

Game Proposal Document

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CHAPTER 1

ABSTRACT

My game is a single-player action-adventure Metroidvania 2D platformer set in two parallel worlds. The protagonist is a young female warrior setting off to a dangerous journey to rescue a person important to her. Because of the events presented in the opening cutscene, she obtains a magical mask that lets her switch between her world and the parallel spirit realm. While controlling the protagonist, the player would interact with many intriguing characters, fight challenging enemies and discover the unusual world full of folklore inspirations.

GOALS

Personal Goals

- While working on my game, I want to expand my knowledge on the topics of my interest. I have always been fascinated by Japanese culture and folklore.
- I want to improve my technical skills, including 2D art character art, 2D environment art, game design and frame animation.
- I want to create a complete game piece that would become a part of my portfolio.

Project Goals

By the end of semester 2, I am planning to have a completed and playable game to showcase. My game aims to be climatic, making the players feel intrigued by its world and challenged with the boss fights.

AUDIENCE

Interests

My potential audience might also enjoy other Metroidvania games, 2D platformers, indie games or games with a female protagonist. Aside from games, they might be interested in Japanese folklore, culture and mythology.

Age

I could not find any recent statistics about the average age of gamers worldwide. However, I managed to find those statistics from 2020 in the US. The statistics showed that 38% of all games are 18 to 34 years old (Statista, 2021). I have to consider those statistics while marketing my game. However, my game will not be brutal and will be suitable for the younger audience as well. I would set the age of my potential audience to 10-40 years.

Gender

I do not plan on targeting a specific gender. I want to make fun for everyone. However, because my game has a female protagonist, more woman might be interested in the title.

CHAPTER 2

OVERVIEW

Game name: I am still looking for a good title for my game.

Genre: Metroidvania, action-adventure, 2D platformer

Player's goal: Rescue

Game goal: Protagonist defeats the final boss.

Winning conditions: The player finds all of the ability upgrades and defeats the final boss.

Language

I will be creating the game in English. If the process goes smoothly, I am planning on translating it to Polish. It is my native language, so it would not be a problem for me. As for now, I am not planning on translating the game to any other language.

Platforms

At the end of semester two, the game will be available to play on PC and Mac. I also want to make it available on PlayStation and Nintendo Switch.



PlayStation

Because I want to translate my game to Polish, I looked at some statistics on game localization (Yoccoz, 2020). It showed that in 2019 more than half of the Polish console gamers played on the PlayStation 4.

Nintendo Switch

I think that this is a good platform for 2D platformers, indie titles and games with the cartoony art style. I want my game to be welcoming to all the players, despite being challenging, and for that Nintendo Switch is a great platform.

Rating



I think that my game would get this rating because of mild, non- realistic fantasy violence.

CHAPTER 3

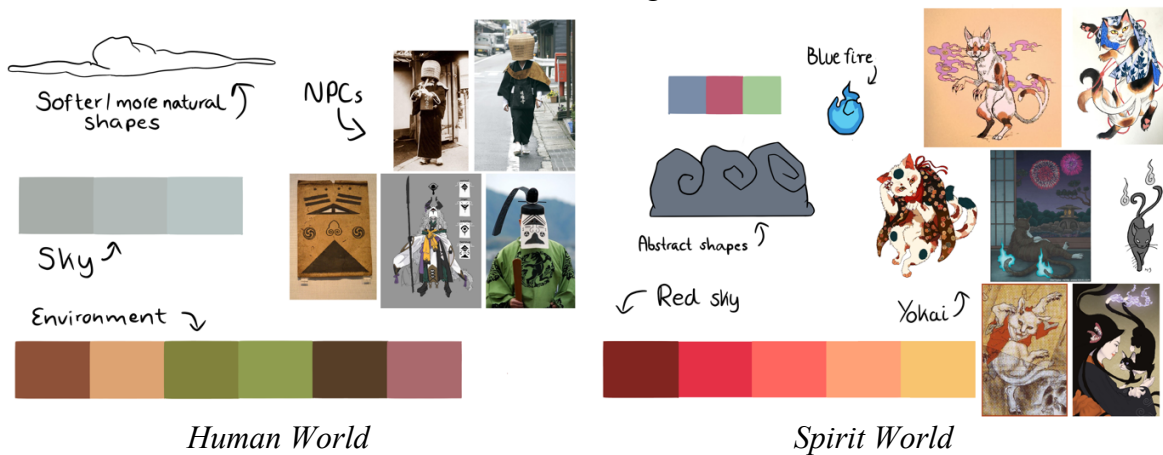
ART DIRECTION

There are a few of characteristic aspects in the art style of my game

- Hand-drawn cartoony art style
- Not many details on the characters
- Black outline
- No shading on the characters
- More detailed environment art with many layers in the background
-

My main art inspirations for this project are: *Hollow Knight*, *Monster Prom*, *Ori and the Will of Wisps*.

