

Documentation for GorillaBear's Odyssey

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Useful Links

ReadMe

Information in the ReadMe is more concise and would help if you would like to download and try out the game.

Link to ReadMe: [Odyssey Milestone 3 ReadMe.pdf](#)

ProjectLog

Link to ProjectLog: [Project Logs](#)

Scripts

Link to scripts written by us for the platformer: [Scripts](#)

Game

Our game currently doesn't work on mac so apologies to all mac users that want to try out our game.
 Link to the game: [Odyssey.zip](#)

Overview

Team Name: Team GorillaBear

Level of Achievement: Apollo

Motivation

Playing games is fun; that's what most students do in their free time. However, being in CS beckons us to take this passion for video games to the next echelon: game development. Being enthusiasts of 2-dimensional games, we are already familiar with what people want and dislike in their sidescrollers (we've personally spent countless hours on *Temple Run* and *Terraria* so we like to think that we are pretty decent judges). Utilizing this, we hope to combine this intimate awareness of game development with the programming mindset developed in school to develop a fun and innovative game for all to play. Our game will combine the heart-pumping mechanics of your favourite franchises with the deep and captivating storylines of some AAA titles. In conclusion, playing games is fun—making them is even *more* fun.

Aim

We hope to be able to create a 2-D platformer. That will strike a balance between having a great story and having interesting mechanics. Which would not only immerse the players but also challenge the player's abilities as they traverse the world.

User Stories

1. As a player, I want to play a game that would test my ability to overcome challenges that the game has in store for me
2. As a player, I want to be able to be immersed into the game world and learn more about the world through dialogue with NPCs
3. As a player, I want to play a game with a smooth progression in terms of difficulty level
4. As a player, I want to be able to have precise and intuitive controls over my character
5. As a player, I want a game that has high replay value
6. As a player, I want a game that has a clean user interface with navigation options that are highly instinctive

Main Features

1. Story element and dialogues with other characters

We hope to incorporate a certain amount of storytelling into our gameplay as we feel that story is a glue which allows us to combine both game mechanics and human emotion. Interactions with NPCs will be done via the format shown below—whereby

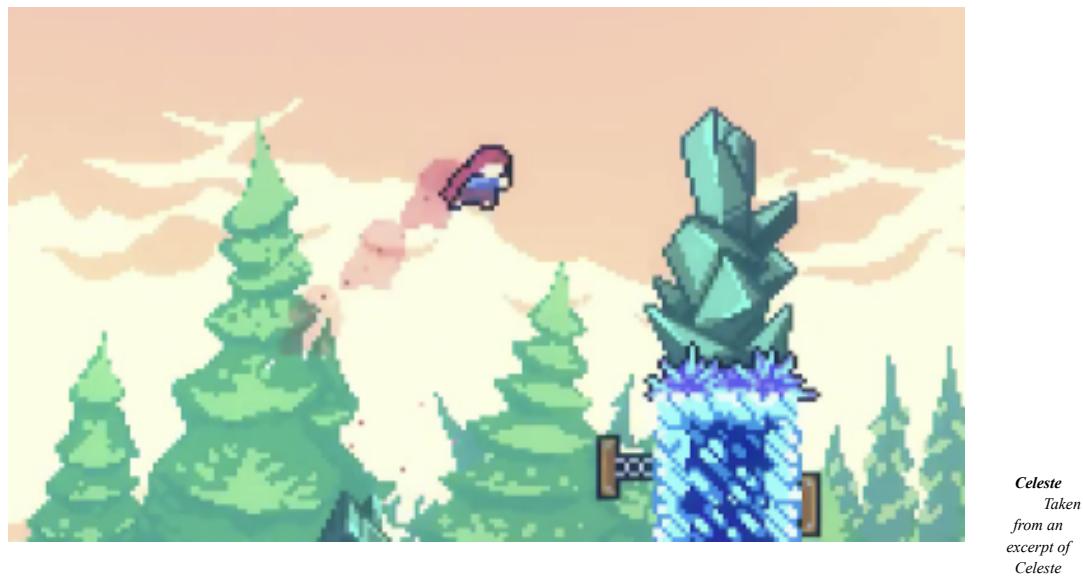
upon walking past NPCs that are scattered throughout the map—you will be allowed to have conversations with these NPCs to learn more about the plot.



Phoenix Wright: Ace Attorney Trilogy: <https://vccftech.com/review/phoenix-wright-ace-attorney-trilogy/>

2. Platformer with smooth controls

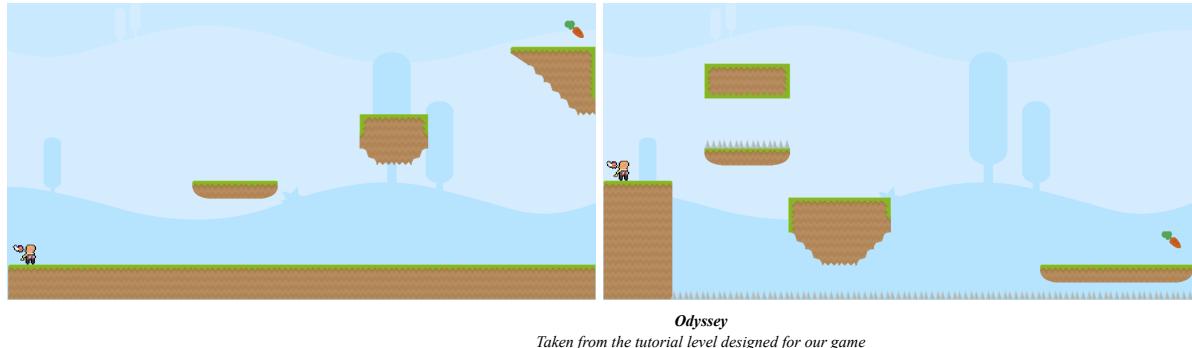
The below image represents the dichotomy we hope to achieve (similar to that seen in *Celeste* and *Danganronpa*). The image shown below is an excerpt from the game *Celeste* which is known for their excellent gameplay mechanics and that is exactly what we are striving to achieve.



gameplay: https://www.youtube.com/watch?v=mAjY5aj0ZBc&ab_channel=Zapcannon55

3. Level Progression

Level Progression is similar to Celeste whereby there are miniature levels within an overarching level. Finishing each miniature level will move you to the next level without exiting to the main menu. Dying during each miniature level will make the game restart back at the beginning of each miniature level. There are a total of 21 unique levels outside of the 5 tutorial levels, to test the skill of the player.



4. Dash Mechanics

Players will have the ability to dash in 8 different directions which would allow players to have greater control in mid air as well as to make jumps that they would not usually be able to. In addition to this, there would be level collectibles which would reset this dash allowing more complex levels to be designed to further test the player's abilities.

Gameplay (Platforming)

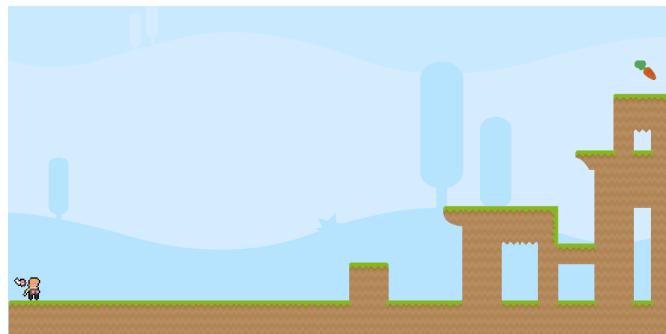
Controls

Buttons	Action	Comments
Arrow Keys	Movement of the character in given direction	Arrow Keys will also be used for directional input for dash
Space Bar	Dash	Needs directional input by using arrow keys
Tab + Q	Skip current level	To facilitate progression in the case levels are too difficult for the user.

In this stage, the player would have to navigate the terrain using the keys shown above to get to the final position which in this case is represented by the carrot.

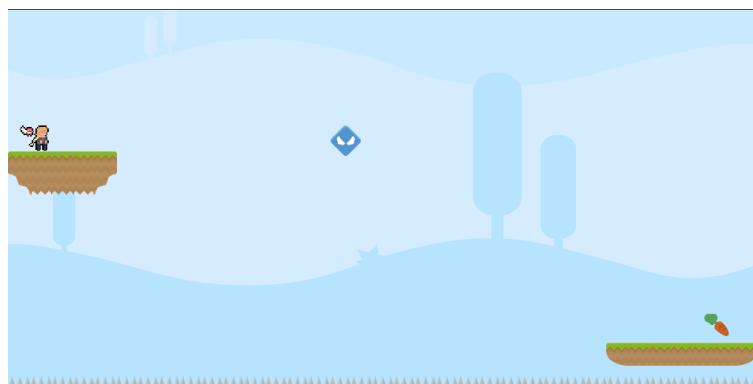
Tutorial

In the first level, the player is taught and expected to use the basic movement keys(Arrow keys) to traverse the first level



Once the player is comfortable with basic movement, we would introduce the dash mechanic to the player and have a few levels for the player to get comfortable with it. Examples of the levels can be seen above under “Level Progression”.

The final tutorial level would introduce the last mechanic which is the dash reset, whereby upon touching the item. The player would be given another dash to use without touching the ground.

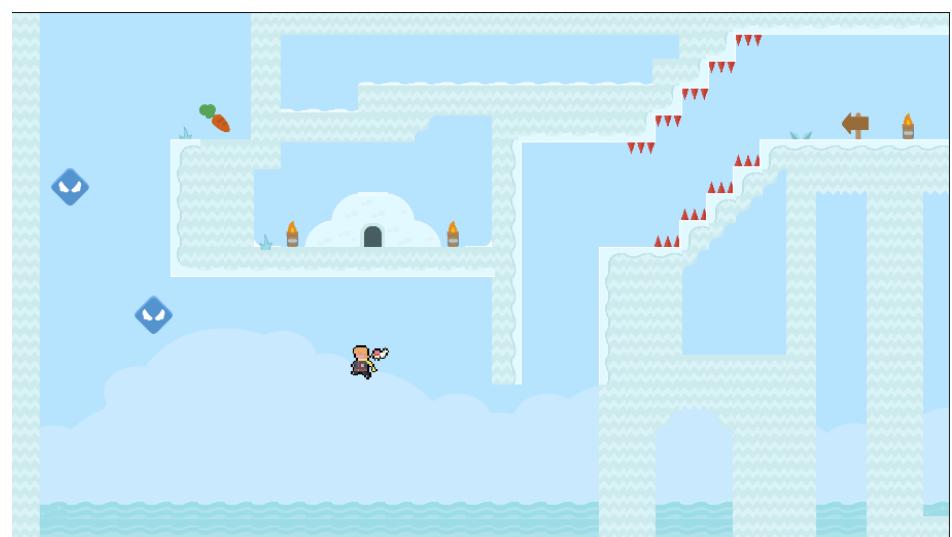
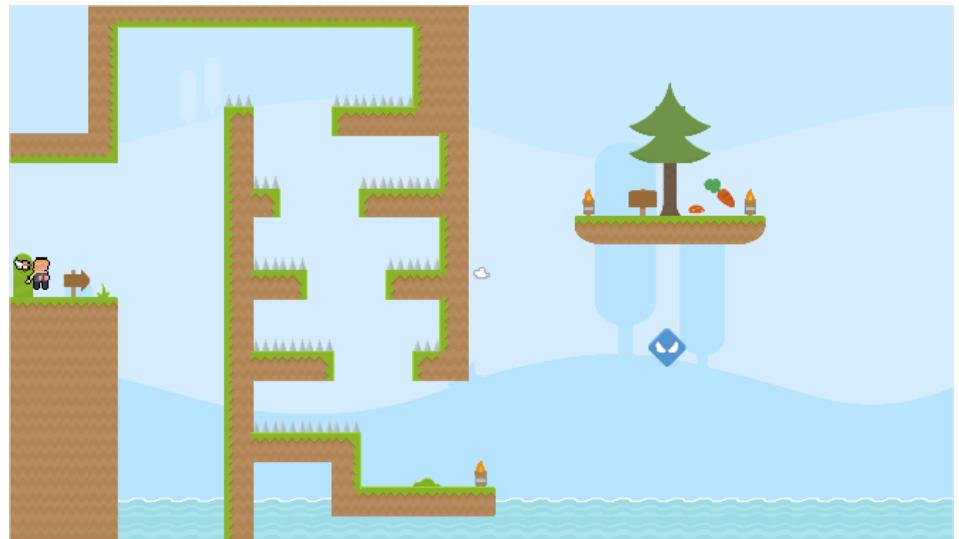


Note: Dash can only be used once upon losing contact with the ground and will only be replenished either by stepping on the ground again or getting a dash reset power-up

**Refer to the video to get a better feel for the gameplay.*

Game Progression

There are 21 different levels that were carefully designed that players will be able to challenge themselves with, as they play through the game. Levels will also get more difficult as the players progress through the game, with some jumps requiring perfect timing while others require excellent estimation.



Odyssey
Taken from the different portions from our game

User Testing

We conducted usability testing with potential players with a high-fidelity artefact (working game) and after these players have played our game, a survey was sent out to them for them to rate and give feedback on their experience of the game.

