Project: Ragnarok

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Game Concepts

High Concept Statement

Project: Ragnarok is a post-apocalyptic RPG taking place in an area known as the Dust Bowl. The goal of this game is to see a community of survivors of the Norse Apocalypse Ragnarok built up and survive in the newly created desert.

Player's Role

The Player's Role is that of a sole survivor of his family destined to bring back some rendition of civilization after the cataclysm.

Main Character

The Main Character is a male survivor known simply as Bigby. Bigby is a young man with shaggy blonde hair and a leather jacket like that of Mel Gibson's Mad Max. He is supposed to be optimistic about the world's future despite the horrible things beginning to take hold. His motivation to create a new city will be what brings back civilization.

Gameplay

It's a sand-filled desert for you to explore. The player will face enemies that will attack the player, so you need to be able to survive and kill the enemies.

Interaction Model

The Player's Interaction Model is extending their grasp of the world through the Avatar of Bigby, the aforementioned protagonist. The control of this avatar will be the way the player interacts with the world and affects the world as well.

Camera Model

The player would see the character in the third-person. It would be possible to make the player able to change perspectives, if we decided to implement that in.

Genre

The game would fall under a post-apocalyptic rpg. Surviving the wasteland/desert is the main focus. Driving a car was a goal, that hadn't been achieved yet, but with more time it would be possible to implement that.

Type of Play

The game is a single-player game built to only be played by 1 person. It is an adventure game as well mixed with an element of action.

Target Audience

The target audience for this game is most definitely the adolescent to adult males, though that is not to say it won't appeal to others as well.

The largest domain of play that will be the "threat" domain. With the eternal struggle for survival and the threats coming ever closer to the player's sanctuary

The target age group will be adolescent and young adults due to the young age of the protagonist

The game will mostly appeal to boys due to the general aesthetic of the main character.

The player can be casual or dedicated, depending on how quickly they want to complete the game.

Platform

At the moment, the game is looking for a PC release on steam, it will be compatible with controllers. Eventually the game can migrate to consoles, particularly xbox one and PS4. There are no peripherals needed for this game other than a mouse and a keyboard or a controller.

Setting

The game is set in the desert of midgard. It is a post-apocalyptic future where the rest of humanity is either in hiding or possessed by an unknown substance that makes them erratic and violent. There are mythological creatures in the bane of norse mythology and they are the main baddies in the game.

Levels

The game will be a linear game with different regions in a world. There will be a designated path for the player although the path isn't a forced trail. There will be open world mechanics with plenty of space for the player to explore and mess with the mechanics in more sandbox zones.

Story

The game's narrative is the story of Bigby attempting to rebuild a civilization and eventually fighting off the warlord of the desert.

Game World *Santana DeCarlo*

Physical Dimension

The physical dimension for our game world is a post apocalyptic wasteland where all normal life has ceased to exist. This is a very important part of our game because our environment sets a tone for that game that really makes it work.

We have sections in our game world where there is really nothing but just barren wasteland. In other parts of the game world we have buildings and there are different types of buildings as far as types where there are sections and areas where certain type of people maybe living.

Our game world is the size of a good sized city, however there is a sort of sections in our game world where buildings are spread out. Almost like towns. In our game world there is no way to get out. It is like a valley where you cannot get out of.

As far as scale is concerned, yes it will need more than one scale, we have many indoor aspects. At the same time some of the outdoor scales are going to be a little bigger to make the player feel smaller.

In order to set scale standards in our game we will set standards in the game and hold true to that throughout the game to stay constant. With setting these standards everything will seem normal and in a way very familiar. When you walk up to a building the building is a normal scale and looks like a normal building, maybe just run down and destroyed.

In order to keep our character confined to our game world we decided to bound our world by mountains. This was a very easy and fast way to go about it. Where are game takes place is a valley where there are no real ways to get out of.

Temporal Dimension

In our game as far as time is concerned there is no time element in the game. As of right now there is no day or night. If we were to further into our game we would most likely implement a day night system where 24 minutes is a full day night cycle.

Environmental Dimension

There is not necessarily a specific Time period or area where are game actually takes place, but there are elements of artifacts from all around the world and in mythology that play a part in our game.

