reverb to make your metallic footsteps ring out and sound like you're in a large corridor, describe how you used each effect and why.
2. **Three menu button click sounds.** This should include:
  1. Button down/pressed
  2. Button up/released
  3. Mouse over

Your commentary should include an image of a menu screen from an existing game, and describe how you have created the sounds. You may use any combination of sounds, either self-recorded or downloaded from one of the sources provided. You should try to match the aesthetic of the menu with your sounds as closely as possible.

Your commentary should include a picture of the scene you envisage, and your sounds should be appropriate for the scene. You are free to use self-recorded sounds, sounds downloaded from the internet, or a combination of the two.

- 3. A tidily edited version of one of the dialogue files provided on Brightspace.** You should:
1. Tightly edit the dialogue, removing all extraneous sounds, so that the dialogue fits the script (scripts are provided on Brightspace)
  2. Apply any processing necessary to the voices, this may include compression and EQ
  3. Make sure the levels are consistent across the entire dialogue exchange

Your commentary should include a brief description of any edits and processing/volume adjustments you applied.

- 4. Create a single minute (approximately) of ambience with a foreground, middleground and background.** This may be one of the following:

1. A city
2. A medieval village
3. A spaceship
4. A different scene of your choice.

Your commentary should include an image of the scene you envisage, and your sounds should be appropriate for the scene. You are free to use self-recorded sounds, sounds downloaded from the internet, or a combination of the two.

- 5. A realistic sound of an object/something happening.** However, this must **NOT** simply be a recording of the event or object itself. You should be aiming to create a sound with sounds are 'not the thing itself.' The classic example is spaghetti being used to simulate the breaking of bones, or coconut shells to imitate the footsteps of a cartoon horse. In your commentary you should detail which sounds and processes you used in order to achieve the end result. The object can be anything at all with no limitations. You are free to use self-recorded sounds, sounds downloaded from the internet, or a combination of the two. Your commentary should include a picture of the kind of object/event you've created.
- 6. A creature sound.** This can be anything from a friendly dog to a horrifying alien. Your commentary should detail all of the processes and effects you have used. You are free to use self-recorded sounds, or sounds you have downloaded from the internet. You are strongly encouraged to allow your creativity to flourish in this part of the assignment. Your commentary should also include a detailed breakdown of how you constructed the sound. You are free to use self-recorded sounds, sounds downloaded from the internet, or a combination of the two.

**In addition to your portfolio of sounds, you must produce an 800-word report** which should have the following structure, covering and describing the following for each of the required sounds:

- a) The origin of any source files
- b) The editing and processing
- c) Any other notes
- d) Images as required (for example, the object/event)
- e) Any other notes.

**For Part 2**, you must integrate sounds into an in-game environment (the Unity assets of which will be provided and must be used) and create a plausible and coherent sonic environment.

You must produce a 5-minute video capture of your game environment which clearly demonstrates you have integrated the following sounds into your game:

- a) A plausible sonic ambience (including **UI sounds from Part 1**)
- b) Character sounds (including dialogue)
- c) Footsteps (including surface changes where appropriate) **from Part 1**

- d) Object specific sounds (this may be doors, random items and/or animals)
- e) Vehicle Sounds (including vehicle movement)

You **MUST** use the footstep and UI sounds you created in the first part of the course in this part of the assessment (modifying them as necessary to fit the overall aesthetic of the game). The other sounds can be recorded or downloaded from the internet.

In addition, you must either annotate your video or provide a separate text file that lists the sounds you have used and any sources.

### **Summary of Outputs**

#### **Part1**

- A portfolio of sounds:
  1. Footsteps
  2. Three menu button clicks
  3. Edited dialog
  4. One minute of ambience
  5. Realistic sound of an object / something happening
  6. A creature sound
- An 800-word report detailing the sounds

#### **Part 2**

- A 5-minute video of gameplay with integrated sounds
- *(Either video annotations or a separate text file listing the sounds used and sources)*

### **THE DELIVERABLE AND SUBMISSION FORMAT**

You must submit the following items for assessment:

**Electronic Submission.** This assignment is to be electronically submitted by 12:30pm on the due date (please allow sufficient time to upload files before the deadline) via:

Large File Submission Link on Brightspace

You must submit the following items for assessment – please separate out the two parts of your submission in the following way:



MichaelCryne\_GA  
T\_Part1



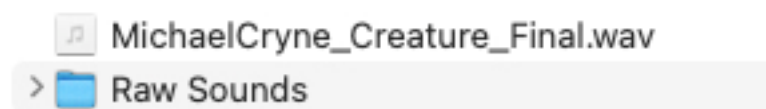
MichaelCryne\_GA  
T\_Part2

### Part 1:

1. A .zip folder with **both** the final 'finished' sounds in .wav format and **all** original/source audio files. This should be named in the following way: "YourFullName\_Sounds" e.g. JaneDoe\_Sounds and each folder should contain subfolders with each sound type in them, as per the following diagram:



You **MUST** include any and all raw/source audio files (pre processing) in each of these files in a subfolder within each of these folders, for example, the inside of the 'Creature' folder should look like this:



2. **800 word report (max)** describing your sounds. The name of the report should use this format: YourFullName\_Report.docx e.g. JaneDoe\_Report.docx

**Important: All 'final' sounds should be in .wav format, even if some constituent/source sounds are in .mp3, .ogg, .flac etc format.**

**You must use Audacity to produce your sounds, not any other audio editor.**

### Part 2:

You should upload a c.5 minute video capture of your game environment which clearly demonstrates you have integrated the sounds into your game. Your video should have a resolution of 1080p (Full HD) encoded using h.264 or h.265, in an MP4 container. Do not submit an uncompressed video file.

You should annotate the video, or provide a list of the sounds you have used in a written document. Both the video file and sound list (if used) should be in the following format: YourFullName\_Video e.g. JaneDoe\_Video and YourFullName\_Soundlist.docx e.g. JaneDoe\_Soundlist.docx

***It is recommended that if you wish to compress your submission for upload that you use a standard ZIP file because this works best with BrightSpace (rather than, e.g. RAR, 7ZIP).***

## THE SUBMISSION DEADLINE

You must submit your work by the following deadline:

**Friday January 12th, 2024**

*The deadline for all submissions is 12:30pm unless otherwise stated.*

## THE MARKING CRITERIA

Your assignment will be assessed using the following marking criteria:

The following criteria will be used to assess the assignment:

### PART 1 – 60%

- Appropriate volume levels (15%)
- Signal processing (choice of effects and processes) (20%)
- Editing (20%)
- Creativity (20%)
- Quality of written commentary (25%)

### PART 2 – 40%

- Ambience (20%)
- Character Sounds (20%)
- Footsteps (20%)
- Object-specific Sounds (20%)
- Vehicle Sounds (20%)

There is a detailed marking criteria for both parts of the assignment available on Brightspace which you are **strongly** advised to read. The purpose of this assessment is to judge your ability to both create sounds and integrate sounds into the game environment, making sure the overall aesthetic is a good match between the visual environment and the sounds. There is no minimum or maximum number of sounds that should be used, the purpose of the exercise is to match visuals and sounds to create a sense of overall coherence and aesthetic fit.

## THE LEARNING OUTCOMES:

This assignment will assess the following ILOs:

This assignment tests your ability to:

1. Understand the challenges associated with the creation of game audio artefacts
2. Develop fundamental skills in audio editing
3. Analyse the relationship between audio assets and the game engine
4. Implement audio assets effectively to adapt to interactive gameplay using game engine technologies

**QUESTIONS ABOUT THE ASSIGNMENT BRIEF:**

You should address any questions about this assignment brief to the Unit Leader, whose details are shown below:

Unit Leader: **Michael Cryne**

Unit Leader Email: **mcryne@bournemouth.ac.uk**

You can also ask questions in lectures and lab sessions.

**SIGNATURE OF UNIT LEADER: Michael Cryne**

## **ASSIGNMENT GUIDANCE NOTES – Academic Year 2023-2024**

You must keep a copy of your assignment – the university will not take responsibility for lost assignments. Please make sure you back up your work carefully.