<p>How would you rate the general enjoyment of the game? *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Poor <input type="radio"/> Excellent <input type="radio"/></p>	<p>If rated below 5, why?</p> <p>Long-answer text</p>
<p>How would you rate the feel of character control? (How does moving, jumping and dashing feel) *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Poor <input type="radio"/> Excellent <input type="radio"/></p>	<p>Is the tutorial level sufficient to teach you how to play the game? *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Poor <input type="radio"/> Excellent <input type="radio"/></p>
<p>If rated below 5, why?</p> <p>Long-answer text</p>	<p>If rated below 5, why?</p> <p>Long-answer text</p>
<p>How would you rate the progression of the levels? (Is the change in difficulty between the levels too high) *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Poor <input type="radio"/> Excellent <input type="radio"/></p>	<p>How was the dialogue? *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Poor Flow <input type="radio"/> Good Flow <input type="radio"/></p>
<p>If rated below 5, why?</p> <p>Long-answer text</p>	<p>What did the dialogue make you feel? (Sad, happy, neutral, etc) *</p> <p>Short-answer text</p>
<p>Was the dialogue too long? (s is the ideal length) *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Very Short <input type="radio"/> Very Long <input type="radio"/></p>	<p>Were the transitions good? *</p> <p>1 2 3 4 5 6 7 8 9 10</p> <p>Very Choppy <input type="radio"/> Smooth <input type="radio"/></p>
<p>If rated below 5, why?</p> <p>Long-answer text</p>	<p>Is there anything else you would like to add on? (Features, animations, movement, dialogue, etc)</p> <p>Long-answer text</p>

Responses from the players

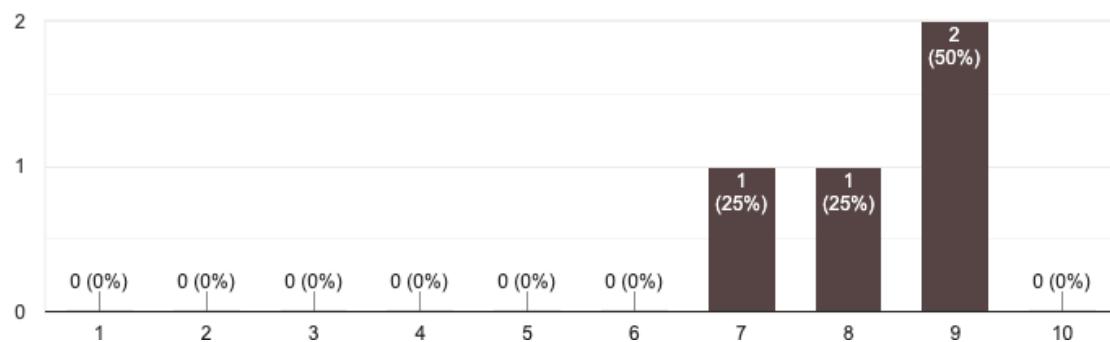
Should have on screen prompts for tutorial. Checkpoints? Maybe if the user keeps failing the level then give more tips on how to clear the level. Need some checking on the spelling and English in the dialogue. Need to add a back option so user can re read the text to be more clear. Music was slightly bugged. Text cut off on ultrawide screen.

Perhaps the background music can change according to the mood of the dialogue at that point in time. I think there may be some errors in the dialogue like some parts were repeated/ misspelled :))) other than that the character design and flow is good!

How would you rate the general enjoyment of the game?



4 responses



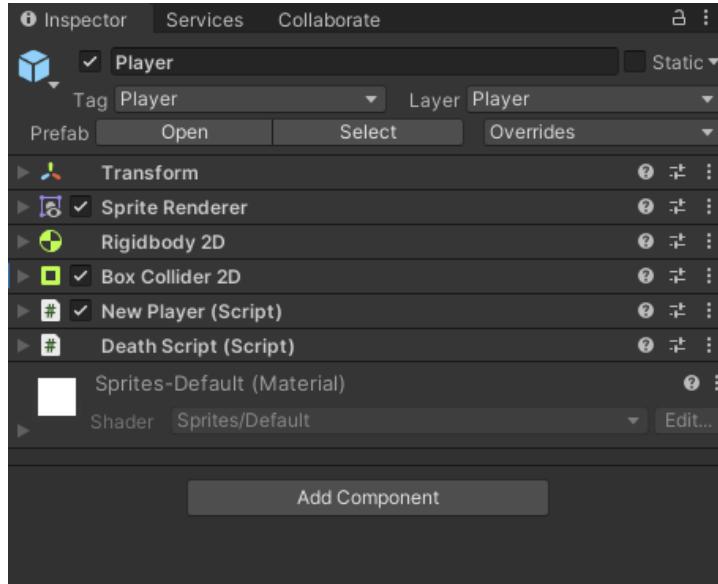
The dialogue conveyed the intended emotions relevant to the narrative.

Improvements made according to some of the feedback

- Included more background music which matches the atmosphere of the different parts of the game
- Background Music bugs were fixed
- Dialogues were checked and corrected

Technical Documentation

Software engineering patterns



Component Pattern

Unity uses a component system whereby GameObjects are decomposed into the individual components with different functionalities and are added as and when necessary

Singleton Pattern

If a GameObject were to be used multiple times, a prefab of the gameobject would be created and stored. Such that subsequent instances of it may be called using the given prefab, without creating multiple copies of it. For example, the Player and LevelManager prefab which is called and used in multiple scenes.

**For more information on the scripts used in the platformer : Go to Table of Content -> Scripts to get scripts used for the platformer*

Visual Novel

Clarification of a “Visual Novel”

By Visual Novel (abbreviated as VN from hereon), I am referring to the way dialogue is displayed to the player, and the fact that the dialogue is meant to be long and conveys significant amounts of information to the player. For more examples, please see *Danganronpa* or *Phoenix Wright*.

Overview of Programs Used

The VN portion of the game was programmed using Unity and Ink. Ink is a narrative scripting language developed by Inkle Studios. The dialogue was coded in Ink and then converted into a JSON file to be used in the game.

Explanation Flow

The prologue portion of *Odyssey* consists of 4 different *Acts*: I, II, III (which are basically Unity scenes). A scene in Unity can be visualized as akin to a scene in a movie; it has its own environment, game objects, and scripts. In the following documentation, it will document the scenes in a sequential order.

Main Menu

Brief Overview

The main menu consists of GameObjects with button functionality. For a demonstration of these features, please refer to the video.

Features

1. Dynamic Buttons

When the cursor is above the button, the button starts blinking slowly, and borders appear around it. Furthermore, a clicking noise plays which adds to the interactiveness of the menu.

2. Changing Yvette

When the user hovers over the *Start* button, Yvette's expression changes from neutral to happy. When the user hovers over the *Exit* button, her expression changes from neutral to sad.

For a demonstration of these features, please refer to the video.

Animations (for blinking effect)

In order to create the blinking effect, we leveraged the use of the in-built Animations feature in Unity.

1. Blinking

To achieve this effect, a state called *Start_Blink* was made.

- Start_Blink (check Figure 1.1)

The initial keyframe is the original state, where the alpha value is 256. After 40ms, the alpha value (the value that controls the transparency of an image) is reduced to 0.2092 of its original value. Then, again for 40 ms (120ms since the beginning), the alpha value is increased back to 256. Cuing this animation results in the alpha value sinusoidally increasing and reducing, causing the blinking effect.

To trigger the animation to play, there is a boolean value associated with it. If true, the animation plays. If false, the animation reverts back to the default state (*Start_Normal*).

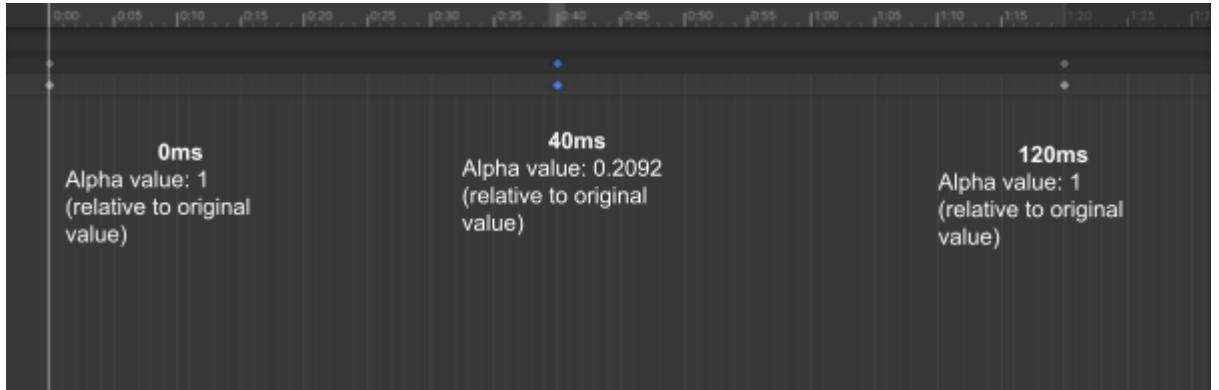


Figure 1.1: The 2 vertical dots represents the keyframes

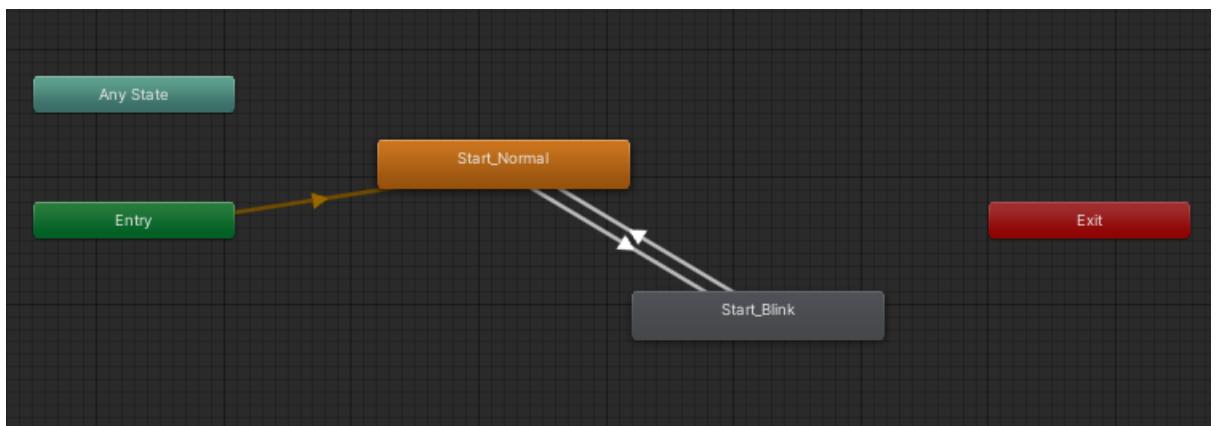


Figure 1.2: This same Animation flow is used for the other buttons (Options, Exit etc)
The arrows represents transitions, which require boolean values

Facial Expressions

In order to trigger the facial expressions, the *boolean* activeSelf was manipulated. activeSelf is an attribute of all GameObject.

If true, the GameObject is active in the hierarchy and can be “seen” in the scene. If not, it is not visible.

Thus, there are three GameObjects which occupy the same position (Happy, Neutral, Sad). When the cursor hovers over the *Start* button, the Neutral and Sad expressions are set to false and Happy is set to true. When the cursor hovers over the *Exit* button, the Happy and Neutral expressions are set to false and Sad is set to true. When the cursor hovers over the Options button (or anywhere else), both Happy and Sad are set to false and Neutral is set to true.

We used Pointer Enter/Pointer Exit (BaseEventData) to check if the cursor has entered the mesh of the button, which then calls either the Start() or Exit() method (see *Blinking Script* below).

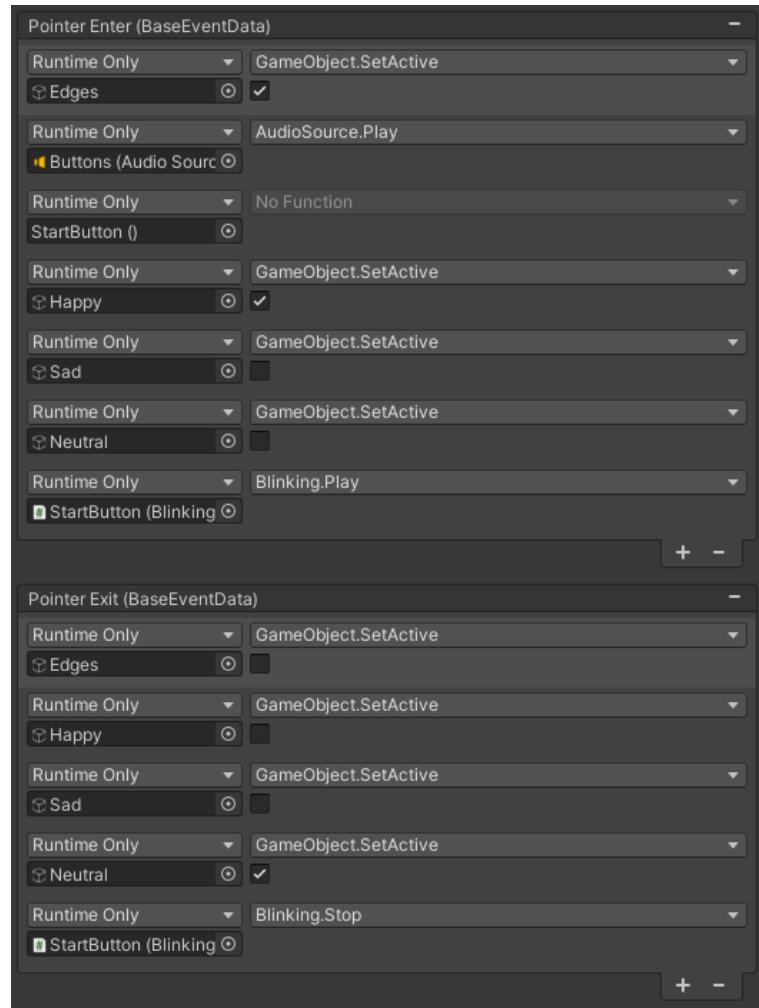


Figure 2.1: It shows which boolean value should be toggled when the pointer enters, and when it exists. This is for the Start Button. But, a similar set-up is there for the Options and Exit button.