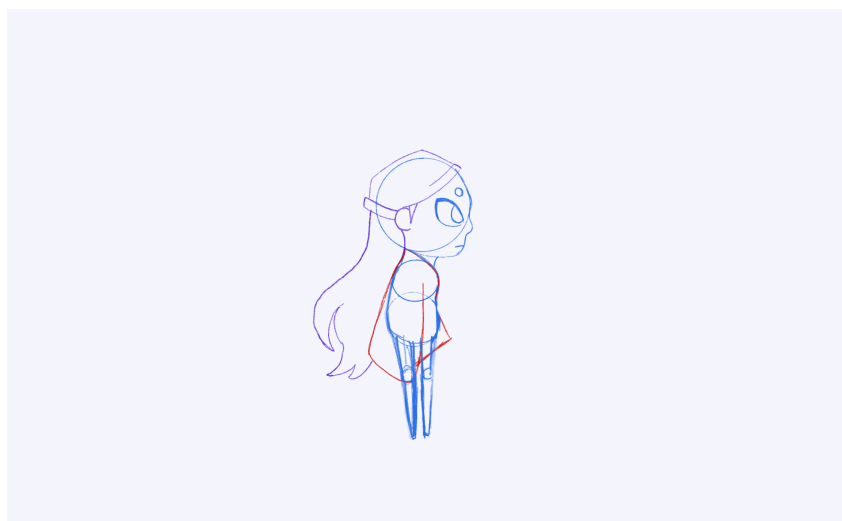
Environment art guidelines



ANIMATIONS

Animations that I need to create:

- Walking right and left, dashing
- Jumping right and left
- Turning and turning
- Human world attacks/ Spirit world attacks



Example frame animation sketch for walking

ART PROCESS

Character art- Procreate

- I start by making a new canvas in a4 format with 300 DPI.
- The first layer is the general sketch layer. At this point, the sketch is usually very messy. For that, I use a pencil brush, at 80% of its opacity.
- I create a new layer and lower the opacity of the first sketch layer to 60-80% and add more details, still using the same pencil brush. That is usually my last sketch layer. Sometimes I use black colour for both layers, and sometimes I use blue and red.
- Line art layer. I create a new layer and lower the opacity of the previous one to 60-80%. I use a studio pen brush to draw the line art.
- Before colouring, I set a colour palette. Usually, I look at the references for that.
- Then I add the colours layer beneath the line art layer.
- I export the art in the .png format and immediately airdrop them to my MacBook.



from the left: sketch, line art, colour

Environment art- Photoshop

- Before making the whole environment, I make concepts of a few different elements starting with a sketch.
- For the concepts, I draw them on the a4 canvas with 300 DPI, but for the whole piece 1980x1080p canvas with 300 DPI.
- When working concepts, I usually create them in black and white to later paint over to try different colour variations.
- When I finish the artworks, I export them in the .png format.

CHAPTER 3

NARRATIVE

This game does not have a narrative-heavy storyline. In Noh theatre plays' goal is to convey a mood rather than to tell a story. I think this fits my game well. I will focus on creating an engaging experience with challenging battles. However, there still needs to be a plot to give the player purpose to go on a journey and explore the in-game world. I want the story to be simple. The game will open with a cutscene showing what happened before the player takes over the main character. There will not be much of the protagonist's storyline during the gameplay. Rather than getting to know the main character, players will learn new things about the in-game world and discover the NPCs stories through quests.

Opening cutscene

The protagonist is preparing for a wedding. Everything seems normal. Suddenly the fire breaks out in a building. She goes to look for her fiancé, but he is gone. When she gets outside, she finds a Kitsune. She runs up to the Yokai, but the only thing she manages to do before passing out is tearing down Kitsune's mask. She wakes up in the house of a friend in the village. When he saw a fire, he rushed to see if everyone is all right and found the protagonist unconscious. She learns that her fiancé disappeared and his family blames that on her. She is the only one who knows what happened and can rescue him.

Quests

On her journey, the main character will find a few interactable NPCs. Those characters might tell her a bit about themselves and will give her tasks to do. The player will learn more about them while completing the task. I want to tell the story not only with the conversations but also the change of the surrounding. I think it is better to give the player 2+2 than 4.

Lore

The setting of the game is a fantasy world strongly inspired by feudal Japan and its folklore. Players will come across characters inspired by different Yokai and figures from Noh theatre. In this world, People believe in the spirits and monsters surrounding them. Some even are fortunate, or unfortunate, enough to meet them. Some creatures can live among humans, others can cross the border between the worlds only for a moment. A few of them have shapeshifting abilities and remain unnoticed for years.