### **Submission Deadlines:**

If a piece of coursework is not submitted by the required deadline, the following will apply:

1. If coursework is submitted within 72 hours after the deadline, the maximum mark that can be awarded is 40%. If the assessment achieves a pass mark and subject to the overall performance of the unit and the student's profile for the level, it will be accepted by the Assessment Board as the reassessment piece. The unit will count towards the reassessment allowance for the level; This ruling will apply to written coursework and artefacts only; This ruling will apply to the first attempt only (including any subsequent attempt taken as a first attempt due to exceptional circumstances).
2. If a first attempt coursework is submitted more than 72 hours after the deadline, a mark of zero (0%) will be awarded.
3. Failure to submit/complete any other types of coursework (which includes resubmission coursework without exceptional circumstances) by the required deadline will result in a mark of zero (0%) being awarded.

The Standard Assessment Regulations can be found on **Brightspace**.

### **Exceptional Circumstances:**

If you have any valid **exceptional circumstances** which mean that you cannot meet an assignment submission deadline and you wish to request an extension, you will need to complete and submit the Exceptional Circumstances Form for consideration to your Programme Support Officer (based in C114) together with appropriate supporting evidence (e.g, GP note) normally **before the coursework deadline**. Further details on the procedure and the exceptional circumstances form can be found on **Brightspace**. Please make sure that you read these documents carefully before submitting anything for consideration. For further guidance on exceptional circumstances please see your Programme Leader.

### **Avoiding Plagiarism:**

You must acknowledge your source every time you refer to others' work, using the **BU Harvard Referencing** system (Author Date Method). Failure to do so amounts to plagiarism which is against University regulations. Please refer to <http://libguides.bournemouth.ac.uk/bu-referencing-harvard-style> for the University's guide to citation in the Harvard style. Also be aware of Self-plagiarism, this primarily occurs when a student submits a piece of work to fulfill the assessment requirement for a particular unit and all or part of the content has been previously submitted by that student for formal assessment on the same/a different unit. Further information on academic offences can be found on **Brightspace** and from <https://www1.bournemouth.ac.uk/discover/library/using-library/how-guides/how-avoid-academic-offences>

### **Generative Artificial Intelligence:**

When you submit your assessed work, you do so on the understanding that it is your original work. The use of Generative Artificial Intelligence (GAI) may be permitted, please refer to the [Homepage - Academic Skills Hub \(bournemouth.ac.uk\)](http://www.bournemouth.ac.uk) for guidance for appropriate use of GAI and referencing.



**Accessing Learning Support:**

Students with **Additional Learning Needs** may contact Learning Support on [www.bournemouth.ac.uk/als](http://www.bournemouth.ac.uk/als)

**Ethical Compliance:**

You should not be conducting any primary research (i.e. carrying out an investigation to acquire data first-hand, for example, where it involves approaching participants to ask questions or to participate in surveys, questionnaires, interviews, observations, focus groups, etc.) unless otherwise specified in the brief. However, if there is a genuine requirement to collect primary research data you will require ethical approval before doing so. In the first instance, please discuss with the Unit Leader. The collection of primary data without appropriate ethical approval is a serious breach of Bournemouth University's Research Ethics Code of Practice and will be treated as Research Misconduct.

**Disclaimer:**

The information provided in this assignment brief is correct at time of publication. In the unlikely event that any changes are deemed necessary, they will be communicated clearly via e-mail and Brightspace and a new version of this assignment brief will be circulated.