Edges

Similar to the Facial Expressions (see above), *Edges* is a parent GameObject that consists of two child GameObjects, an *Edge Left* and an *Edge Right* (see Figure 3.1). They each contain an image component of a left edge and right edge respectively.

As can be seen in Figure 3.1, *Edges*'s selfActive boolean is actually set to false. This means that it cannot be seen. However, once the cursor enters the button, this boolean is set to true, which enables the player to see *Edges*.

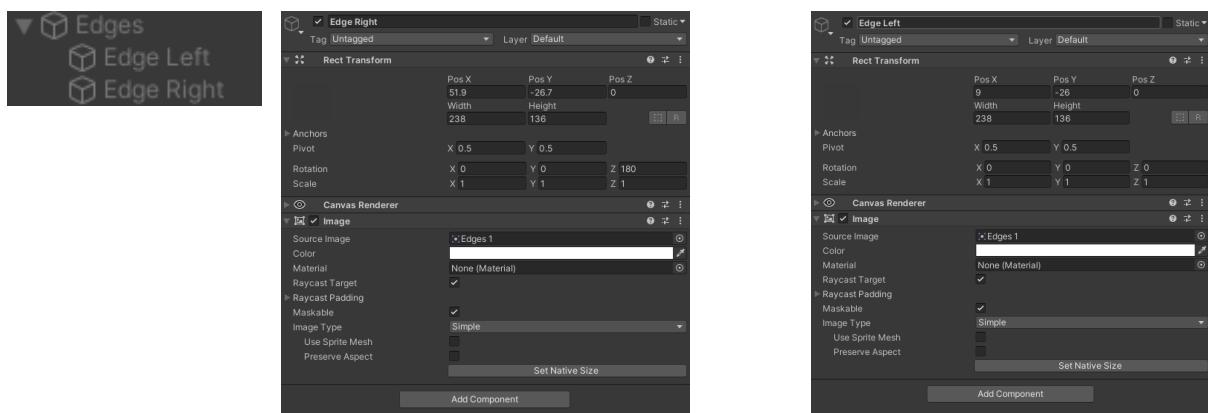


Figure 3.1: The leftmost picture shows the hierarchy of the GameObjects. The other two pictures show the child GameObject with their corresponding image components.

Blinking Script

This script controls when the animation *Start_Blink* is started or stopped (see above). The attribute *Animator* refers to the buttons (Start, Exit, and Options). When the method *Play()* is called, the boolean *isBlinking* is set to true, which plays the animation. When *Stop()* is called, it is set to false and thus, the animation stops playing and the button returns to its original state.

```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

public class Blinking : MonoBehaviour {

    public Animator animator;

    public void Play() {
        animator.SetBool("isBlinking", true);
    }

    public void Stop() {
        animator.SetBool("isBlinking", false);
    }
}
```

Main Menu Script

This script is attached to the Start and Exit buttons.

When the Start button is clicked, the *PlayGame()* method is called which causes the Unity *SceneManager* to play the next scene in the hierarchy, which is the Prologue scene. Essentially, it allows the player to start the game.

When the Exit Button is clicked, the *QuitGame()* method is called. It quits the application.

```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;
using UnityEngine.SceneManagement;

public class MainMenu : MonoBehaviour {
```

```

public void PlayGame() {
    SceneManager.LoadScene(SceneManager.GetActiveScene().buildIndex + 1);
}

public void QuitGame() {
    Application.Quit();
}
}

```

Act 0: Prologue

Brief Overview

It shows Horace in some sort of...state. What could it possibly be?

Features

1. Background Music

The background music we used for this is Art of Silence - Dramatic / Cinematic [Free to use] - Uniq (<https://www.youtube.com/watch?v=3V-pYCGx0C4>)

2. Introductory Credits

The name of our group, as well as the name of the game is introduced.

Dialogue Manager

It is identical to the one from *Act I* except for a few minor changes. Please refer to the one from *Scene I* below for a general template. The only exception is that it controls the execution of the credits animation.

Character Manager

There is no CharacterManager here.

Act I: A Friendly Conversation

Brief Overview

This is the first scene where the player (playing as Horace) meets Yvette. Here, they talk and Yvette finally expresses her desire to visit the tomb of King Ed. She argues to go alone as she thinks that Horace should stay back and prepare for the Convention. She posits that she will make it back and add the Sword to the Collection, completing it, and making history.

Features

3. Changing Characters

Horace and Yvette will appear on screen whenever their character speaks in the dialogue.

4. Facial Animations

Horace and Yvette have a range of facial animations they can express, in response to the emotion that corresponds to their lines.

5. Background Music

The background music we used for this is 별 헤는 달방 Starry Attic Daystar - Lemon Cake ((marimba ver)

<https://www.youtube.com/watch?v=AunAZS5yYmw&t=0s>).

Changing Characters

The way we achieved this effect was by using two GameObject that both had an Image component. As such, one had an image of Horace and the other, an image of Yvette. To trigger Horace to appear, the GameObject containing Horace was activated whilst the other was deactivated. We controlled this using a *DialogueManager* (Figure _1) script.

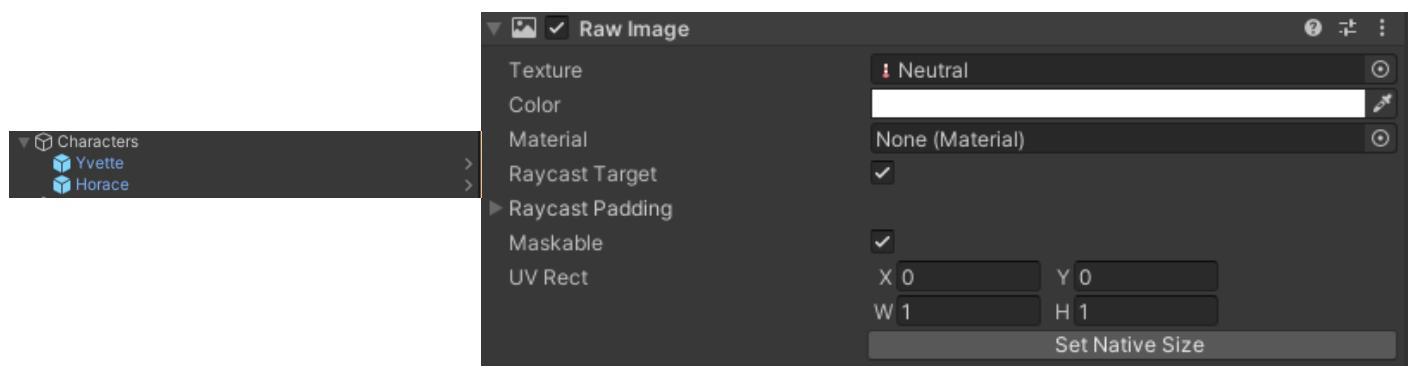


Figure 4.1: The leftmost picture shows the Yvette and Horace GameObjects (highlighted in blue as they are prefabs). The rightmost image shows the Image component for the Yvette GameObject.

Facial Animations

In order to change the facial animations, each facial expression was animated, with its corresponding animation called toNeutral, toDisgusted, toHappy, etc. Then, whenever a #anim tag was parsed, the corresponding animation would be played by setting the corresponding boolean value to true.

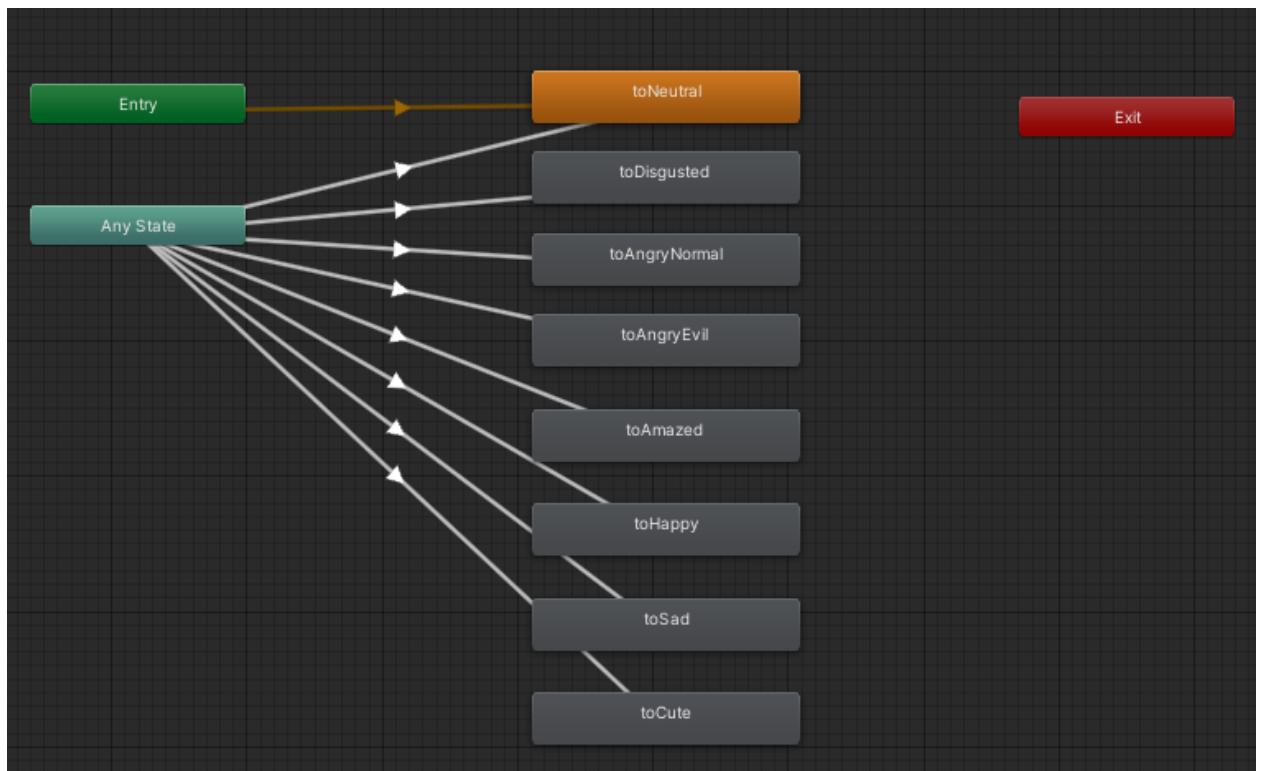


Figure 5.1: The image shows the flowchart of the animation of both Yvette and Horace. The default state is the neutral expression. The arrows represent a transition that is connected to a boolean value.

Background

The background music was played through an Audio Source attached to the Main Camera.

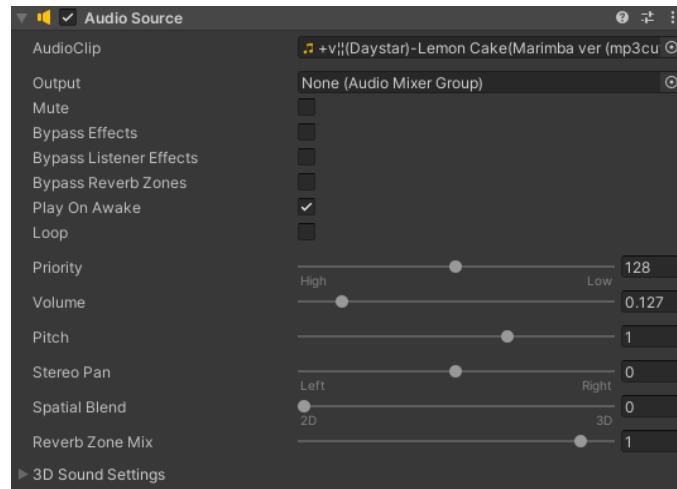


Figure 6.1: The image shows the Audio Source.

DialogueManager

The Dialogue Manager is a script that coordinates the dialogue and whatever happens on screen.