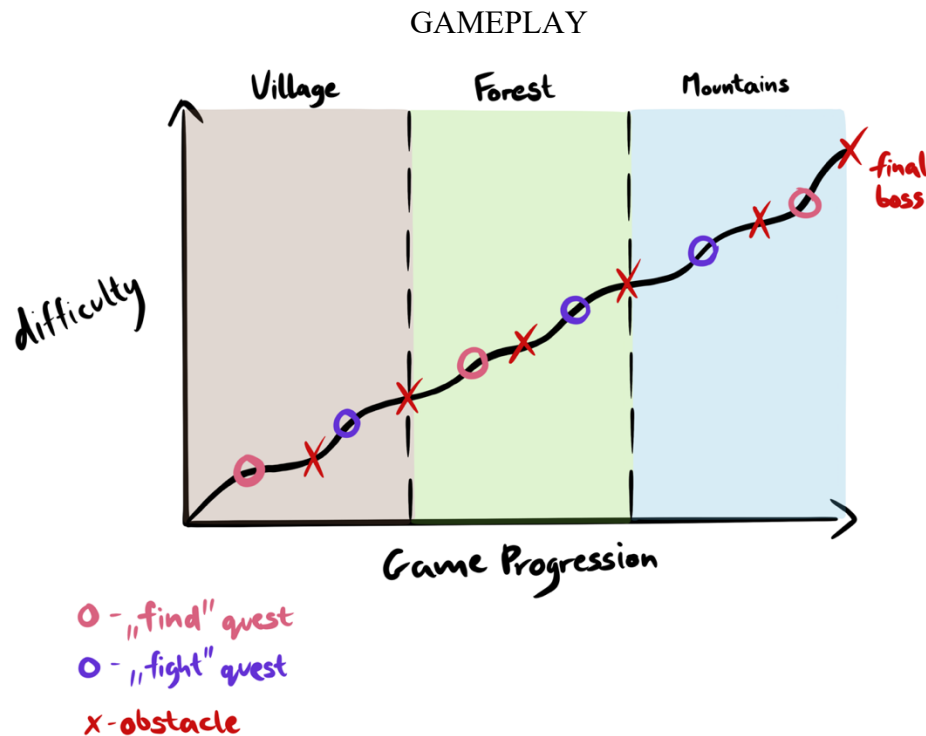
Moral

The main character needs to get stronger. In order to do so, she must help other characters. It shows if people help each other in achieving their goals, everything will be much easier.

CHAPTER 4

MECHANICS

The switching between worlds mechanics is the most important unique selling point of my game. That means that the entire gameplay will be happening in two parallel worlds, the human world and the spirit world. The protagonist can switch between the worlds by putting on and taking off the mask.



Game progression diagram

My game will not be narrative-heavy, so I want to focus on creating engaging gameplay.

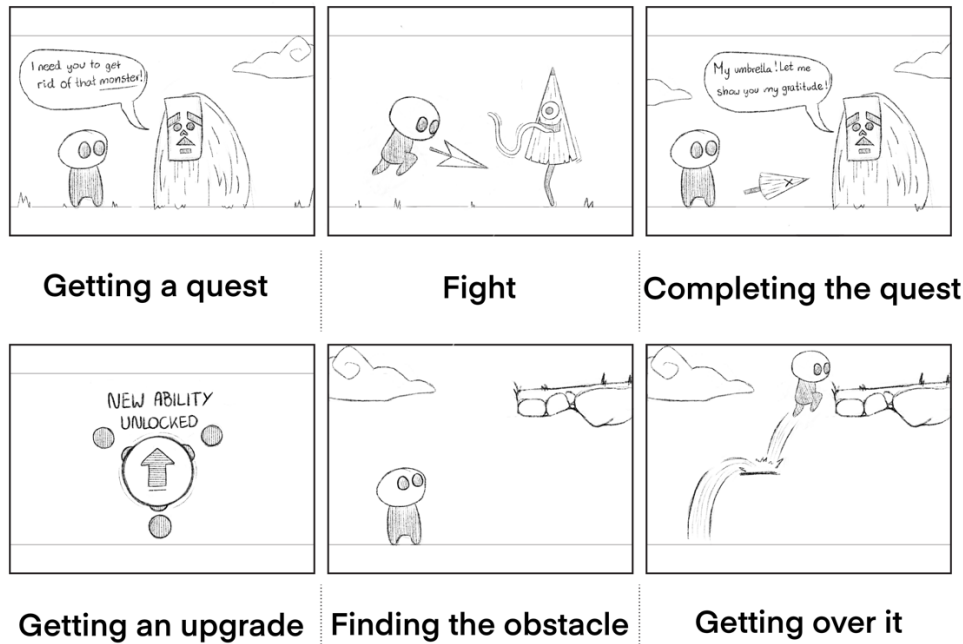
Metroidvania games have very characteristic gameplay features. Because my game belongs to this subgenre, I want to make sure that I implement those key elements alongside with my own unique mechanics and ideas.

My game will have a big map with many areas to explore. Not all of the spaces will be available to the player from the beginning. Those large environments with many paths are creating the illusion of an open world. The player will have the opportunity to explore the available areas however he wants, he could go right, left, up or down, and even come back to the previously discovered places. Nevertheless, some parts of the world will remain unavailable. To overcome these obstacles, the player has to acquire new abilities. For example, there is a high platform that he has to jump on to discover a new part for the map. He tries, but it seems just a little too high to reach it. He goes on and leaves the obstacle, discovering other available areas. After some time, he acquires the double jump ability. Now he can come back to this platform and get to the next part of the map.

Gameplay loop

Entering a new area → interacting with NPCs → getting a quest → fight or find → completing the quest → getting the upgrade → getting over „the obstacle” that blocked entering the next part of the map

Quests



Quest Storyboard

To acquire new abilities or ability upgrades, the player has to complete specific quests. I am planning to have six of those in my game, two for every environment. To get a quest, the player needs to talk to NPCs first. During the conversation, they might tell the protagonist a bit about themselves and ask them to do something. There will be two types of quests, "find" quest or "fight" quest.

Find quest

The player needs to find a more or less precisely described object. It is located somewhere in the area. When the player enters the space with the item, he will have no problem recognising it. The protagonist will make a brief comment about it. To finish the quest and get the reward, he needs to bring the item back to the NPC.