At this point in time there isn't any people in our game world but if we were finished there would be people that we would that our main character would have to consult with. Also bystanders, as well as bosses that our man character would have to fight and deal with.

In our world there would be a trade element that would be important for our main character to have to go through. Resources and knowledge would be a big thing that they would share or trade with our main character.

In our game there would be a bunch of people who just either aren't relevant to anything they are just kind of there. There would also be the people who are actually relevant and you'd have to meet with them before to story could go on.

Everyone in our story would have dark colors, and a more reserved, there would be a couple people how have lost their sanity and are a little out there.

Our game would take place in both, Most of it is exploring indoors where they aren't sure what is in side. Plus and outdoor exploring just trying to find places to go and find things in the desert.

The mood is a little lost and suspenseful. Suspense would be shown with music, and as far as a lost mood art on the buildings could be used to show that, and just seeing the people around everything would be a great way to show a lost mood.

In our game world we are simulating a wasteland in the desert so our world will be sparse and undercut this makes the game a little more suspenseful in a way trying to get to a spot to get resources and find people.

Emotional Dimension

The emotions that we are trying to get are players to feel the most is suspense and lost. Suspense is a very big part of this game, so is the emotion of feeling lost. These motions will make the adventure part our game be more in depth and pull our play into the game and keep them interested.

With our game would being so spares and undercut this will help with the emotions we are trying to pull from. Suspense is a big part on how the game is played, waiting to find a boss or find the right person to move on with the story.

Ethical Dimension

Knowing right from wrong, having good moral decisions, and quick judgment calls will be the rewarded for. Following the story are also rewarded actions, not following the story and running around making poor moral decisions would be punished. They way that they would be punished would be having to fight the villagers and them not getting to finish the game.

Moral decisions are law and that is what everyone in the world believes in this makes cause and the player has to see right actions and wrong actions and learn as they go through cut shots and other things where the visually see what to do.

Our game will contain a large amount of violence. Most conflict has to be dealt with combat. There can be other miscellaneous activities our player can go through if they choose.

Every main conflict is dealt with violence. If not violent now than later. With that if you have a chance to kill someone that should be killed you should to it as soon as you can rather than waiting. The longer you wait the harder it will be to take them out.

Not everything has to be done in the game to make it to the finish. There will be optional side stories you can take more or less just for fun. Some would just make the story deeper and make you understand somethings a little better, but you wouldn't have to do it to finish the game.

The player can make any decision they want but the more ethical the better the game will be for them. If they run around killing people the game will be hard for a little if people are attacking them. Till they flee and stop their actions to cause this reaction the game will continue as usual.

There will be many grey areas where the player may not know what the best moral decision and will have to make judgment calls. The player will have to do what they think is best. In the moment they will most likely think that it will be an important decision, however it won't play a real roll in the game.

The violence will have realizm to it but won't be very realistic to make the game a little more fun and easier to deal with. This game won't contain lots of blood and gore but there will be blood. This game won't be unbearable with the violence, but maybe at points will be hard.

Character Development

Character Style

For the Majority of the characters, they are extremely art based.

The style that inspired the designs of the current characters are a hodge podge mixture of traditional scandinavian clothing and the survival-based dusty look of the Mad Max post apocalyptic style of leather jackets.

The character's name is Bigby and he does not like sand. It's coarse, rough, and irritating. And it gets everywhere.

Stereotypes

Our main character is on the cover of the game so we would assume people could recognize him as he's the only character.

He has curly, sandy hair, which gives the impression that he's a more playful character, but his dusty, leathery clothes balances that out.

Sidekick

He has no side kick.

Player Interest

His interesting eye color and clothing will make the player intrigued.

The way he looks like most teenagers today will make the player like him.

Character Depth

Our protagonist at this point will be shallow, being more of an extension of the player than an actually developed character. His alignment and actions are to be determined at the hand of the player.

The protagonist does have a counterpart, his clothing is clean compared to the protagonist's dirty clothing. The counterpart also uses a spear compared to the protagonist using a pistol, a comparison between the ancient technology and the newer technology from before the apocalypse.

Character Growth

Our player character is dynamic in the sense that his growth is set as however the player determines to play him.

Archetypes

He doesn't fit any archetypes.