Below, we have annotated each and every relevant detail in the script so please take a look. The descriptions are written in green below. They are *not* a part of the code and merely serve as descriptions.

```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;
using UnityEngine.SceneManagement;
using UnityEngine.UI;
using Ink.Runtime;

public class DialogueManager : MonoBehaviour {
    public TextAsset inkFile;
    public GameObject textBox;
    public Animator animator;
    static Story story;
    public CharacterManager characterManager;
    Text nametag;
    Text message;
    int currSlide;
    List<string> tags;

    // Start is called before the first frame update
    void Start() {
        animator.SetBool("IsOpen", true); //DialogueBox pops up on screen
        story = new Story(inkFile.text); //Initializes story
        nametag = textBox.transform.GetChild(0).GetComponent<Text>(); //Text component 1
        message = textBox.transform.GetChild(1).GetComponent<Text>(); //Text component 2
        tags = new List<string>(); //Initializing a list to store the tags
        currSlide = 1; //Count of current dialogue slide
        AdvanceDialogue();
    }

    private void Update() {
        if (Input.GetKeyDown(KeyCode.Space)) {
            if (story.canContinue) {
                AdvanceDialogue();
            } else {

```

```

        FinishDialogue();
    }
}

if (Input.GetKeyDown(KeyCode.LeftArrow)) {
    if (currSlide == 1) {
        Debug.Log("Cannot go backwards anymore!");
    } else {
        story.ChoosePathString("Slide_" + (currSlide - 1));
        AdvanceDialogue();
    }
}

if (Input.GetKeyDown(KeyCode.RightArrow)) {
    if (!story.canContinue) {
        Debug.Log("Cannot forward anymore!");
        FinishDialogue();
    } else {
        story.ChoosePathString("Slide_" + (currSlide + 1));
        AdvanceDialogue();
    }
}

}

//Method to tell the log that the dialogue has finished already
private void FinishDialogue() {
    SceneManager.LoadScene(SceneManager.GetActiveScene().buildIndex + 1);
}

void AdvanceDialogue() {
    string currentSentence = story.Continue();
    ParseTags();
    StopAllCoroutines();
    StartCoroutine(TypeSentence(currentSentence));
}

//Returns number of words in a string
public int CountWords(string sentence) {
    string[] words = sentence.Split(' ');
    return words.Length;
}

```

```

//Start to type the sentence one by one
IEnumerator TypeSentence(string sentence) {
    message.text = "";
    if (sentence.IndexOf('^') > 0) {
        string[] color = sentence.Split('^');
        foreach (string s in color) {
            if (CountWords(s) == 1) {
                //Text formatting to get coloured text
                sentence = sentence.Replace("^" + s + "^", "<color=red>" +
s + "</color>");
            }
        }
    }
    if (sentence.IndexOf('$') > 0) {
        string[] italics = sentence.Split('$');
        foreach (string s in italics) {
            if (CountWords(s) == 1) {
                //Text formatting to get italics
                sentence = sentence.Replace("$" + s + "$", "<i>" + s +
"</i>");
            }
        }
    }
    foreach (char letter in sentence.ToCharArray()) {
        message.text += letter;
        yield return null;
    }
    yield return null;
}

//Converts the tag from Ink into actions in Unity
void ParseTags() {
    tags = story.currentTags;
    foreach (string t in tags) {
        string prefix = t.Split(' ')[0];
        string param = t.Split(' ')[1];
        switch (prefix.ToLower()) {
            case "anim":
                SetAnimation(nametag.text, param);
                break;
            case "slide":
                currSlide = int.Parse(param);

```

```

        break;
    case "name":
        nametag.text = param;
        characterManager.SwitchCharacter(param);
        break;
    case "sound":
        if (param.Equals("surprised"))
            characterManager.PlaySound("Yvette", "disgusted");
        break;
    }
}
}

//Function that changes the animation in the game
void SetAnimation(string character, string anim) {
    characterManager.SetAnim(character, anim);
}
}

```

Character Manager

This is a script that communicates with the Dialogue Manager. Whenever there is an action involving the character, the Dialogue Manager calls a method from the Character Manager. Like above, the descriptions are written in green below. They are **not** a part of the code and merely serve as descriptions.

```

using System;
using System.Collections;
using System.Collections.Generic;
using UnityEngine;
public class CharacterManager : MonoBehaviour {
    public GameObject[] characters; //array of the characters
    public string[] names; //array of corresponding characters

    public AudioSource audioSource;

    void Start() {
        for (int i = 0; i < characters.Length; i++) {
            if (i == 0) {
                characters[0].gameObject.SetActive(true);
            } else {
                characters[i].gameObject.SetActive(false);
            }
        }
    }
}

```

```

        }

    }

    //Switch scenes to only use the character with the given name. This method
    takes in the name of a character and deactivates every other character that
    does not have this name. An example call would be SwitchCharacter("Yvette"),
    which would then result in only Yvette being visible on screen.
    public void SwitchCharacter(string name) {
        int characIndex = Array.IndexOf(names, name);
        characters[characIndex].gameObject.SetActive(true);
        for (int i = 0; i < characters.Length; i++) {
            if (i != characIndex) {
                characters[i].gameObject.SetActive(false);
            }
        }
    }

    //Sets the animation of the character. This method is responsible for the
    changing facial animation. Any example call would be SetAnim("Yvette",
    "neutral"), and it changes the facial animation to neutral.
    public void SetAnim(string character, string anim) {
        switch (character) {
            case "Yvette" :
                YvetteScript yvette =
GameObject.FindObjectOfType<YvetteScript>();
                yvette.PlayAnimation(anim);
                break;
            case "Horace" :
                HoraceScript horace =
GameObject.FindObjectOfType<HoraceScript>();
                horace.PlayAnimation(anim);
                break;
        }
    }
}

```

Yvette/Horace Script

Once a method from a CharacterManager is called, the CharacterManager either calls YvetteScript or HoraceScript. YvetteScript controls every action related to Yvette herself and so on for Horace as well. Since they are identical, below is the YvetteScript. Like above, the descriptions are written in green below. They are **not** a part of the code and merely serve as descriptions.

```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

public class YvetteScript : MonoBehaviour {

    public Animator animator;

    bool toNeutral; //the boolean value for the transition
    bool toHappy; //the boolean value for the transition
    bool toSad; //the boolean value for the transition
    bool toCute; //the boolean value for the transition
    bool toDisgusted; //the boolean value for the transition
    bool toAngryNormal; //the boolean value for the transition
    bool toAngryEvil; //the boolean value for the transition
    bool toAmazed; //the boolean value for the transition

    void Start() {
        animator = GetComponent<Animator>();
        toCute = false;
        toHappy = false;
        toSad = false;
        toNeutral = false;
        toDisgusted = false;
        toAngryNormal = false;
        toAngryEvil = false;
        toAmazed = false;
    }

    //It takes the name of the expression sets the corresponding boolean value
    //to true/false in order to play the animation
    public void PlayAnimation(string _name) {
        switch(_name) {
            case "neutral":
                ResetAnimations();
                animator.SetBool("toNeutral", true);
                break;
            case "happy":
                ResetAnimations();
                animator.SetBool("toHappy", true);
                break;
            case "cute":
                ResetAnimations();

```

```

        animator.SetBool("toCute", true);
        break;
    case "sad":
        ResetAnimations();
        animator.SetBool("toSad", true);
        break;
    case "disgusted":
        ResetAnimations();
        animator.SetBool("toDisgusted", true);
        break;
    case "angrynormal":
        ResetAnimations();
        animator.SetBool("toAngryNormal", true);
        break;
    case "angryevil":
        ResetAnimations();
        animator.SetBool("toAngryEvil", true);
        break;
    case "amazed":
        ResetAnimations();
        animator.SetBool("toAmazed", true);
        break;
    }
}

//Helper method to reset all facial animations and return to the default
state, which is the neutral state.
private void ResetAnimations() {
    animator.SetBool("toNeutral", false);
    animator.SetBool("toHappy", false);
    animator.SetBool("toCute", false);
    animator.SetBool("toSad", false);
    animator.SetBool("toDisgusted", false);
    animator.SetBool("toAngryNormal", false);
    animator.SetBool("toAngryEvil", false);
    animator.SetBool("toAmazed", false);
}
}

```

Act II: Into Danger's Way I Must

Brief Overview

This act takes place when Yvette visits the tomb of the King himself, and details her experiences within it.

Features

1. Facial Animations

Horace and Yvette have a range of facial animations they can express, in response to the emotion that corresponds to their lines.

2. Background Music

The background music we used for this is Cave Ambience With Dripping Water Sound -

Sound Effect Database (<https://www.youtube.com/watch?v=xoGK8nkRUxU>)

Dialogue Manager

It is identical to the one from *Act I* except for a few minor changes. Please refer to the one above for a general template.

Character Manager

It is different from the one in Act I as there is only one character on scene. Thus, there is only one method to set the facial animations as there is no longer a need for methods to distinguish between the two characters.

```
using System;
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

public class CharacterManagerSceneTwo : MonoBehaviour {
    public void SetAnim(string anim) {
        YvetteScript yvette = GameObject.FindObjectOfType<YvetteScript>();
        yvette.PlayAnimation(anim);
    }
}
```

Act III: A Unique Form

Brief Overview

This scene shows the interaction between Horace and Yvette, in her *new* form.

Features

6. Changing Characters

Horace and Yvette will appear on screen whenever their character speaks in the dialogue.

7. Facial Animations

Horace and Yvette have a range of facial animations they can express, in response to the emotion that corresponds to their lines.

8. Background Music

The background music we used for this is 별 헤는 다락방 Starry Attic Daystar - Lemon Cake ((marimba ver) <https://www.youtube.com/watch?v=AunAZS5yYmw&t=0s>).

Dialogue Manager

It is identical to the one from *Act I* except for a few minor changes. Please refer to the one from *Scene I* above for a general template.

Character Manager

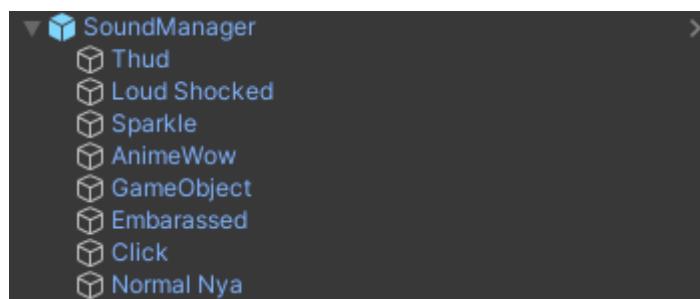
It is identical to the one from *Act I* except for a few minor changes. Please refer to the one from *Scene I* above for a general template.

For Act III onwards till Act VII

From here onwards, the only differences between the scenes are the backgrounds, dialogue, etc. All the technical details have been covered so far. However, there is one more GameObject that is left. That is the Sound Manager.

Sound Manager

The Sound Manager is a centralized way for me to cue certain sound effects without need to create a separate controller for each sound. The way it works is that it takes the parsed tags from the Inky script (*refer to Ink documentation above*) and plays the corresponding sound. The following script should make it much simpler to understand.



```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

public class SoundManager : MonoBehaviour {

    public AudioSource thud;

    public AudioSource shocked;
```

```
public AudioSource sparkling;

public AudioSource wow;
public AudioSource embarrassed;
public void Play(string sound) {
    switch (sound) {
        case "thud":
            thud.Play();
            break;
        case "shocked":
            shocked.Play();
            break;
        case "sparkling":
            sparkling.Play();
            break;
        case "wow":
            wow.Play();
            break;
        case "embarrassed":
            embarrassed.Play();
            break;
    }
}

}
```

Bug Reports and Fixes

1. Number: #1

Description: The user can press the right arrow key, causing the intro cutscene to loop infinitely

Status: Fixed

Cause: The script did not account for potential user input during the cutscene.

2. Number: #2

Description: When using RichTags to change the colour/italicization of text, the tags will show up temporarily on screen. For example, when using<color=red> example </color> to change example to **example**, the user will see the tags.

Status: Fixed

Cause: The mechanism for displaying text was to display each character individually. Changed to display word by word.

3. **Number: #3**

Description: The user can press the right arrow key, causing the intro cutscene to loop infinitely

Status: Fixed

Cause: The script did not account for potential user input during the cutscene.

4. **Number: #4**

Description: The user can press the right arrow key, causing the intro cutscene to loop infinitely

Status: Fixed

Cause: The script did not account for potential user input during the cutscene.

5. **Number: #5**

Description: The options key at the start page doesn't work

Status: Cut

Cause: This is cut content and our final game will **not** be having an options button

6. **Number: #6**

Description: The previous key does not work

Status: Removed

Cause: We removed the previous key as we felt that a previous button would reduce in-game immersion. Most visual novels follow the same principle.

7. **Number: #7**

Description: The previous key does not work

Status: Fixed

Cause: There was a problem with the layering. The black screen was in front of the dialogue box and thus, the screen appeared fully black.

8. **Number: #8**

Description: Not pressing a directional key with space still used the dash

Status: Fixed

Cause: The script did not account for that possibility

9. **Number: #9**

Description: Background Music would not terminate between scenes

Status: Fixed

Cause: There was a problem with the script used for music transition between scenes. It was resolved by adding another script onto specified scenes to terminate the Background music object

10. Number: #10

Description: Dash would last longer upon touching a dash reset mid-dash

Status: Fixed

Cause: There was a problem with the script

11. Number: #11

Description: Player would die when grazing a hazard

Status: Fixed

Cause: OnCollisionEnter2D was used. It was fixed by swapping to the usage of OnTriggerStay2D

12. Number: #12

Description: Player would disappear upon respawn

Status: Fixed

Cause: Incorrect sorting layer for player prefab

Game Draft

Plot

Initially, there was an archaeologist couple. Somehow, she gets converted into a sprite. Depicts the story of a man and a sprite, on their quest to transform the sprite back to its original form—its human form. Along the way, they get lost, and with the help of NPCs along the way, are slowly guided towards the proper temple.