Example: Flute player

In the spirit realm, the player meets a sad ghost. He is wearing armour, and he is wounded. In the conversation, the ghost says that he lost something precious to him on the battlefield. He came back looking for it, but someone killed him before he could do that. The conversation ends. Now the player needs to locate the battlefield area in the human world to find the object. When he gets there, he finds a flute. He brings it back to the ghost. The NPC quickly changes his appearance and thanks to the protagonist. As a reward, he gives the player a new ability.

Inspiration for this quest: "Atsumori" Noh play

Fight quest

The player needs to defeat a specific enemy. He can do it going straightly to battle or look for other solutions that will make the fight easier for him first. To finish the quest and get the reward, the player needs to get back to the NPC.

Example: Kappa

In the human world, the player hears from an NPC that a monster is killing travellers in the swamps. The player needs to find the creature and get rid of it to get the reward. He can go there straight away and try to defeat him, but it will not be an easy fight. The creature has a hole in his head filled with water that gives him strength. It is its weakness. The player needs to jump on the monster's head and spill the water. Only then he will have a chance to strike it. Before the fight, the player can also go to the merchant to buy cucumbers. They are the favourite food of the creature. If the player uses them in the fight, it will be easier to defeat him.

Inspiration for this quest: Kappa Yokai

Obstacles

There will be six obstacles in the game, one for each quest. They do not play any role in-game quests. They are there to block the next part of the map for the protagonist. The player will have no problem with overcoming it when he obtains a necessary ability upgrade. I want those obstacles to create the "illusion of an open-world". That means there will not be any closed doors missing a key, but rather a platform that is a little too high to jump on.

ABILITIES AND UPGRADES

To complete the game, the player would need to acquire all ability upgrades. All abilities fall into three main categories, human world abilities, spirit world abilities and abilities working in both worlds. By opening the ability tree window, players can check what enhancements they have already unlocked.

I still need to make the prototypes of how abilities, upgrades and the obstacles will work. Nevertheless, I have already written down the ideas I have had so far in order to present my concept.

Human world

At the beginning of the game, the player will only have access to basic sword attacks. Those sword attacks work against characters and creatures from the human world.

Possible upgrades:

Strength upgrade:

- Now the player's attack can cut through heavy armour or break specific walls.

Possible obstacles:

- Boss: An enemy wearing heavy armour.
- Object: A breakable wall.

Swing upgrade:

- Now the player can perform "distant" sword attacks.

Possible obstacles:

- Boss: An enemy jumping out every time the protagonist gets close.
- Object: Breakable wall placed on the edge.

Spirit world

The enemies from the spirit world are not vulnerable to basic sword attacks. To fight them, the protagonist would need to use magic attacks. I think of having two types of magic attacks, throwing spells and sword casting, with the sword casting being the default form of magic attacks.

Possible upgrades:

Fire upgrade:

- Adding the fire element to the magic attacks

Possible obstacles:

- Boss: Yokai inspired creature with ice powers, like Yuki-onna.
- Object: Dark area that player would get lost in without lighting the torches.

Lightning upgrade:

- Adding the lightning throwing attacks

Possible obstacles:

- Boss: Creature resistant to fire attacks.
- Boss: Water creatures.

Both worlds

Actions that the player can perform in both worlds at the start of the game include movement and jumping.

Possible upgrades:

Dash ability:

- Now after pressing a specific button, the player can quickly move forward.

Possible obstacles:

- Boss: Constantly jumping enemy that will not let the protagonist pass. He has his weak spot on his back. The player only has a chance to defeat him if he dashes under the NPC.
- Boss: Almost the same jumping NPC as higher, but this time he is not evil. That means that the player does not need to fight him. He only blocks the way

Double jump ability:

- By clicking the jump button in the air, the player can perform a second jump.

Possible obstacles:

- Object: A platform that is too high to reach with just one jump.
- Boss: An enemy with the vulnerable spot on his head. The protagonist must jump on him to defeat him.

Wall jump:

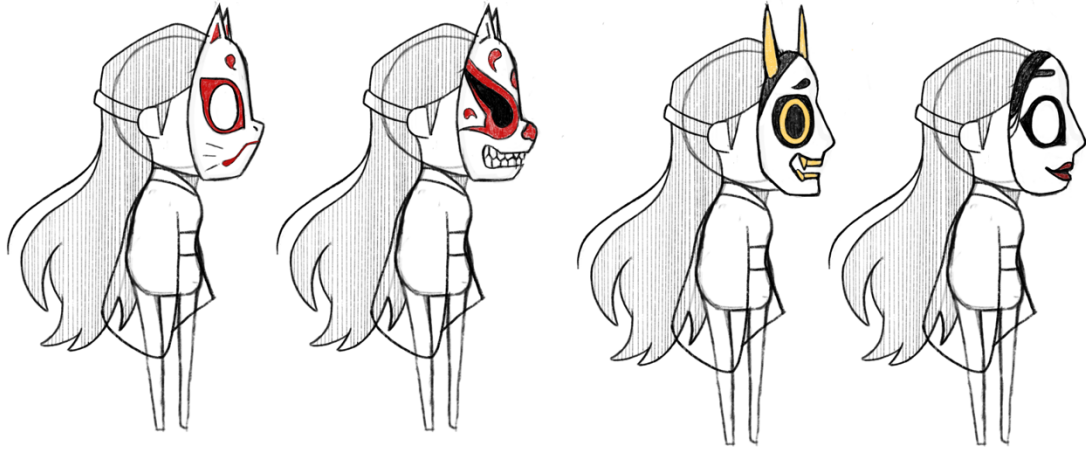
- Now the protagonist can climb the vertical spaces.