Character Sounds

We are going to have a sort of punk rock theme for our main character in our game. The mobs that we will have will be various audio cues for death sounds.

Character Speech

Our character has taken on a mute characteristics such as Link from Legend of Zelda.

Story

Actions

How do the actions that you make available to the player work with the story in your game such that the story remains credible, coherent, and dramatically meaningful?

●

How will you design your gameplay to be sure that the player does not experience so much randomness or repetition that it harms the dramatic tension of your story?

● There's no dramatic tension so randomness doesn't matter

Type of Story

There's an evil warlord that wants to destroy the world. You can either side with him or kill him.

It will have a bunch of different encounters that pop up as you go along, but nothing really is inevitable

As of now, there are two major endings, siding with the warlord and killing the warlord. The first leads to the desert being reigned over with an iron fist though everyone is well fed and cared for. The second liberates the desert though leads to people having more trouble surviving.

Granularity

What will be the size of your game's granularity? How and when are narrative events interwoven with game events and player actions?

● The game will be open world exploration and survival with no narration

Advancing the Plot

There's an evil warlord that wants to destroy the world. Once you level up enough, you can face the warlord and choose whether to kill him or to join him.

Prologue

The game would most definitely benefit from some sort of prologue, that could possibly add on with a tutorial level itself within the ensuing of the apocalypse.

Narrative

Our game is designed to let the player figure it out for him/herself.

We will use scrolling text in the program

Non-Challenge Actions

Exploration, running and jumping to access new areas of the world to survive the wasteland.

Scripted Conversations

The game will include several scripted conversations. For the most part, scripted conversations will surround the people requiring rescue and trading.

Story Parts

The story will be released entirely within the first purchase, although DLC storylines would not be shunned as a potential idea, possibly with new characters to play as that are unlocked within the main world.

User Experience

Controls

The game uses a steering device, and analog and D-pad works with the movement controls.

The gameplay mode doesn't change, but you can manipulate controls.

If the player has an avatar (whether a person, creature, or vehicle), how do the movements and other behaviors of the avatar map to the machine's input devices? Define the steering mechanism.

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Will it be possible for the player to control the game's camera? Will it be necessary for the player to do so in order to play the game? What camera controls will be available? Will they be available at all times or from a separate menu or other mechanism?

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User Interface

How will the major elements of your screen be laid out? Will the game use a windowed view, opaque overlays, semi transparent overlays, or a combination?

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What camera model will the main view use? What interaction model does the gameplay mode use? Is it one of the common ones or something new? How does the camera model support the interaction model?

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Does the game's genre, if it has one, help to determine the UI? What standards already exist that the player may be expecting the game to follow? Do you intend to break these expectations, and if so, how will you inform the player of that?

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Interface Details

Does the game include menus? What is the menu structure? Is it broad and shallow (quick to use but hard to learn) or narrow and deep (easy to learn but slow to use)?

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Does the game include text on the screen? Does it need provisions for localization?

What icons does the game use? Are they visually distinct from one another and quickly identifiable? Are they culturally universal?

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Levels and health will be shown in a bar with numbers in the upper left corner, we will label the value of the health and levels in a fraction form, in the middle of the bar.

Safety would be a value the player would need to know. In order to survive the would, they would need to know if they are in a safe location or not.

Style Support

The overall aesthetic is survival based using function over form. A mini map might be surrounded by the iron circle of a compass for example. The overarching idea is the vast and almost eldritch loneliness within the desert.

If you die it plays the sad violin music, and it makes you feel sad, and you can hear sand moving and steps in the sand.

The music will add towards the atmosphere with quiet, somber music to accentuate the eldritch abandonment of the wasteland

Creative and Expressive Play

The avatar will be the main character. He can find other clothing along the way, but you cannot customize his face or hair.

The temperature gauge will let the player know when they put on a certain item of clothing that it helps Bigby survive the desert.

The most creative play you have is exploring the desert and helping Bigby survive.

There will be sand physics and temperature changes from day to night, and there's a collectible B emoji that fast-teleports you to the end of the game.

There is no freeform creative play.

You play as the main character Bigby, but there are not many NPCs to interact with.

The player will only be able to modify the characters appearance.