**Assignment Reference: GAT\_Ass1\_AY2324\_RELEASE**

**Version Number: 151023\_RELEASE**

## Detailed Marking Criteria - Part 1

First (70+)	
<b>Levels</b>	Your levels are excellently and consistently balanced throughout your audio files All elements are at the appropriate levels throughout the files, and you have thoroughly considered which mix elements should predominate where appropriate. You have achieved a highly cohesive and consistent balance of levels between your submitted audio files.
<b>Signal Processing</b>	This submission shows excellent use of Pitch, EQ and Dynamics processing, and an excellent general understanding of how to develop clear workflows in Audacity Generally the submission shows a very high level of competence in manipulating effects parameters as they apply to a range of sounds, and has achieved excellent results overall. There is an extremely consistent use of compression and a very good general understanding of dynamic range shown.
<b>Editing</b>	Your submission is excellently edited, with clean starts and ends across all submitted audio files. There are no extraneous sounds in your submission, and an excellent level of care has been taken to ensure that the audio is error free and of high quality. You have shown a very high level of awareness of the importance of economy in your submission, with each audio file being tightly edited at the start and end.
<b>Creativity</b>	You have explored a full range of the audio manipulation techniques available in Audacity across the submitted audio files. Your workflow shows an excellent level of imagination and creative flair and there are a wide range of techniques and approaches explored on the submitted audio files.
<b>Commentary</b>	Your commentary is excellently written, with extremely clear explanations of your workflow and processes. Screenshots have been used widely to enhance the commentary throughout, and are annotated where appropriate. You have used your commentary to thoroughly demonstrate your high level of understanding of all of the techniques you have employed.

2:1 (60-70)	
<b>Levels</b>	Your levels are generally well-balanced throughout your audio files All elements are, on the whole, at the appropriate levels throughout the files, and you have considered which mix elements should predominate where appropriate. You have mostly achieved a cohesive and consistent balance of levels between your submitted audio files.
<b>Signal Processing</b>	This submission shows very good use of Pitch, EQ and Dynamics processing, and an equally good understanding of how to develop clear workflows in Audacity Generally the submission shows a high level of competence in manipulating effects parameters as they apply to a range of sounds, and has achieved very good results overall. There is consistent use of compression and a very good general understanding of dynamic range shown.
<b>Editing</b>	Your submission is very well edited, with clean starts and ends across all submitted audio files. There are very few extraneous sounds in your submission, and an excellent level of care has been taken to ensure that the audio is error free and of high quality. You have shown a high level of awareness of the importance of economy in your submission, with each audio file generally being tightly edited at the start and end.
<b>Creativity</b>	You have explored many of the audio manipulation techniques available in Audacity across the submitted audio files. Your workflow shows a very good level of imagination and creative flair and there are a range of techniques and approaches explored on the submitted audio files.
<b>Commentary</b>	Your commentary is very well written, with clear explanations of your workflow and processes. Screenshots have been used to enhance the commentary throughout, and are annotated where appropriate. You have used your commentary to thoroughly demonstrate your very good level of understanding of all of the techniques you have employed.

2:2 (50-60)	
<b>Levels</b>	Levels are generally well-balanced in the audio files, although a little more attention to levelling would have resulted in a more effective submission. There is some inconsistency of levels throughout the files, and a little more thought to which mix elements should predominate would have resulted in more marks being awarded. There's an overall cohesiveness to the balance of levels between the audio files, although again a little more attention to detail in how the files sit as an overall submission would have been preferable.
<b>Signal Processing</b>	This submission shows a good use of Pitch, EQ and Dynamics processing, and some level of understanding of how to develop clear workflows in Audacity Generally the submission shows a good level of competence in manipulating effects parameters as they apply to a range of sounds, achieving good results overall. There is an some use of compression and a good general understanding of dynamic range shown.
<b>Editing</b>	Your submission is generally well edited, with mostly clean starts and ends across all submitted audio files. There are some extraneous sounds in your submission, and a little more consideration of ensuring that the audio was error free would have resulted in a higher mark being awarded. You have shown some level of awareness of the importance of economy in your submission, but more attention to detail is needed in terms of editing.
<b>Creativity</b>	You have explored some audio manipulation techniques available in Audacity across the submitted audio files. Your workflow shows a degree of imagination and creative flair although a greater exploration of techniques and approaches would have produced a better result.
<b>Commentary</b>	Your commentary is generally well-written although some more clarity was needed in terms of explaining your workflow and processes. A more effective use of screenshots and annotations would have resulted in more marks being awarded. Your commentary shows some level of your understanding of the techniques you have employed.