Possible obstacles:

- Object: a high wall

MERCHANT

In the game world, there are many enemies not connected to any quests. Their purpose is to make the gameplay more challenging for the player. When the protagonist kills one of those characters, there is a chance that the NPC will drop some gold. When the player collects enough money, he can spend it in the Merchant's shop. There are a few different items to buy from the



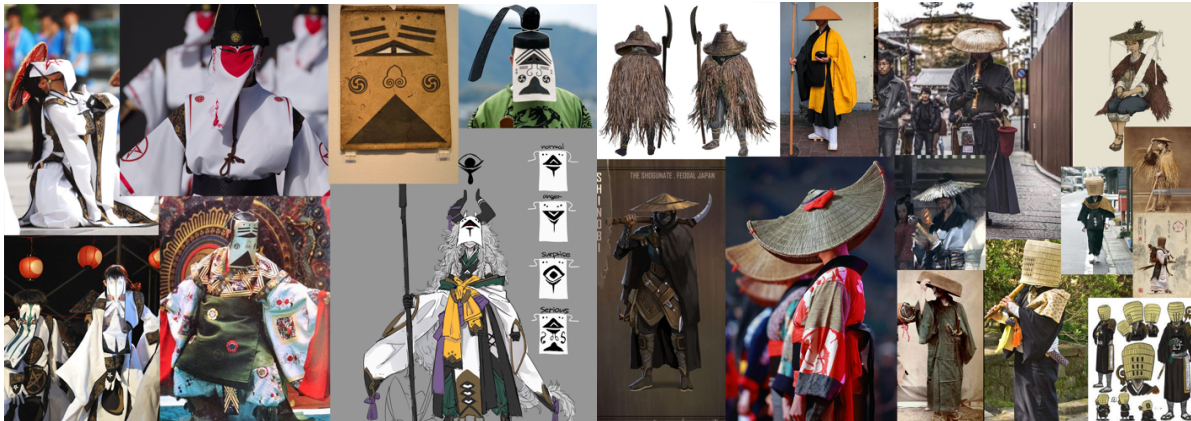
Different mask concepts

The main character of the game is a young adult woman. The exact age is not important, but it is between 20-24. She is very determined to fulfil her mission. She needs to face various enemies on her way and help others to get stronger.

Enemies

Player has to fight the enemies while getting through the level. There are a lot of them, but they all look similar. They are there to make the gameplay more challenging for the player alongside with various obstacles.

I made a few moodboards with inspirations for those characters:





Quest related NPCs

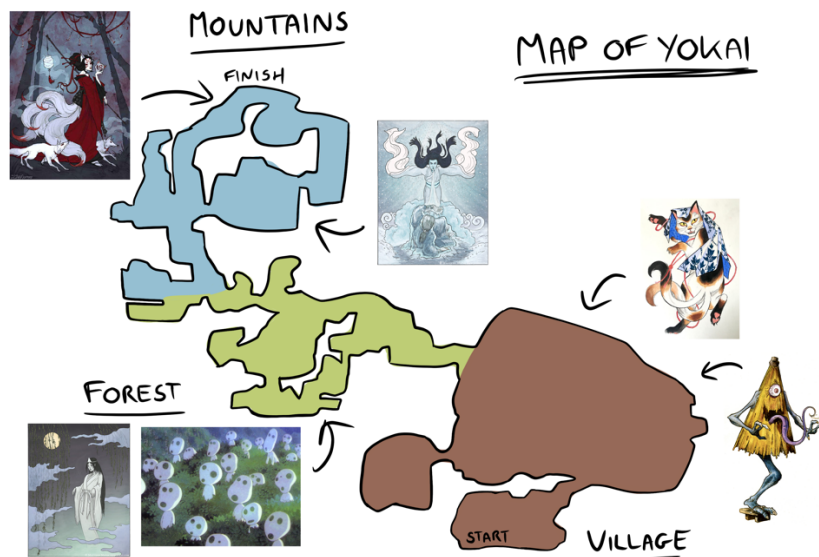
Quest related NPCs are the character that the players can interact with. I have a few ideas for those characters.

Human world: A warrior, a monk, an actor

Spirit world: Ghost of a flute player, Bakeneko, other yokai

Bosses

Bosses can be either human or spirits/Yokai. Human enemies will be armoured warriors, but when it comes to Yokai, every one of them if different. What creature will player come across depends on the environment he is currently in.



Example of Yokai placement on a map concept

Merchant



Merchant moodboard



Merchant concept

Players will have the opportunity to meet the merchant in a few specific places on the map, distant from each other. The merchant would look similar in both worlds. The main difference would be what he carries on his back and next to him. In the human world, the items look more regular as bedrolls or food, in the spirit world, he carries more surreal objects, like eyeballs in a glass jar.