We do not intend to let the player to create anything in the game.

Gameplay

Types of Challenges

What types of challenges do you want to include in your game? Do you want to challenge the player's physical abilities, her mental abilities, or both?
- Mental abilities

Game genres are defined in part by the nature of the challenges they offer. What does your choice of genre imply for the gameplay? Do you intend to include any cross-genre elements, challenges that are not normally found in your chosen genre?
- The genre of the game implies that there are randomized encounters.

There are environmental challenges that the player has to overcome, and enemies that the player has to kill.

Hierarchy of Challenges

It doesn't have any set levels, but as you get stronger, the enemies get stronger.

Enemies are tied to certain areas, so you have to come across those areas for the enemies to show up.

He doesn't have to face all the game's challenges, since it's an open world.

Difficulty Levels

The difficulty will automatically increase as you defeat more enemies and get better at the game.

Actions

What actions will you implement to meet your challenges? Can the player surmount a large number of challenges with a small number of actions? What is the mapping of actions to challenges?

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What other actions will you implement for other purposes? What are those purposes--unstructured play, creativity and self-expression, socialization, story participation, or controlling the game software?

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Saving

The menu will allow you to save your progress anytime.

Core Mechanics

Major Mechanics

Which of the five major types of mechanics will your game use, if any? Will your game use more than one of them? If it doesn't use any of them, what will the mechanics be like instead?

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Entities and Resources

What entities and resources will be in the game? Which resources are made up of individual entities (such as a resource of airplanes consisting of individual planes that the computer can track separately) and which are described by mass nouns (such as water, which cannot be separated into discrete objects)?

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What unique entities will be in the game?

- One unique entity within the game is the idea of the Mythic objects, these objects could be anything from the hammer Mjolnir to a gun that shoots out razor wire.

Which entities will actually include other entities as part of their definition? (Remember that an avatar may have an inventory, and an inventory contains objects.)

- The main entities are the limited inventory and the survival gauges.

Entities Attributes

What attributes describe each of the entities that you have identified? Which attributes are numeric and which are symbolic?

- The survival gauges and inventory are most definitely numeric while the god-like powers of the Mythic objects are extremely symbolic.

Which entities and resources will be tangible, and which will be intangible? Will any of them change from one state to another, like the resources in Age of Empires?

- Mythic objects would have the potential to be upgraded to the point they might be considered overpowered, though the cost to reach them is adequate.

Entities Mechanics

What mechanics govern the relationships among the entities? Remember that any symbolic entity requires mechanics that determine how it can get into each of its possible states and how other entities interact with each possible state. Which entities have their own mechanics connected only with themselves?

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Global Mechanics

Are there any global mechanics in the game? What mechanic governs the way the games changes from mode to mode?

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Source, Drain, and Conversion of Resources

For each entity and resource, does it come into the game world at a source, or does it start off in a game world that does not provide a source for additional entities for resources? If it does come in at a source, what mechanics control the production rate of the source?

- Food, bullets, and water can all be procured within the game and more specifically the townsfolk, the only limitation of these is the amount of currency (tbd)

For each entity and resource, does it go out of the game world at a drain, or does it all remain in the game world and never leave? If it does go out at a drain, what conditions cause it to drain?

-

What conversion process exists in your world? What trader processes exist? Do any feedback loops or mutual dependencies exist? What mean have you provided to break or prevent deadlocks?

- The only mutual dependency is the requirement of the player's currency and the traders' goods.

Equilibrium

Can your game get into a state of equilibrium? Static or dynamic? Does it include any form of decay or entropy that prevents states of equilibrium from forming?

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Mechanics Actions

How do mechanics create active challenges? Do you need to establish any mechanics to detect if a challenge has been surmounted?

●

How do mechanics implement actions? For each action that may arrive from the user interface, how do the core mechanics react?

●

NPC Mechanics

For autonomous entities such non-player character, what mechanics control their behavior? What mechanics define their AI?

- Most NPCs would be invincible standing people who don't move and are strictly there to trade and interact with.

Game Balancing

PvP or PvE

Our game is a PvE game, focusing on the fight against monsters and other humans in the wasteland.

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Relationship Among Player Options

The relationships among player options are extremely diverse and completion does aid in the player's favor as it would get them stronger and better weapons.