3rd (40-50)	
<b>Levels</b>	Levels are somewhat inconsistent in the audio files, and much more attention to levelling would have resulted in a more effective submission. Much more thought to which mix elements should predominate would have resulted in more marks being awarded. There's something of a lack of cohesiveness in terms of the levels between audio files, and much more attention to detail was required.
<b>Signal Processing</b>	This submission shows limited use Pitch, EQ and Dynamics processing, and a very basic level of understanding of how to develop clear workflows in Audacity Generally the submission shows some level of competence in manipulating effects parameters as they apply to a range of sounds, although this is somewhat limited. There is a limited use of compression and a basic understanding of dynamic range shown.
<b>Editing</b>	Your submission is generally well edited, with mostly clean starts and ends across all submitted audio files. There are some extraneous sounds in your submission, and a little more consideration of ensuring that the audio was error free would have resulted in a higher mark being awarded. You have shown some level of awareness of the importance of economy in your submission, but much more attention to detail is needed in terms of editing.
<b>Creativity</b>	You have explored the basics of audio manipulation techniques available in Audacity across the submitted audio files. Your workflow shows a limited degree of imagination and creative flair and a greater exploration of techniques and approaches would have produced a better result.
<b>Commentary</b>	Your commentary contains errors of spelling and grammar, and much more clarity was needed in terms of explaining your workflow and processes. Greater/any use of screenshots and annotations would have resulted in more marks being awarded. Your commentary shows only a very basic level of your understanding of the techniques you have employed.

Fail (-40)	
<b>Levels</b>	Levels are poorly balanced, and you needed to pay much greater attention to levelling in order to pass. A significantly greater amount of thought to which mix elements should predominate was also necessary. There is a complete lack of cohesiveness in terms of the levels between audio files, and a much greater level of attention to detail was required.
<b>Signal Processing</b>	The submission shows very little understanding of the basics of Pitch, EQ and Dynamics processing, and no real understanding of how to develop clear workflows in Audacity. There's similarly little understanding of compression and dynamic range.
<b>Editing</b>	The submission isn't very well-edited, with errors in the files and/or the starts and ends of audio files being inconsistent. There is little consideration given to the concept of economy in terms of file-management.
<b>Creativity</b>	There is little to no creative flair shown here, a much greater exploration of the possibilities inherent in audio was required in order for this assignment to pass.
<b>Commentary</b>	The commentary is significantly lacking in any real detail, with a large number of errors. There are few or no screenshots, and generally the commentary sheds little light on what you've created. You have shown a little to no understanding of the techniques we have covered in the module.

## Detailed Marking Criteria - Part 2

First (70+)	
<b>Ambience</b>	Your ambience is plausible, well-conceived and shows an excellent level of detail. You have implemented your ambience with a very high level of understanding of what is possible in Unity. You have created a highly convincing and plausible soundscape, with a clear demonstration of imaginative flair.
<b>Character Sounds</b>	Both main character and NPCs have highly plausible and varied dialogue options. Dialogue exchanges have an extremely coherent flow, with a well-defined structure.
<b>Footsteps</b>	Your footsteps are tightly-edited, showing a very high level of plausibility, depending on the variety of in-game surfaces. You've shown a very high level of awareness of the tools available in Unity to create sonic variation to create a highly plausible interaction with the environment.
<b>Object-specific sounds</b>	You have explored a full range of the audio manipulation techniques available when creating sounds for the various objects that exist within the game. Your workflow shows an excellent level of imagination and creative flair and there are a wide range of techniques and approaches explored within Unity
<b>Vehicle Sounds</b>	Vehicle sounds are both highly plausible and dynamic, with excellent use of the available parameters within Unity to craft one or more highly credible vehicles. Motion is employed to great effect, with imagination and attention to detail adding significantly to the persuasiveness of all the vehicles.

2:1 (60-70)	
<b>Ambience</b>	Your ambience is generally plausible, well-conceived and shows a very good level of detail. You have implemented your ambience with a generally high level of understanding of what is possible in Unity. You have created a largely convincing and plausible soundscape, with some imaginative flair.
<b>Character Sounds</b>	Both main character and NPCs have generally plausible and varied dialogue options. Dialogue exchanges have a coherent flow on the whole, with a generally well-defined structure.
<b>Footsteps</b>	Your footsteps are generally tightly-edited, showing a very good level of plausibility, depending on the variety of in-game surfaces. You've shown a high level of awareness of the tools available in Unity to create sonic variation to create a generally plausible interaction with the environment.
<b>Object-specific sounds</b>	You have explored much of the range of the audio manipulation techniques available when creating sounds for the various objects that exist within the game. Your workflow shows a very good level of imagination and creative flair and there is very good range of techniques and approaches explored within Unity
<b>Vehicle Sounds</b>	Vehicle sounds are both plausible and dynamic, with very good use of the available parameters within Unity to craft one or more credible vehicles. Motion is employed to very good effect, with some imagination and attention to detail adding to the overall persuasiveness of the vehicles.