CHAPTER 6

ENVIRONMENT

The characteristic thing about all Metroidvania games is a big complicated non-linear map. It guides the players with specific events, blocked paths or boss fights, but it never shows them what exact way to the goal. Metroidvania maps let the players discover the game world on their own. It is necessary to make this environment capturing and worth exploring for the audience. It needs to be unique and change with progressing in the game, adding new enemies, obstacles and challenges.

I decided to separate the environment in my game into three areas, the village, the forest and the mountains. It is not a big game, so I think those three would be enough. I separated the map like that because many Yokai from Japanese folklore are associated with specific places or weather conditions. For example, Yuki-onna will occur only when it snows while Kodama can be spotted only in the forests. Look at the map of the Yokai in the Character section to see what Yokai will appear in different parts of the map.

In my project, I use inspirations from Japanese folklore and Noh theatre. I want my game world to be a fantasy world inspired by the Japanese environment and traditional architecture.



Village moodboard

Village

The village lies among the mountains. Characteristic elements that I want to have in my village design are wooden houses inspired by traditional Japanese buildings. Although the player would not be able to enter the buildings, I want them to look real, so I need to design a few different types of buildings.

It is the first location that the player explores. That means that there are fewer obstacles and easier boss battles in comparison to the next areas. Here a player still needs to learn and master basic controls before moving further.



Forest moodboard

Forest

The forest is the second location players would discover and explore. There are mainly trees and occasional rivers/ waterfalls. In many places, there are items or structures related to Japanese traditions, beliefs or folklore. In this location, there are less neutral NPCs than in the village and more enemies. There are also more wooden structures climbing to high places.



Mountains moodboard

Mountains

The mountains are the final environment in the game. At the end of this area, the player has to defeat the final boss. From the design perspective in this environment, there is a lot of snow, fewer trees than in the forest and occasional buildings. In addition to the wooden structures from the forest area, in the mountains, there are rock structures helping the player to reach higher places. For the colour palette, I like the combination of red and black with white.

CHAPTER 7

MARKETING AND BRANDING

I will try different methods to promote my game. I want to make sure that I will reach my potential audience. To do that, I will be using platforms like Twitter, Instagram and Discord, with Twitter as the most important one. Being active on those platforms will let me gather my audience and get useful feedback on my project. Because of the ongoing pandemic, social media currently is one of the main ways to network with other people in the game development community. I will try to reach other indie game creators to support each other and cross-promote our content to reach more people.

Another very popular form of networking in the community is attending game-related events. Unfortunately, again because of the current pandemic state, all of the in-person industry conferences are cancelled. However, most of them still organise networking events in a new online form. I plan to participate in conferences that I can find to promote my work to possible audiences and get useful feedback.

On my social media profile, I will be using relevant hashtags for my posts to be more visible, including ones that other indie developers use to promote their games. On Twitter, for example, there are bots that automatically share your post further when someone uses a specific hashtag. I will also use hashtags connected to the content of my game to attract people interested in metroidvanias, 2D platformers or Japanese folklore.

Twitter

From the professional context module, I learned how important Twitter is in the game development community. I am still learning how to use this platform effectively. I have not decided yet if I should make a separate account for the game or post the materials on my account. I hope I can learn more about how to promote my game during workshops in semester two. For now, I am posting updates on my account.

I am planning to post regular weekly updates for my game on this social media platform. I know that there are many indie developers on Twitter, and I hope to work with some of them to support each other.

Instagram

For game developers, Instagram is not as important platform as Twitter. Right now, I only have a private account on Instagram. I am planning to make a separate account for my game art in general or this project specifically. Either way, I will post finished artworks, sketches, concepts and promotional materials.

Discord

As for now, I am not planning on making a separate discord server for my game's community. However, there are many discord servers where indie developers support each other and promote their work. I will try to engage with those communities and post more essential updates on those servers. I think it is a great way to get feedback from other creators.

Website

I will make a separate website dedicated to my game. In there, people will find the most important details about the title, including a trailer for the game, game description, a link to my development blog, release date, about me page and my contact details.

Promotional materials

Here is the summary on what promotional content I am planning to produce:

- Weekly posts and updated on social media platforms.
- A cinematic/gameplay trailer for my game- I recently found an event called “Game Trailer Challenge”. It is a challenge for game creators to create trailers for existing games, games in development or game concepts. The deadline to submit the trailer is 22nd of March 2021. I think it is a great event to promote the project and get feedback from the experts. Details of the challenge here: <https://game-trailer-challenge.gic.gd/>
- Official game mascot- Because I can crochet, I want to make a physical doll of my game’s main character. I imagine it will be fun for the community to see game-related updates with pictures of the official mascot. I could also take it to the arcade event.
- 2D promotional art as game posters and cover art. I can post this art content on social media platforms and print them to bring to physical events if given a chance.
- Because of the pandemic, I am not sure if any game-related physical event will take place. If any in-person events happen, I will create some physical promotional content, for example, artwork prints, stickers or more crochet plushies.

COMPETITIVE ANALYSIS

To analyse my competitors, I looked for other titles that share similar elements with my game. For example, other metroidvanias or 2D platformers inspired by Japanese folklore and with similar mechanics. I analysed some games that I knew and a few that I have never heard about before.