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Many of our weapons have pros and cons to them as an example of transitive balance. There would be ways to obtain magic weapons

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If you game includes intransitive relationships, what will you do to make them more interesting for the player and not too obvious?

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Control of Units

Do you plan to give the player a choice of units to control or control over a variety of unity? If so, how will you differentiate them? Will each unit have a unique role to play, with qualities it shares with no other, or will the qualities of some units overlap?

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To what degree is the player required to micromanage the game? Is the player obliged to look after small details? Are mechanisms available for the player to delegate some of these responsibilities to an automated process? If so, can the player be confident the automated process will make intelligent choices?

- The player is not required to look at small details. The mechanisms are automatically added in so the player will be confident that it will work out to its best ability.

Difficulty

Do the game's challenges increase steadily in difficulty, or are there peaks and troughs, or spikes, in the difficulty level? If so, where are they?

- The game will be extremely peak and trough based in regards to difficulty.

How do you plan to change the absolute difficulty of your challenges? Do you plan to increase the power your provide to the player to meet the game's challenges? Will the player's perception of the game's difficulty go up with time or will it remain relatively flat?

- The absolute difficulty will remain relatively flat though it might increase due to the chance a monster is summoned.

What mechanisms, if any, will there be for changing the game's difficulty level? Hints? Shortcuts? A difficulty setting? how will the difficulty setting change the nature of the challenges offered? Will it make the enemies tougher or weaker, smarter or more stupid? Will it add or remove challenges entirely?

- Hints and shortcuts will be included within the game, little ways to get through things faster.

Feedback

Does the game include positive feedback? If so, how will you control it to avoid runaway victory for the first payer who gets ahead? A time delay? Negative feedback? A random factor?

- The music would be the majority of the positive feedback though there would be other things added like small rewards (proposed system based on runes of power). This would be balanced in ways of not making the rewards too strong.

How will the player know what to do next? What features does the game include to prevent the player feeling as if he is stuck?

- To remedy the feeling of being stuck within the game, there will be an icon within the mini map.

Level Design

Setting

Where are game takes place there is no real place like America or anything like that. For a time period it is a combination of mythology mixed with a post apocalyptic wasteland. There are both elements of the universe we live in plus elements of another, older one.

Initial Conditions

The Initial conditions are set as a fresh day as the player begins a day within the wasteland and an instigating moment begins to storyline.

Level Layout

What is the layout of the level? What freedom of movement does the player have within it? In what sequence will she experience challenges, and to what extent can she change that sequence?

Short-Term Goals

Similar to Fallout New Vegas, the quest name would appear in the bottom left area of the screen before being accessed within a journal to keep track of the quests and choose which ones to follow.

Challenges and Actions

The challenges that will be faced include fighting through the desert against whatever enemies fill the wasteland and getting more people to join the community to survive.

Rewards and Punishments

Rewards for successful completion of levels will result in an additional member of the community to have their shop open or other forms of productivity (farming, mining, etc.)

Punishments for failing levels will lead to the potential of losing a community member of a monster being summoned, these monsters would be drawn from Norse Mythology (Fenrir, Hresvelgr, or Jormungand for example)

Pacing

The pacing would be controlled and varied through various roadblocks within the story so there is not a bland method of "find person, do their quest, gain person in community"

Story

Almost all levels will contribute to the storyline in some fashion, whether it's development of Mythology or saving the community.

Mood

The mood is calm but righteous, there will be a calm undertone to the game, but when action is insured then a punk mood will come about. There is going to be a desert ambient noise, for the player to embed themselves in the game.

Schedule

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1. **Functional Minimum**: minimal items to make something that you might call a game. You'd be embarrassed if you only got this far, but at least it'd be something. Many artifacts/unity projects, nothing linked.
   a.
2. **Low Target**: Your target for what you want to get done--the least possible to feel sorta OK about the result. A single Unity project with most of everything linked.
   a.
3. **Desirable Target**: This is what you're aiming for, if things go reasonably well. Interactable (but buggy) Unity project with UIs.
   a.
4. **High Target**: It might be possible to get this much done, if all goes extremely well. Exportable Unity Game - prototype tutorial level.
   a.