2:2 (50-60)	
<b>Ambience</b>	Your ambience is generally plausible, albeit with some inconsistencies, with a generally good level of detail. Your submission would have been awarded more marks with a little more focus on smaller details and plausibility. Nevertheless, your soundscape is generally convincing, with some degree of imaginative flair.
<b>Character Sounds</b>	Your main character and NPCs have generally good dialogue. Perhaps more variation/options would have resulted in a more effective overall dialogue exchange, but nevertheless there is a good awareness of the flow of dialogue in your submission.
<b>Footsteps</b>	Your footsteps are edited well, mostly, albeit with some minor issues. A little more imagination and engagement with the possibilities of sonic manipulation would have resulted in more marks being awarded.
<b>Object-specific sounds</b>	You have explored some of the range of audio manipulation techniques available when creating sounds for the various objects that exist in the game. Your workflow shows some degree of imagination and creativity and you have begun to explore some of the range of techniques and approaches that are available in Unity.
<b>Vehicle Sounds</b>	Vehicle sounds are generally plausible with some degree of dynamic movement. You have used some of the available parameters and tools in Unity to craft some generally credible vehicles. You have shown some degree of imagination and attention to detail, although a higher degree of both would have resulted in more marks being awarded.
3rd (40-50)	
<b>Ambience</b>	Your ambience is a little inconsistent, and is rather lacking in attention to detail. You needed to pay much more attention to both small details and overall plausibility to craft a convincing soundscape. There is a lack of imaginative flair.
<b>Character Sounds</b>	Your main character and NPC dialogue is rather basic, with little to no variation in dialogue options. There are editing problems with your submission, and a much closer level of attention to detail would have resulted in a higher quality submission.
<b>Footsteps</b>	Footsteps are lacking in variation, with editing issues. You have shown little awareness of the potential of sonic manipulation within Unity, and your submission needed to show a much higher level of engagement with these tools in order to score higher.
<b>Object-specific sounds</b>	You have shown a basic level of the range of audio manipulation techniques available when creating sounds for the various objects that exist in game, although much more engagement and awareness was needed in order to create a more plausible and coherent soundworld.
<b>Vehicle Sounds</b>	Your vehicle sounds are rather basic, and show little dynamic movement. You have shown only a basic level of understanding of the tools and parameters in Unity when implementing your vehicle sounds. You have demonstrated only a basic level of imagination and attention to detail.
Fail (-40)	
<b>Ambience</b>	You ambience is lacking in consistency, and lacks any real attention to detail. In order for this submission to pass, a much higher level of attention to detail was required on nearly every level. There is little to no imaginative flair demonstrated.
<b>Character Sounds</b>	Your character and NPC dialogue is ill-conceived and lacks any real sense of potential variation. Your dialogue exchanges feel inorganic, with little to no care taken with editing, and dialogue variation is non-existent.
<b>Footsteps</b>	Footsteps lack any real variation, and have significant editing issues. There's no real awareness of the potential of sonic manipulation available in Unity, and as a result, your soundscape lacks any genuine sense of plausibility.
<b>Object-specific sounds</b>	You have failed to understand the range of audio manipulation techniques available when creating sounds for the various objects that exist within game. Your soundworld lacks any sense of overall coherence, and you don't really demonstrate any understanding of the methods for implementing object sounds within game.
<b>Vehicle Sounds</b>	Your vehicle sounds lack plausibility, a sense of movement, and generally are inadequate on the whole. You have failed to understand the tools and parameters in Unity that allow you to implement vehicle sounds. Your submission demonstrates a lack of imagination and attention to detail.