Lore

The year is 2081. The world is the fantasy world of _____. Here, in this strange world, where spirits and humans coexist. Humans can get converted into sprites if they touch their infamous magical object, *The Sword of Coxlong*. In order to undo this curse, the person must make the arduous journey, battling the environments and terrain, to visit the *Temple of Unilaterity*.

Start

Both of them are normal archaeologists/curators working for the Museum of Artefacts, the largest museum in Y. They finally find it after many arduous years of searching for it. Being alone, Yvette touches the swords and turns into a sprite. Shocked, she comes back to find Horace.

Dialogue: Horace doesn't actually know that it's Yvette. Comes to terms with the fact that she is in fact Yvette.

Now, he is determined to bring her back. He goes through the current artefacts and historical documents before realising that there's something missing and goes to look for it with the help of Yvette.

Game Lore and Facts

Preface

There are 3 pillars to a good story: plot, characters (abbreviated as char), and lore. However, due to the time constraints of our project, we think it'll be best to focus on the characters and lore.

Plot Summary

It is the year 2079. In this world of *Return*, magic is very much real and coexists naturally with the realm of science. You play as Horace, one of the top archaeologists. His wife, Yvette Wilkinson, is also an accomplished archaeologist. Horace and Yvette have gathered an impressive collection of artefacts pertaining to a certain ancient empire but lack one thing—the Sword of its greatest king, King Edward the IV. Yvette goes off in search of the sword as Horace is busy preparing for the launch of this collection. However, a terrible curse befalls upon Yvette and it is up to you, Horace Noble, to save his wife; his life.

The story is more intricate than the above as it is only the summary. The player will slowly learn more about this world as he travels around and talks to the different NPCs along the way.

World

Time Period: 2079

Differences from the real world: This is a world where the transistor was not discovered and where quantum effects can be manipulated by the average being, resulting in a gothic mythical world. Ever since the fall of the ancient civilisation of Nalenia, human kind had lost all knowledge that was gained during that civilisation. And ever since then the world has yet to have been fully explored by mankind, leaving parts of the world to be unknown to man. These parts are known as the New World

Country: *Return*

Items

Name: Sword of Barite

Description: The sword of the King of *Nalenia* (*King Edward the IV*), which existed 500 years ago. The sword was apparently enchanted, allowing King Edward to effectively conquer 40% of the world's population at the peak of his rule. Rumored to have been buried in a secret location in the tomb of *King Edward the IV*.

Characters

Horace Noble

Species: Human

Partner (if applicable): Yvette Wilkinson

Age: 26

Occupation: Archaeologist

Personality Traits: Irritable, Brave, Charismatic

Physical Strengths: Used to be a basketball player—thus, can double jump

Companion(s): Sprite-form Yvette



Description

One of the most renowned archaeologists in *Return*. Currently employed at the National Collection of Artefacts Museum in *Return's* capital, *Capital*. Is married to Yvette Wilkinson, his childhood best friend from his hometown called *Village*.

Horace is also part of a long lineage of the royal family, The Aristocrats, whose history goes as far back as 8 centuries.

He was determined to find the Sword of Barite. According to the scriptures and relics that he and Yvette had meticulously studied, they had an inclination that the sword was buried in the Tomb of King Edward the IV.

He couldn't follow Yvette on the expedition to the tomb as he had an important press conference that day.

After the press conference, he was surprised to see a sprite give me an epitaph. Initially apprehensive of the sprite's identity, he eventually realises that the sprite is indeed Yvette.

Yvette Wilkinson

Species: Human

Partner (if applicable): Horace Noble

Age: 26

Occupation: Archaeologist

Personality Traits: Caring, Gullible, Intelligent

Physical Strengths: Used to dabble in air gliding potions, thus, giving her the ability to glide.

Companion(s): -



Description

One of the most renowned archaeologists in *Return*. Currently employed at the National Collection of Artefacts Museum in *Return's* capital, *Capital*. Is married to Horace Noble, her childhood best friend from his hometown called *Village*.

She was determined to find the Sword of Barite. According to the scriptures and relics that she and Horace had meticulously studied, they had an inclination that the sword was buried in the Tomb of King Edward the IV.

She, however, went alone on the expedition to the tomb as Horace had an important press conference that day. She finds the sword hidden behind an epitaph written in Latin (which actually warns individuals from touching the sword) but she does not know Latin. Unaware of the warning, she touches the sword, effectively succumbing to the curse and turning into a sprite. Manages to bring back the epitaph to Horace, signalling the beginning of his journey.

**The personalities and characteristics of Yvette (human) are reflected in Yvette (sprite)*

Charlotte Miller

Species: Foxy

Partner (if applicable): -

Age: 24

Occupation: Witch

Personality Traits: Empathetic, Cunning, Funny

Physical Strengths: -

Companion(s): -



Description: Witch of the Lost Capital of Nalenia. Individuals in the town visit her if they want to purchase magical items and necessities. She is a good-hearted character but her often cunning nature tends to make it hard for other people to see her inner good.

Priestess Valia Cofia

Species: Human

Partner (if applicable): -

Age: 589

Occupation: Witch

Personality Traits: Empathetic, Cunning, Funny

Physical Strengths: -

Companion(s): -



Description

She is the Witch of the Temple of the Past Victories. Claimed to be the most powerful witch of Nalenia, her almost legendary reputation has made her known even in the current century. However, everyone outside of Marina accepted that she died at a normal age. However, she has continued to live and tend to the Temple of the Past Victories, her magical ability still remaining ever so potent.

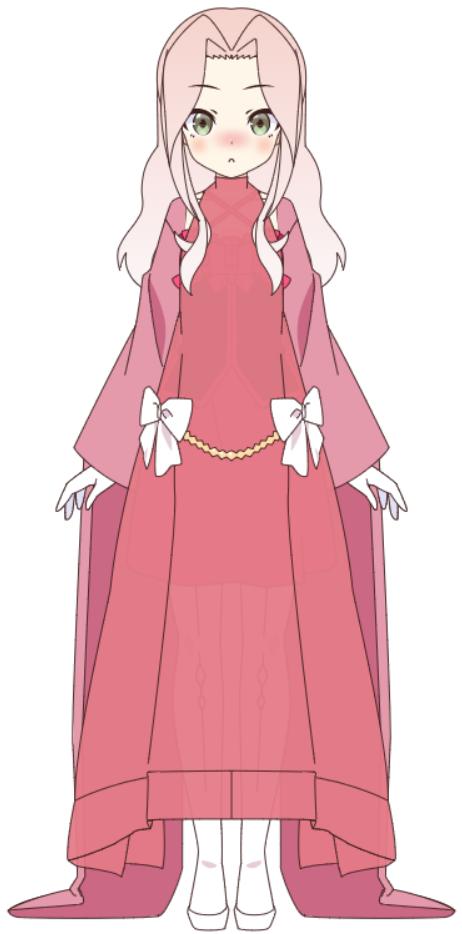
Character CHARAT Sample Settings (Horace and Yvette only)

Yvette Wilkinson
(Disgusted) CHARAT
Settings:

Hair is pink (pointer at top and bottom)

(Settings labelled by position from the left)

- 1 - 001
- 2 - 002
- 3 - 005
- 4 - 005
- 5 - 007
- 6 - 0041
- 7 - 0006
- 8 - 0007
- 9 - 0040
- 10 - 0001
- 11 - 0001
- 12 - 0001
- 13 - 0017
- 14 - 0001
- 15 - 0002
- 16 - 0009
- 17 - 0031
- 18 - 0031
- 19 - 0001
- 20 - 0060



21 - 0001
22 - 0010
23 - 0011
24 - 0001
26 - 0001
27- 0001
28 -0026
Rest not applicable

Horace Noble

(Disgusted) Character Settings

Hair is brown (pointer at top and bottom)

(Settings labelled by position from the left)

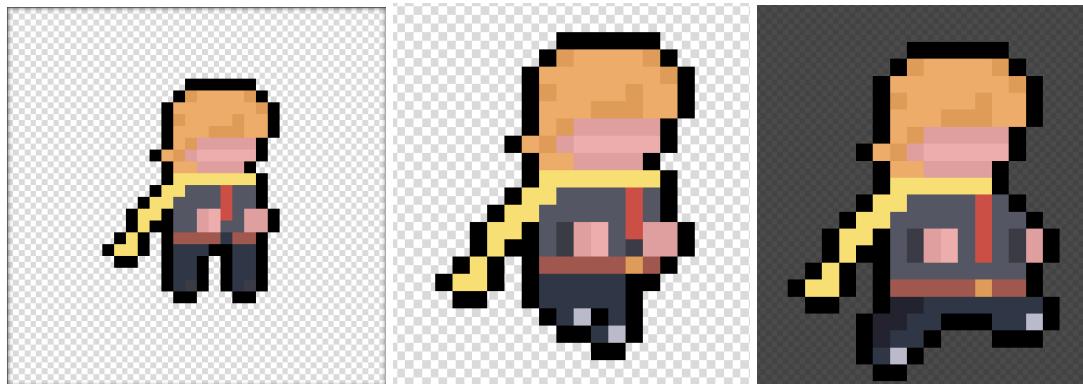
1 - 0001
2 - 0006
3 - 0004
4 - 0002
5 - 0003
6 - 0021
7 - 0012
8 - 0019
9 - 0001
10 - 0001
11 - 0001
12 - 0001
13 - 0001
14 - 0001
15 - 0001
16 - 0002
17 - 0001
18 - 0018
19 - 0015
20 - 0011
21 - 0009
22 - 0031
23 - 0004
24 - 0014
26 - 0001
27- 0011
28 - 0001
Rest not applicable



(C)2021 CHARAT

Tentative Sprites

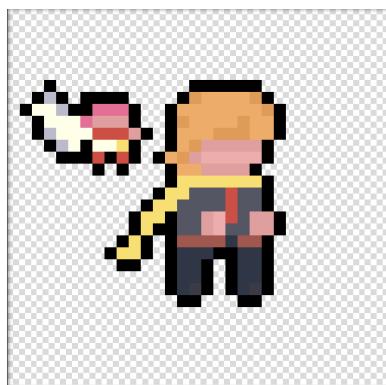
Horace with animations for walking, idling, jumping and falling



Yvette



Yvette and Horace



Dialogue

The following is the entire dialogue script, complete with Inky programming. This is around 7000 - 8000 words worth of dialogue.

Prologue

```
#name ???  
#anim none //this should be a black screen  
#slide 1  
Yvette.....
```

```
#name ???  
#anim none  
#slide 2  
I feel her...she's here; she's beside me. I can almost touch her but I can't. I don't know why but my hand goes right through.
```

```
#name ???  
#anim none  
#slide 3  
I can't stay here anymore. I need to get out. NOW!
```

```
#name ???  
#anim none  
#sound (maybe some sort of shocked sound?)  
#slide 4  
AHHHHHHH!
```

Scene One

```
#name Horace  
#anim shocked  
What was that? It felt so real; my heart is still pounding in my chest.
```

```
#name Horace  
#anime neutral  
I place my hand right at the stop just slightly to the line that divides my chest in two. My chest sinusoidally rises and falls—must have been one heck of a nightmare to get my body to respond like this.
```

```
#name Horace  
#anim neutral  
I swipe the sweat beads trickling down the sides of my face.
```

#name Horace

#anim neutral

Oh right, how rude of me. I am Horace Nobl, an archaeologist by trade and a history geek by passion. My wife—Yvette Wilkinson—and I, have spent most of our working life assembling various historical collections.

#name Horace

#anim cute

Although this has granted us a substantial amount of fame, at the end of the day, me and my wife just love to talk about the complexities of the past. Right now, we're working on the Collection of Narnia, which was—and still is mind you—one of the greatest civilizations known to man.

#name Horace

#anim sad

Well, there just seems to be one small issue—his sword. Archaeological giants, from Wesley Brick to Mesh Cardigan, have not been able to recover the sword of King Edward the IV (King Ed for short).

#name Horace

#anim sad

Although me and Yvette have assembled every other known artefact of Narnia, the sword remains a glaring hole in our effort.

#name Yvette

#anim shocked

Horace! What happened?

#name Yvette

#anim angrynormal

What is wrong with you shouting so loudly? Have you lost your mind?

#name Horace

#anim sad

Sorry, Yvette. I just had a bad dream. I must've screamed then.

#name Yvette

#anim neutral

...Okay, I am sorry too. I don't know why I got so angry too.

#name Yvette

#anim cute

I see then that your nap didn't go too well.

#name Horace

#anim neutral

I woke up screaming, Yvette. That isn't really an indication of a good nap at all.

#name Yvette

#anim happy

Come on Horace. I'm just pulling your leg. Okay, I am almost done entering all the details of the artefacts of Narnia we've collected into the museum's log.

#name Yvette

#anim happy

Okay...entering ISBN number...pressing enter...*click* And we're done Horace! I can't believe it...after so many years it's finally completed. Our pride as archaeologists, our gem, The Collection of Narnia.