Miyamori

Release date: on hold/ cancelled

Team: developer- Joshua Hurd, pixel art- Lachlan Cartland, promotional art- Kevin Hong

Game studio: Sparrow House Games

Game trailer: <https://www.youtube.com/watch?v=UM4j5Xw41EA>

Miyamori is an action-adventure 2D pixel art platformer that takes place in the Tohoku region of Japan. Game's main characters are a young woman Suzume and a Fox shrine guardian Izuna. Both of them share similar problems, someone they care about went missing. They both decide to help each other to fulfil their goals.

Unfortunately, I could not find a lot of current information about this game. Only updates I was able to find date back to 2016. The game was supposed to hit the Kickstarter in October 2016. However, at that time, the developer shared that he is putting the Kickstarter campaign on hold. About a year later, he shared that Miyamori did not give the essential experience that he wanted and that the project development had stopped. Because there were no updates from this time project might have been cancelled permanently. Miyamori was never released, so everything I know about it is from the game's official website and articles about it.

I think there was a specific audience waiting for this title. Because Miyamori was never released, I believe that they might be interested in my game.

Why is it a competitor, and how is it similar to my game?

- Miyamori is a 2D platformer with a female protagonist.
- Miyamori is set in Japan and has Japanese folktale-inspired story.
- From what I've been reading the game involves controlling two characters with different abilities. Because in my game the protagonist can use other skills in different worlds, I think it is similar

How is my game different?

- Our games are two different subgenres.
- Our games have different art styles, my game has a 2D cartoony style, while Miyamori has pixel art style.
- My game has a unique world switching mechanics. It lets the protagonist use different abilities, so the player would only control one character.



The Spirit of the Samurai

Release date: not stated/ probably 2022 (found in an online article)

Developer: Digital Mind

Game trailer: https://www.youtube.com/watch?v=eJ4yKA17hIk&feature=emb_logo

Kickstarter: https://www.kickstarter.com/projects/digitalmindgames/the-spirit-of-the-samurai/posts?ref=nav_search&result=project&term=the%20spirit%20of%20the%20samurai

The Spirit of the Samurai is a 2D single-player adventure Metroidvania-style platformer. The game takes place in a dark fantasy world inspired by feudal Japan and its mythology. There are three different characters that the player will take control of, a samurai, a small Cat and a

Kodama. There is also a Kitsune that is not a playable character, but rather a guide. The game starts with the protagonist Takeshi fighting the Oni. After he gets defeated, the Kitsune transformed his spirit into a Kodama. He goes on a journey with his cat to recover his body and fight the Oni.

At the end of 2020, developers put the project on Kickstarter. Campaign ended on the 16th of December. Unfortunately, the project did not reach its financial goal. However, they stated they would continue working on the game until its finished.

Why is it a competitor, and how is it similar to my game?

- The Spirit of the Samurai is a Metroidvania game inspired by the Japanese folklore.
- Players can play as three individual characters. Depending on the form, they can use different abilities. For example, as Kodama, they can use magical skills to find new places in the level, previously unavailable.

Why is my game different?

- In my game, a player can switch the type of abilities he wants to use by putting on a mask and changing the worlds. There is no need for changing and unlocking new characters. Players would be able to switch between the realms whenever they want.
- My game has a very different art style. The Spirit of the Samurai is very dark. From the trailers and concept arts, the visual style resembles a scary horror. It also clear that the game uses 3D models to get a more realistic effect.
- Besides our games both being metroidvanias, they target slightly different audiences. I could not find the exact rating for the game on its official website, but in one article I found that probable rating for the title will be 16 plus.



Hue

Release date: August 30, 2016

Team: Huenry Hueffman and Dan Da Rocha

Developer: Fiddlesticks

Game trailer: <https://www.youtube.com/watch?v=iP7mp5Y5EHI>

Hue is a simple indie 2D puzzle-adventure platformer. During gameplay, the player has to use different colours to change the world surrounding him and solve various puzzles. The protagonist is looking for his mother in a black and white reality, discovering the next colours on his journey.

Why is it a competitor, and how is it similar to my game?

- At first glance, the colour reality switching concept seems similar to mechanics in my game.
- Hue is also a 2D platformer with simple characters and the cartoony art style.

Why is my game different?

- Reality switching mechanics are different in my game, because they affect not only game backgrounds, but also the character's abilities.
- My game is a different subgenre of 2D platformer. Hue is a puzzle adventure game while my game is a Metroidvania.



Hollow Knight

Release date: February 24, 2017

Developer: Team Cherry

Game trailer: <https://www.youtube.com/watch?v=UAO2urG23S4>

Kickstarter: <https://www.kickstarter.com/projects/11662585/hollow-knight>

Hollow Knight is an action-adventure Metroidvania 2D platformer, which takes place in a fictional ancient kingdom Hollownest inhabited by bug-like looking creatures. A player takes control of the nameless knight character, which he does not know much about at the start. He can uncover the kingdom secrets by travelling throughout Hollownest, defeating bosses and unlocking new abilities.

Why is it a competitor, and how is it similar to my game?

- Hollow knight has a beautiful hand-drawn cartoony 2D art style, with a beautiful but simple character design and detailed backgrounds. It is one of my visual inspirations.
- Our games both are both action-adventure Metroidvania games.

Why is my game different?

- Although the art style is similar because Hollow Knight is one of my visual inspirations, there are some differences. Hollow Knight takes place underground. The game's backgrounds, colours and tones are very characteristic. There are many dark, cold toned colours, mostly shades of blue and green.
- My game has its unique mechanics and inspirations to stand on its own.