#name Horace

#anim sad

I know, but that's what makes me the most upset; we are so close to accomplishing what no other person in this field has come close to achieving. Yet, we are missing the King's most important relic, his sword.

#name Horace

#anim sad

#slide 17

A sword whose sharpness and magical ability could only be matched by its ferocious reputation among the ancient kingdoms...

#name Yvette

#anim sad

I know, Horace. I see the glaring hole in our collection. An abyss left by an item whose significance transcends the value of all the other artefacts combined.

#name Yvette

#anim cute

#slide 19

But Horace, this is my promise to you. I will find it. I am going to search every crevice and crack on this expanse and bring it back—back to its home as the headpiece of our collection.

#name Horace

#anim cute

I believe in you, Yvette. You have never let me down. Best believe I will follow you wherever you choose to go.

#name Yvette

#anim neutral

Horace... I need to tell you something. I am going to King Edward's ^tomb^.

#name Horace

#anim shocked

WHAT?!

#name Yvette

#anim neutral

Before you say anything, I know how much you are against the idea. However, both you and I know well that that place is the last place it could be in.

#name Yvette

#anim neutral

Every artefact and account we've read hints at the sword's real resting place beside King Ed's sarcophagus. Please, Horace. I need to go.

#name Horace

#anim angrynormal

No! Yvette! Do you know how dangerous that place is? There is a reason it is sealed off to the public! That place is rumored to be guarded by unprecedented levels of ^curses^!

#name Yvette

#anim neutral

I have to. I cannot stand to see our collection like this. If I do end up finding it, this would go down in history as \$legends\$.

#name Horace

#anim angrynormal

B-But can't you just wait for me? The unveiling conference is in 2 days. Okay, I promise I will go together with you after the conference.

#name Yvette

#anim neutral

Horace, that's exactly why I need to go. I promise that I will come back before the conference, and we will present it together; we will show the world the completed Collection of Narnia together.

#name Horace

#anim neutral

I know you very well, Yvette. I also know how stubborn you are, so I can't change your mind. Okay, you promised you'll come back safely.

#name Horace

#anim happy

Okay, at least let me help you pack.

Scene Two

#name Narrator

The next day, Yvette has arrived and is scavenging the tomb.

#name Yvette

#anim neutral

Ew! What the heck did I step on? Is that...bat shi-you know what? I am not going to think about it. Deep breaths. In and out. In and out. Eyes on the prize, Yvette.

#name Yvette

#anim sad

I am so lost. The sword has to be here. I have searched every nook and cranny in this godforsaken place without any luck.

#name Yvette

#anim cute

I guess I should check my materials again. *zip* *bang* Okay, let's see. It should be near his sarcophagus. Time to make my way there, if I can find it. This place is huge!

#name Yvette

#anim neutral

I think I've been walking for 4 hours. Where is his sarcophagus? What was even the point of building such a large tomb! I guess the fact that this tomb has never been officially explored adds even more salt to my wound.

#name Yvette

#anim neutral

Wait? What is that room? Its walls look so ornate. Let me peek inside.

#name Yvette

#anim happy

That's it! His sarcophagus...and that's his Sword! I did it!

#name Yvette

#anim neutral

Huh? What is this? There is an ^epitaph^ right in front of the Sword. It's ^Latin^. Damnit, I wished ^Horace^ could've translated this for me.

#name Yvette
#anim disgusted

Non tangere Gladius Regis Edwardi IV. In inferentem enim tam indecens actus erit coactus
vivere reliqua eius vita sprite, pro qua tantum antidotum est lotus in lacrimis inimicorum
Regis-

#name Yvette
#anim disgusted
ubicumque, ut iacebat.

#name Yvette
#anim sad

I'm guessing it's something about the life of King Ed. Oh well, I'm just gonna take it back
with me and add it to the Collection.

#name Yvette
#anim happy

Woah! The sword feels...exquisite. Its weight is just perfect and its blade has still remained
shiny after so many years in hibernation beside its owner. Yes! Our Collection is complete!

#name Yvette
#anim happy
Okay! Let's head back.

#name Yvette
#anim neutral

Huh? I feel a bit light-headed and nauseous. Might be getting cave-sick.

#name Yvette
#anim disgusted
It's getting so much worse now.

#name Yvette
#anim sad
I-I-I-It's awfully painful. Maybe, I just should take a rest he- *thud*.

Scene Three

#name Horace
#anim neutral
Almost done...and okay. \$That\$ should be it.

#name Horace

#anim neutral

Horace has been busy preparing for the Convention for the last day. He lost contact with Yvette the day before but he is not worried, given Yvette's tenacity.

#name Horace

#anim neutral

Now, I wait. Hmph, I should try calling Yvette again. She hasn't picked up my call since yesterday.

#name Horace

#anim sad

Huh, she still isn't picking up. Okay relax Horace. She's probably fine. You know how she is right? She's a brave woman; nothing has happened to her.

#name Horace

#anim shocked

AAAAARGH!

#name Horace

#anim shocked

What the heck was that?! Something just brushed my shoulder? Wait... YVETTE? I was worried sick about you!

#name Yvette

#anim amazed

YOU CAN SEE ME? YES! I'm so relieved! You're the ^first^ person who was able to see me!

#name Horace

#anim shocked

'crash' WHAT? Why did I pass right through you? Am I dreaming? Maybe I'm too tired. I think I will just take a nap.

#name Yvette

#anim sad

Horace.

#name Yvette

#anim sad

It is me. I don't know what's wrong with me. No one else can see me but you are the only one who can. I am just as confused as you. I don't know what to do. I just don't know.

#name Horace

#anim sad

Y-Y-Y-Yvette. It really is you.

#name Horace

#anim shocked

I TOLD YOU! Why did you go by yourself, Yvette? I told you. I...told...you...

#name Horace

#anim sad

This is so bad. I don't know how to help you, Yvette.

#name Horace

#anim neutral

But, Yvette. This is my vow to you. I will find the cure to this...curse. I will do whatever it takes to bring you back. I don't care about the Convention. Now, we focus on you. That is my resolve.

#name Yvette

#anim sad

T-thank you Horace. I'd be gone if it weren't for you.

#name Horace

#anim cute

Don't cry, Yvette. It's all going to be alright.

#name Horace

#anim neutral

Okay, if we are going to bring you back, you first have to tell me what happened. *Yvette explains her situation* Ah, so it looks like some sort of ^curse^ after touching the Sword. Maybe a protective one?

#name Yvette

#anim neutral

Yeap, I'd figured the same. Oh right, here's the epitaph. It's written in ^Latin^ so I couldn't read it. I was thinking about it and maybe, since it was in front of the sword, there is something pertaining to the curse here?

#name Horace

#anim sad

Okay, let me take a look.

#name Horace

#anim sad

Do not touch the Sword of King Edward the IV. The perpetrator of such an indecent act will be forced to live the rest of his life as a sprite, for which the only antidote is to ^bathe^ ^in^ ^the^ ^tears^ ^of^ ^the^ ^King's^ ^enemies^, wherever that may lay.

#name Yvette
#anim sad
It was a....warning.

#name Horace
#anim shocked
This is bad, Yvette. The only way to reverse the curse is to...bathe in the tears of the King's enemies? What does that even mean? Maybe it is referencing some sort of pool?

#name Horace
#anim shocked
This is bad, Yvette. The only way to reverse the curse is to...bathe in the tears of the King's enemies? What does that even mean? Maybe it is referencing some sort of pool?
#name Yvette
#anim neutral
I think so. It is very cryptic but a ^sacred^ ^pool^ sounds like it's in the right direction. And, as we know, the only pool used by the Kingdom for its rituals is located in the Far South...

#name Horace
#anim sad
And even then, its exact location isn't exactly known.

#name Horace
#anim sad
The Far South is also mostly ^isolated^ from the rest of civilization, where vegetation and undiscovered roads are the norm.

#name Horace
#anim neutral
But, Yvette. I am packing my essentials and leaving now. I will bring you back. Don't you worry Yvette.

#name Horace
#anim neutral
Horace, it'll be dangerous but I will be by yourself the entire time. And one more thing Horace.

#name Horace
#anim neutral
Yes?

#name Yvette
#anim neutral
Thank you.

#name Horace
#anim neutral
It's okay, Yvette. You're my partner and I vowed to go through thick and thin to protect you.
Let me pack and we'll leave now.

#name Horace
#anim happy
Don't worry, Yvette.

Scene Four
#name Horace
#anim sad
Where is this place? It should be here but...all I see for miles is forest.

#name Yvette
#anim sad
This isn't good.

#name Horace
#anim neutral
Hmph. I won't give up. I am going to try looking around.

#name Horace
#anim disgusted
#sound thud
#trigger faint
Woah. Hey Y-Yvette...why is my visio-*thump*

#name Yvette
#anim disgusted
#sound shocked
HORACE!

#name Yvette
#anim sad
Are you okay? Horace!

#name Yvette
#anim sad

Horace? Please answer me! What should I do?

#name Horace
#anim neutral
#secondtrigger faint
#image 2
W-What happened...w-where am I?

#name Yvette
#anim amazed
#sound sparkling
Oh my gosh Horace! You're okay!

#name Narrator
#sound sparkling
Yvette proceeds to give Horace a tight hug and kisses him.

#name Horace
#anim happy
It's okay, Yvette. I think I feel good.

#name Horace
#anim shocked
#sound shocked
Wait...WHAT?

#name Narrator
Horace was lying down in a small cot in a brick house. As his gaze turned to the window on his left, what he saw astonished.

#name Narrator
He was surrounded by rows upon rows of brick clad houses and buildings; a stark contrast to the wet forest he had traversed endlessly.

#name Horace
#anim shocked
#sound shocked
Yvette! Where the heck are we? Why aren't we in the forest? We have to get out of here now!

#name Horace
#anim shocked
There aren't supposed to be ANY towns in the Far South...not even \$people\$. HOW ARE YOU SO CALM?

#name Yvette

#anim cute

Trust me Horace. I had the exact same reaction as you, except when that blue-haired Foxy was tending to you, she couldn't witness my breakdown.

#name Horace

#anim sad

W-What? Which blue-haired Foxy? What are you talking about?

#name Yvette

#anim neutral

Look there, Horace.

#name Narrator

There, at the foot of the hallway, stood a short blue-haired Foxy. She was almost in a trance, looking out of the window observing the throngs of people weaving in and out.

#name Horace

#anim neutral

Wait, she's a Foxy...? Didn't they go ^extinct^ centuries ago?

#name Yvette

#anim neutral

I know. That's why I think she may be important to us. Nothing in this situation makes any sense at all\$.

#name Horace

#anim cute

Hello. Thanks for taking care of me. I'm Horace. My wife told me you took good care of me while I was passed out.

#name Charlotte

#anim cute

#soundtrack playnow

Oh sweetie! You're awake! You know how much you scared me? I thought that you would die here you know?

#name Horace

#anim neutral

I seriously owe you my health. Thank you. But, as you may have already guessed, I don't know where I am or what happened. Could you please tell me?

#name Charlotte

Where are your manners sweetie? I am Charlotte, the Head Witch of Marina! And you?

#name Horace
E-Er..It's Horace.

#name Yvette
Horace.

#name Horace
#anim sad
#sound embarrassed
Hey! She called me sweetie...I'm blushing because I got uncomfortable alright!

#name Charlotte
#anim disgusted
Who the hell are you talking to sweetie? I think you best lie down before you start seeing more strange females.

#name Yvette
#anim sad
She can't see me...why are ^you^ the only one who can see me?

#name Horace
#anim shocked
It's nice to mee-wait. What did you say?

#name Charlotte
Huh? Oh, I'm Charlotte.

#name Horace
#anim shocked
No no, I mean after that.

#name Charlotte
#anim happy
Ah, I'm the Head Witch of Marina sweetie!

#name Horace
#anim shocked
Marina...^Marina^? Like Narnia's Marina Marina? That Marina? WHAT THE HECK?

#name Charlotte
#anim cute
Hehe, I figured that this would be the case. Horace, right? You must have had the ^Mark^ ^of^ ^Transcension^ with you, that allowed you to enter Marina.

#name Horace
#anim sad
What? The Mark of Transcension? I wasn't given any such Mark to my knowledge.

#name Charlotte
#anim neutral
Hmm...either you're lying or you're serious.

#name Narrator
Charlottes goes closer to Horace. She looks into his eyes and then starts sniffing his ears.

#name Horace
#anim shocked
#sound shocked
What are you doing? I'm married, you know?

#name Yvette
#anim angrynormal
#sound embarrassed
She's lucky I'm not there...no I mean she's lucky she can't see me!

#name Charlotte
#anim disgusted
I am smelling your scent; I'm a Foxy.

#name Charlotte
#anim angrynormal
You're an Aristocrat. You're lucky the war was so long ago that no one now remembers.

#name Horace
#anim amazed
#sound shocked
What war? Oh, you mean the ^War^ ^of^ ^Two^ with King Ed? I didn't know people still remembered events that transpired 800 years ago.

#name Charlotte
#anim disgusted
Huh...you weren't kidding. It doesn't make sense that an ^Aristocrat^ would be given The Mark.

#name Charlotte
#anim disgusted

The Mark can only be given to people who have a pure Narnian lineage or one that has ^never^ been in conflict with Narnia...

#name Charlotte
#anim angryevil

People not from around here must think that Narnia fell a long time ago, correct?

#name Horace
#anim neutral
Yes.

#name Charlotte
#anim neutral

Well, Marina has lived peacefully for the past several centuries under an ^Invisibility^ ^Dome^.

#name Horace
#anim shocked
#sound shocked

Oh my gosh..All this time, Narnia never actually disappeared? It was always here? This is... a lot to take in.

#name Charlotte
Well, Narnia did actually fall. But Marina, which was and still is the capital city, is still here.

#name Charlotte
Towards the end of his life, King Edward's and his advisors thought it would be better to create an enclave of Narnians isolated from society in order to preserve our lineage.

#name Charlotte
So, they spent a huge portion of their resources perfecting the art of Invisibility Domes, like this.

#name Charlotte
Slowly, the residents were relocated to areas under these Domes.

#name Horace
#anim disgusted
So there are multiple of such structures?

#name Charlotte
#anim cute

That's right. Many of Narnia's locations that were deemed irreplaceable and important are protected by similar Domes. Of course, I can't tell you these locations but you get it.

#name Charlotte

#anim cute

To bypass these Domes, anyone that was welcomed was given a ^Mark^ ^of^
^Transcension^. It was a sort of validation that the person wasn't a threat to Narnia.

#name Charlotte

#anim cute

To be on the safe side, the Mark wasn't given to people whose lineages had ^historically^
^been^ ^at^ ^war^ with Narnia, even if those events had occurred several centuries.

#name Charlotte

#anim cute

Which is why it is extremely puzzling how you managed to enter Narnia. As an Aristocrat, you are still considered an enemy of the state.

#name Horace

#anim amazed

That is...amazing. All this time, we've been treating it like an extinct civilization when in reality it is living and breathing right underneath our noses.

#name Horace

#anim neutral

Also, why didn't you attack me? For all you know, I'm an Aristocrat that could burn this place down to the ground.

#name Charlotte

#sound sparkling

Sweetie. I am the Head Witch of Marina. If I wanted to, I could snap you into half and put you into my back pocket! I'm not too worried.

#name Horace

#anim happy

Good point. Remind me to never mess with you.

#name Horace

#anim happy

Okay, anyways. I think in return for taking care of me, I owe you some answers as to why I am here

#name Narrator

Horace explains his entire situation, from top to bottom. He explains Yvette's predicament, how she's actually next to them but is invisible to them, and so on.

#name Charlotte

#anim sad

Huh...sounds to me like a generic Degeneration Curse. But, if I am guessing correctly, His Majesty's curse isn't like the others. It was probably enhanced with Hiero Complexities and maybe even Phagemic Essences and-

#name Horace

#anim neutral

In English, please.

#name Charlotte

#anim angrynormal

From what I can deduce, there is an additional component to this curse. On top of changing her physical form, it has rendered her invisible to everyone except you for some reason.

#name Charlotte

#anim disgusted

It looks like a goddamn strong curse. Maybe even so strong I can't reverse it. And trust me, I reverse \$a\$ \$lot\$ of curses.

#name Horace

#anim shocked

#sound shocked

S-So you're telling me...it's permanent?

#name Charlotte

#anim cute

I never said that. I just said that \$I\$ couldn't reverse it. Let me see that epitaph again. "bathe in the tears of the King's enemies"

#name Charlotte

#anim neutral

I know one more person who can help you sweetie. I am not going to sugarcoat this but it'll be difficult to get to her. Her temple is also protected by a ^Dome^ like the one here, but I can give you the ^Key^.

#name Horace

The ^Key^?

#name Charlotte

#anim neutral

It's sort of an...\$invitation\$ to a sacred place of worship if you will.

#name Horace

I see. And who is this person I am going to meet?

#name Charlotte

She is ^High^ ^Priestess^ ^Valia^ ^Cofia^.

#name Horace

#anim shocked

#sound shocked

She's ^VALIA^ ^COFIA^? The legendary witch of Narnia, and sole advisor to King Edward.
SHE'S ALIVE?

#name Charlotte

#anim angrynormal

Sweetie, I think you folk tend to genuinely underappreciated the power of witches. She can bend metal with her eyes for crying out loud! She's as good as immortal.

#name Charlotte

#anim amazed

#sound sparkling

And I know you're probably thinking...\$How\$ \$old\$ \$is\$ \$this\$ \$beautiful\$ \$and\$ \$youthful\$ \$witch\$ \$in\$ \$front\$ \$of\$ \$me\$? I am 874 years old.

#name Horace

#sound wow

First of all, I never said that. Second, holy crap.

#name Charlotte

#anim cute

Hehe. Anyways, it is a long journey to the High Temple. None of us \$Mariners\$ ever need to go there. I've been there once and let me tell you, I used every ability I had! I don't know how you're gonna get there with no magic.

#name Horace

I'll manage.

#name Charlotte

#anim cute

#sound sparkling

I sure hope you do sweetie. I think you best leave soon. Good luck, and tell her Charlotty said hi will ya sweetheart?

#name Horace
Wait! Before I leave, can I ask you something?

#name Charlotte
Hmm?

#name Horace
Why help me?

#name Charlotte
#anim happy
Like I have said many times before sweetie, I am the Head Witch. I can read your emotions and they are pure. You have a heart of gold sweetie. I have put a spell on you so you can leave Marina. It will take effect in 5 mins.

#name Charlotte
#anim happy
The High Temple is a straight shot south from here. Good luck.

#name Horace
#anim happy
Thank you, Charlotte. It was a pleasure meeting you.

#name Charlotte
#sound wow
"giggles"

#name Horace
#trigger faint
#sound thud
O-Oh ok...I am getting dizzy now...."thump"

#name Horace
#secondtrigger faint
Y-Yvette...

#name Horace
#image 1
Okay Yvette. We're alone again. You heard all that right?

#name Yvette
Uhuh. So I guess we are going to the High Temple then?

#name Horace
#anim happy
Yeap, this is our last shot.

#name Yvette
#anim happy
Okay Horace. I'll be by your side till the very end.

#name Horace
I know you'll be.

#name Horace
Time to head south.

Scene Five

#name Horace
#anim neutral
Hmm...Charlotte didn't exactly specify exactly \$what\$ we were looking for-

#name Yvette
#anim amazed
#sound sparkling
Horace! Look!

#name Narrator
#sound shocked
#image 2
In front of them stood the prodigious remains of a presumably once great temple. The pillar stretched to the top and the floor was dirty but underneath the grim, pockets of marble shone through.

#name Yvette
#anim amazed
We have to go in! This has to be the place Charlotte was talking about!

#name Horace
#anim sad
But...it looks so dilapidated. It seems strange that such an important temple would be so...\$derelict\$.

#name Yvette
#anim disgusted
No, I think it's because it is covered by a Dome as well. So what we see isn't actually representative of its \$true\$ state.

#name Horace
Ah, the Dome. Okay, let's enter.

#name Narrator
They slowly make their way towards the ruins, carefully bypassing fallen trunks and dancing vines. Eventually they make it to the main chamber, that is the heart of the structure.

#name Horace
#anim sad
That's strange. I should have passed out by now. I mean, something similar to \$Marina\$ should have happened.

#name Horace
#anim shocked
#sound thud
HELLO? IS ANYONE THERE? HIGH PRIESTESS VALIA COFIA?

#name Horace
#anim shocked
#trigger faint
#sound thud
VALIA-...wait I think I am...

#name Yvette
#anim sad
Horace!

#name Yvette
#anim amazed
#secondtrigger faint
#image 3
Horace, wake up! I think we're here!

#name Horace
#anim amazed
#sound thud
What...this is beautiful...

#name Narrator

Surrounding them was an extremely elegant palace, with white marble covering every surface and elaborate statues being commonplace.

#name Valia

#anim angry

#sound shocked

Two Aristocrats in these sacred chambers. Identify yourself. Answer carefully lest both of you want to turn into marble.

#name Yvette

#anim shocked

#sound embarrassed

Wait...she can see?

#name Valia

#anim angry

#sound shocked

Yes, I can. Let me reiterate myself; the next thing you say must pertain to your identity or else I will not hesitate to squash both of you.

#name Yvette

#anim disgusted

Okay, I am sorry. I am Yvette Wilkinson, head archaeologist at the National Collection of Artefacts Museum in ^Return^.

#name Horace

#anim neutral

My situation is akin to that of my wife's. I too am a head archaeologist at the same museum.

#name Narrator

Valia approaches them with prose. She examines both of them; both of them remain still in fear of this intimidating figure in front of them.

#name Valia

Yvette.

#name Yvette

#anim sad

Yes! What is it, High Priestess?

#name Valia

Why do you have the ^Mark^ ^of^ ^Transcension^?

#name Horace
#anim shocked
Yvette has the...Mark?

#name Valia
An Aristocrat with the Mark. What is happening...this is highly unusual. Despite my reluctance, the presence of the Mark will render my assistance available to you.

#name Horace
#anim happy
Thank you so much, High Priestess.

#name Yvette
#anim happy
High Priestess. How can you...see me? Everyone I have walked past has been unable to see me; I have been living life as a shadow for the past few weeks. Even Charlotte couldn't see me.

#name Valia
You've met Charlotte? That's strange...Charlotte is the second most powerful witch after me in Narnia. Her inability to see you can only mean one thing. You touched the Sword didn't you?

#name Horace
#anim shocked
#sound shocked
You know? Please help us! We've been trying our best to undone it? Tell us more!

#name Yvette
#anim sad
Please, High Priestess. We are desperate. I cannot stay in this shadow form any longer.

#name Valia
I helped to design the course so I can provide some assistance. However, the final specifics of the curses were finished by King Ed.

#name Yvette
#anim happy
That should be kind enough, High Priestess.

#name Valia
It's okay if you call me Valia, you know.

#name Yvette

#anim amazed
#sound sparkling
Valia. Firstly, why is it that till now only you and Horace can see me?

#name Valia
I am well-positioned to answer this query as I was the one who developed this portion of the curse.

#name Valia
You see, the only people who can see the afflicted are those that are relevant to ^alleviating^ the curse.

#name Horace
#anim shocked
So, does that mean that I have a part to play in helping Yvette remove the curse?

#name Valia
Correct. I am assuming you were the one who brought her all the way here, through all that dangerous terrain?

#name Horace
#anim neutral
Yes, I did.

#name Valia
The curse forces the afflicted to find someone it trusts to help it; it was you in this case. In turn, the afflicted is able to magnify some qualities of that individual.

#name Horace.
#anim shocked
#sound shocked
Is that why I was able to dash?

#name Valia
That explains it.

#name Horace
#anim sad
But, why would he develop such a curse? I don't understand.

#name Valia
That is a question whose answer I still don't know. You might have assumed that being the most powerful witch in Narnia would have granted me the answer but it seems to not be the case.

#name Horace
#anim sad
That's strange. But that's besides the point. \$How\$ exactly do we remove the curse...?

#name Valia
#anim sad
I don't know.

#name Horace
#anim shocked
You don't know?!

#name Yvette
#anim sad
Oh...my...gosh..I am going to be stuck like this forever...

#name Horace
#anim sad
Valia, please. Think of something.

#name Valia
Pass me that epitaph.

#name Narrator
Valia reads the epitaph intently.

#name Valia
Huh. Okay, I think I know what King Ed was getting at. Like I told you, I don't know anything else about the curse other than the visibility portion which I explained I developed.

#name Valia
What I think he is referring to is the ^Pool^ ^of^ ^Cleansing^. It is used in the most sacrilegious of ceremonies and I don't know how I feel about letting a Aristocrat use it...but I'll allow it just this once.

#name Horace
#anim amazed
Thank you so much, Valia! Where is this pool?

#name Valia
#anim neutral
Not so fast, Horace. Before you use the Pool, you need to take part in ^The^ ^Trial^.

#name Horace
#anim sad
#sound shocked
Oh, ^The^ ^Trial^? Wasn't that the test for the elite guards of King Ed.

#name Valia
Yes, it was. It also served as a test to see if anyone else was worthy enough to enter the Pool.

#name Horace
Okay, I'm ready.

#name Valia
It will be extremely dangerous. It is not for the faint-hearted. But, I can already sense you do not care about that. You only want to save your wife. Okay, then let's begin.

#name Yvette
#anim sad
Horace...are you sure about this? I can't bear to see you get hurt...

#name Yvette
#anim sad
I can learn to live in this state but what happens if you....

#name Horace
#anim happy
Yvette. Remember what we said during our vows? That we would be there for each other through thick and thin? I will stick by it till the day I perish.

#name Yvette
#anim happy
#sound sparkling
I love you, Horace.
#name Horace
#anim happy
I love you too, Yvette.

#name Horace
Okay, let's get it started.

#name Valia
I will put a spell on you that will render you unconscious. You will wake up in ^The^ ^Trial^. Good luck, Horace.

#name Horace

Thank you, Valia.

Scene Six

#name Valia

#anim happy

Impressive, Horace. You have demonstrated an exceptional amount of resolve. Many have tried unsuccessfully to pass this ^Trial^ even with years of training.

#name Valia

#anim happy

Here you come, with no training and an Aristocrat, and skilfully pass it. You really are unique, Horace.

#name Horace

#anim amazed

Valia, you just smiled! I knew you weren't always so stuck up and serious!