CHAPTER 8

UX/UI

I want to make the UI intuitive and minimal, including only essential elements. I need to design a few screens with different text components and buttons, including start menu, gameplay screen, pause screen, map screen, merchant shop screen and abilities screen.

Start menu

- New game
- Continue game
- Options- language options, volume options, controller descriptions
- Credits
- Exit

Gameplay screen

- Health bar in the top left corner.
- Money in left top corner beneath the health bar.
- Mask icon showing the player which world he explores.
- Textboxes
- NPC- talk notification

Pause screen

- Resume
- Options
- Quit

Map screen

- Map is available for the player when he buys it from the merchant.

Merchant shop screen

Abilities screen

- Showing the player what abilities, he has already unlocked.

On the Professional Contexts module, I learned that it is necessary to think about the localization while creating the UI. Because I want to translate my game to Polish, I have to take that in the consideration. I need to check if the text box will fit the words in both languages and check the chosen font.

Game controls

WSAD – Movement

Space – Jump

Tab – Map

Esc – Pause Screen

Q – Ability Screen

X - Attack

Shift - Dash

AUDIO

Music

I think that sound is a big part of the whole game experience. From the beginning of the project, I knew I need to have music in my game. That means that I either have to work with a music student, outside composer or learn to create something myself.

If possible, I want the game music to resemble sounds of the instruments used in Japanese Theatre. For example, music played on instruments as shamisen, drums or flute. I found some songs that would be great inspirations for possible music in my game:

https://www.youtube.com/watch?v=I4INkepPKAA&list=OLAK5uy_n5rIsrZ_BzfJPc3Lbf6FRaNmtgh7g7Y04&index=1

<https://www.youtube.com/watch?v=A4BEIFLfkMg>

It is just my first concept for music, and it might change during the project.

Recently, I have been in contact with one music student who is interested in composing for my game. We are still discussing the ideas. Soon, he will have the first sample tracks for me to review.

Voice-overs

I am not planning on doing full voice-overs for the characters. They will not speak at all, or there will be sounds resembling those in Animal Crossing. The game is not dialogue-heavy, so I do not think that the voice-overs are necessary.

Sounds

Besides music, I want to have other sound effects in my game, like the sounds of running or sword-swinging, etc.

CHAPTER 9

FUNCTIONAL SPECIFICS

Software used for Development

Unity 2020.2.2f1

Adobe photoshop 2021- Environment art

Procreate Version 5X- Sketches and character art

TEAM

Although I will not be working with anyone from the GDA course, I will be collaborating with "outside" people. As for now, the team presents as below, but it might change during the project development.

Natasza Szulc - Lead Game Designer, Level Designer, Narrative Designer, 2D Artist

Bartosz Nowogrodzki - Unity Developer and Programmer

Edmund Ashmore – Music Composer

Piotr Zdanowski - Technical Consultant

AGILE METHODOLOGY

During working on the project with my team, we will be using Agile Methodology for the development process. It will help us in the iteration process and in responding to various problems that might occur in the process.

Agile Manifesto:

- Individuals and interactions over processes and tools
- Working software over comprehensive documentation
- Customer collaboration over contract negotiation
- Responding to change over following a plan

I will create a Trello board that the whole team will have access too. I am going to divide it into four columns:

To Do | In Progress | In Test | Done

Every task will begin in the To Do section. Objectives will be assigned to a specific team member(/s) and the relevant field, for example, programming, social media, animation, etc. When a developer starts working on a task, I will move it to the In Progress column. Upon finishing the objectives, they would be tested for verification. Completed and tested tasks will be moved to the Done section.

FURTHER RESEARCH

Japanese folklore and mythology

I want to have as much information about possible inspirations as possible. I will be looking for less popular creatures and tales that will give me room for my interpretations. I want to be inspired by the folklore and incorporate it into my project with some necessary changes.

For more research, I will be using website yokai.com, an online database of Japanese ghosts and monsters by Matthew Meyer. He is the author of the book series I will also be reading in the process:

- *The Night Parade of One Hundred Demons: A Field Guide to Japanese Yokai* (Yokai Series Book 1)
- *The Book of the Hakutaku: A Bestiary of Japanese Monsters* (Yokai Series Book 2)
- *The Hour of Meeting Evil Spirits: An Encyclopedia of Mononoke and Magic* (Yokai Series Book 3)

Matthew Meyer recently made a Kickstarter campaign for the fourth book in the series, [*The Fox's Wedding: a Compendium of Japanese Folklore*](#). Although the soonest the book will be available is in June, I still decided to support the project.

Other books I plan on reading for the research:

- *The Book of Yokai: Mysterious Creatures of Japanese Folklore* by Michael Dylan Foster
- *Japanese Mythology: A Captivating Guide to Japanese Folklore, Myths, Fairy Tales, Yokai, Heroes and Heroines* by Matt Clayton

Learning GIT

Because everyone I will be working with during the project is located in a different place, we will be using GIT for the process. I have not had much experience with any version control software before, but I think that in the current situation it is the best solution.

Learn more about Agile, scrum and Kanban

It is the first project that I will be using the Agile methodology. I still do not know much about it. I need to complete further research on the project development methodologies.

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