#name Valia

#anim shocked

No! No! I didn't smile...Horace, do you want to go to the Pool or should I change my mind?

#name Valia

#anim happy

I-I am just kidding, Valia....please don't.

#name Valia

#anim subtlehappy

Okay, Horace. You've earned this. I hope you find the answers you've been looking for, for Yvette's wellbeing.

#name Horace

#anim happy

Thank you, Valia. But, how do I even get to this ^Pool^?

#name Valia

#anim subtlehappy

Follow me. I will bring you there.

#name Yvette

#anim happy

Thank you, Valia. I will never forget the assistance you've provided here.

#name Narrator

They walk through a confusing maze of marble pillars, and gold-clad ornaments. Finally, they passed through two huge doors. What greets Horace is the grandest pool he's ever seen.

#name Horace
#anim shocked
This...is...\$amazing\$.

#name Narrator
The ^Pool^ was filled with water that had such a deep hue of blue that it seemed to be bottomless. It peacefully rippled, invoking a sense of calmness in whoever observed it.

#name Horace
#anim neutral
Do I just enter it?

#name Valia
#anim neutral
That is up to you to decide. Whatever you think is right, is something you should act upon. It is time for me to take my leave, Horace. It's best I leave you alone.

#name Horace
#anim shocked
#sound shocked
Wait, Valia! Why can't you stay with me? Valia!

#name Narrator
The huge doors slam shut, as Valia hastily makes her exit. Horace remains puzzled but soldiers onwards.

#name Horace
#anim sad
I don't know what that was about but...we're here, Yvette.

#name Yvette
#anim neutral
“Yvette remains quiet, but the uncertainty is visible on her face”

#name Horace
I guess the only thing to do is to enter the Pool, and if anything happens.

#name Narrator
Horace slowly inched his way forward towards the Pool, with each step the uncertainty and apprehension in the air became more palpable. This was the do-or-die moment.

#name Narrator
As he enters the Pool, the deep-blue liquid within gently engulfs him.

#name Horace
#anim sad
I think I should wait here in the Pool.

#name Narrator
Horace stands there, eager for the next to come. However, nothing does. He continues to stand there for the next few hours.

#name Yvette
#anim sad
Horace...you've been standing here for the past 6 hours. I think we give up. Horace, listen to me. I can learn to live like this. I only need YOU.

#name Yvette
#anim sad
I don't need any of the material things of my past life.

#name Horace
#anim sad
#sound shocked
No! Yvette! I am a vow to you to bring you back. I love you so much, Yvette. I cannot bear to see you in this state. We came so far and yet, to achieve nothing....WHY?

#name Horace
#anim sad
#sound shocked
WHY? WHY? TELL ME! KING ED! YOU COWARD! WE FOLLOWED YOUR STUPID CURSE AND YET? YOU UNGRATEFUL-

#name Narrator
Tears start streaming down Horace's face, a sign of his desperation. Their soft pitter-patter is amplified by the echoing in the Pool chamber. It echoes all around them.

#name Yvette
#anim sad
Horace...

#name Horace
#trigger faint
#sound thud
Such serenity...I've never felt so calm. Yvette...it's going to be okay; it's all going to be alr-

Scene Seven

#name Horace
#trigger faint
#secondtrigger faint
Where-where. What happened? Yvette!

#name King
Horace Noble.

#name Narrator
A voice deeper than a canyon and as hoarse as gravel rang through the air. Horace immediately darted toward the source-what he saw shocked him.

#name Narrator
There stood the silhouette of a tall, broad-shouldered man.

#name Narrator
Suddenly, it all clicked with Horace.

#name Horace
#anim shocked
I'm in Marina's most sacred temple, using its most sacred pool, to reverse a curse that only one man knows the antidote too. There...is only one \$logical\$ conclusion.

#name Horace
#anim shocked
K-King Edward?

#name King
I see you figured it out. It must be terrifying for you to realise that I am alive and meeting you. However, what you claim to think is wrong. This is the Realm of the Inbetween.

#name Horace
#anim sad
The Real of the Inbetween?

#name King
When you perish, you do not simply cease to exist. Your soul will enter the Afterlife. This place, how should I put this, is the bridge between the realm of the living and the dead. It is the only way for me to talk to you.

#name Horace

#anim sad

I see. This is a lot to take in but I'll do my best to keep my calm. King Edward, I presume you already know what I am here for.

#name King

That I am aware of. However, I feel like because I give you my ultimatum, I owe you an explanation.

#name Horace

Yes, King Edward.

#name King

Do you know how you managed to get here?

#name Horace

No, I do not know that. I thought you brought me here.

#name King

Well, your tears completed the last part of your journey.

#name Horace

My...\$tears\$?

#name King

Remember what was written on the epitaph: ^for^ ^which^ ^the^ ^only^ ^antidote^ ^is^ ^to^ ^bathe^ ^in^ ^the^ ^tears^ ^of^ ^the^ ^King's^ ^enemies^.

#name King

Horace, you're an Aristocrat. Your lineage was involved in one of the most brutal conflicts with the Kingdom in the past.

#name King

Do you see where I am going with this?

#name Horace

#anim shocked

#sound shocked

Conflicts...past...Aristocrat. Wait? \$My\$ tears activated the Pool! So I literally ^bathed^ in the tears of the King's enemies!

#name King

That's exactly right, Horace.

#name Horace

#anim sad

Then, what about Mark? How were we able to enter the Domes?

#name King

I originally intended to place this curse on the then Aristocrat King's War Chief, William Noble. I wanted him to be forced to come to Narnia to seek the antidote, a place scorned by your ancestors.

#name King

He would have been forced to come to Marina, Narina's capital, to search for answers. Eventually, he would have to be forced to enter the High Temple, where Valia would know what to do.

#name Horace

#anim neutral

Valia...\$knew\$?

#name King

"Knew" is maybe too strong a word. She only was aware that if she came across someone affected by this curse, she was supposed to ask them to come to the Pool.

#name King

I also made it such that the person affected would become invisible except to the people who were crucial to their journey and would not be hostile.

#name King

In your case, Yvette was only visible to you, Valia, etc.

#name King

If the War Chief of Aristocracy were to step foot into Narnia, it would not have been...\$peaceful\$. This "invisibility" allowed them to go on their journey without encountering much resistance.

#name King

That's why it was placed on my sword. It would have worn off on him when my sword nicked him in battle. However, that never happened as soon after, I fell deathly ill and passed away.

#name Horace

#anim sad

I understand fully, King Edward.

#name Horace

#anim sad

Now, as a representative for Yvette, please, remove the curse! That is my only request, King Edward the VII!

#name King

Your heart is pure and you hold on hatred towards the people of Narnia: I can attest to it.

#name King

I will give you two options, Horace. Either you give up your life for your loved one so she can continue to live her life as an accomplished archaeologist and she can have the Sword, or you both live but she forgets every single memory she has made with you and I take back the Sword.

#name King

You two will become strangers once more.

#name Horace

#anim sad

#sound shocked

HUH? Why? Why are you doing this to me?

#name King

That is my ultimatum. I hold no animosity toward you. However, Yvette ignored the warning so she has to suffer the consequences. Decide now.

#name Horace

#anim sad

Y-Yvette....

#name King

She's not here. I have sent her to \$another\$ place. Worry not; she's completely safe.

#name King

Decide wisely.

Scene 7a1: Horace sacrifices himself

#name Horace

#anim sad

#sound shocked

Okay. I will give myself up. I vowed to Yvette that I would protect her from everything; I am fulfilling this promise because I love her.

#name King

Are you sure?

#name Horace

Yes, yes I am.

#name Horace

#anim sad

I have but one request to make...could I at least see Yvette once again?

#name King

Yes, I will allow that; only because you have proved yourself to be beyond an exception human being,

#name Narrator

Suddenly, Horace appears in front of Yvette.

#name Yvette

#anim sad

#sound shocked

AH! Horace! You scared me! Where are we? I was absolutely terrified and confused as to where you were! I'm so glad you're okay!

#name Narrator

Yvette rushes to Horace and hugs him tightly. Her sweet cinnamon scent hasn't faded at all, and its fragrance pervades the space.

#name Horace

Yvette.

#name Yvette

#anim neutral

Horace, you're scaring me.

#name Horace

#anim happy

I love you. But there's something I have to give up in order to ensure your happiness.

#name Horace

#anim happy

You will return back to normal. However, everything won't exactly be back to normal.

#name Narrator

Horace hugs Yvette tightly and whispers into her ear.

#name Horace

#anim happy

Promise me that no matter what, you will continue to do what makes you happy. No matter what troubles you go through I will be there, next to you supporting you.

#name Horace

#anim happy

I will cheer for you, cry with you, and relax with you. Don't you ever forget that Yvette, you are and never will be alone.

#name Yvette

#anim sad

Horace...what's going on? You're scaring me. Please tell me what actually happened.

#name Horace

#anim happy

You will find out soon enough. Take care, and remember I love you with my entire being and would have given you the entire universe if I could have.

#name Narrator

Horace kisses Yvette deeply and then stands back.

#name Horace

#anim happy

Goodbye, Yvette.

#name Yvette

#anim sad

What? WHAT? HORACE! WHAT'S GOING ON?

#name Horace

#anim fading

Horace starts fading away, disappearing into oblivion.

#name Narrator

Yvette rushes to grab him, but her hand passes through the now empty space that was once occupied by the love of her life. She collapses from shock, and passes out.

Scene #7a2: Horace sacrifices himself

#name Yvette

That concludes the end of my presentation on The Collection of Narnia. Thank you for your kind attention.

#name Narrator

The crowd erupts into applause. The Collection of Narnia brought a new wave of understanding on Narnia and revolutionized how Narnia was documented in history.

#name Narrator

#image 2

Yvette slowly walks off the stage and into the dressing room. She then falls into the cushy chairs and leaned back.

#name Yvette

#anim sad

Horace...you idiot....I hope you saw that and are proud of me. I miss you so much.

#name Narrator

Tears start streaming down her face.

#name Yvette

#anim sad

If I knew you would sacrifice yourself...I would never have come back to you...you fool.

#name Narrator

Her sobbing intensifies, until her dress is filled with wet spots where the tears met it.

#name Yvette

#anim sad

I will never let you down. Keep watching over me, Horace. I love you.

Cue Credits.

Scene 7b1: Horace sacrifices himself

#name Horace

#anim sad

#sound shocked

Okay. Erase her memories. It doesn't matter to me if she remembers me or not. All that matters is that she's safe. I will continue to love her and take care of her.

#name King

Are you sure?

#name Horace

Yes, yes I am.

#name Horace

#anim sad

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#name King

Yes, I will allow that; only because you have proved yourself to be beyond an exception human being,

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#name Yvette

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#name Horace

Yvette.

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#anim neutral

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#anim happy

I will cheer for you, cry with you, and relax with you. Don't you ever forget that Yvette, you are and never will be alone.

#name Yvette

#anim sad

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#name Horace

#anim happy

You will find out soon enough. Take care, and remember I love you with my entire being and would have given you the entire universe if I could have.

#name Narrator

Horace kisses Yvette deeply and then stands back.

#name Horace

#anim happy

Goodbye, Yvette.

#name Yvette

#anim sad

What? WHAT? HORACE! WHAT'S GOING ON?

#name Horace

Horace starts fading away, disappearing into oblivion.

#name Narrator

Yvette rushes to grab him, but her hand passes through the now empty space that was once occupied by the love of her life. She collapses from shock, and passes out.

Scene #7b2: Yvette loses her memories

#name Yvette

Hello, Horace is that right?

#name Horace

#anim happy

Yes, that's right.

#name Narrator

The Collection of Narnia, without a sword, remained incomplete. However, it still managed to shed some light on Narnia.

#name Yvette

Why are you showing me this...Collection?

#name Horace

#anim sad

Ah...like I had said to you earlier; we were working on a Collection together before...the incident happened.

#name Yvette

#anim sad

Okay...I'm sorry, Horace. I still don't remember anything at all. All I remember is working on another project before...it's all dark. It's like something just ripped out years of my memories.

#name Horace

#anim sad

Slow and steady. We will work on it together.

#name Yvette

And you said something about us being...\$married\$?

#name Horace

#anim disgusted

Oh, um yea.

#name Yvette

I don't know you well enough so...I can't behave like I love you for now. Let's take this slowly?

#name Horace

#anim sad

Absolutely. I will stay beside you, for however long it takes.

#name Yvette

Thank you. I don't exactly know what your true personality is but I trust you.

#name Narrator

A tinge of sadness hits Horace. She was a different person, but he still loved her.

#name Horace

#anim disgusted

Hey, Yvette. Do you want to um..go for..like lunch or something? Are you free now?

#name Yvette

Hm.

#name Horace
#anim shocked
#sound embarrassed
It's okay if you're not free! Forget I asked you!

#name Yvette
Let's go. I feel like eating oysters.

#name Horace
#anim happy
Wait...you're agreed?

#name Horace
#anim happy
Okay! Let's go! I know the best oyster places!

#name Narrator
They left the museum together, talking to each other along the way. It almost felt as though there was a spark between the two people, but that is something only time will tell

References

Images

1. **Phoenix Wright: Ace Attorney Trilogy (Photo of Mia Fey looking nervous)**
<https://weccftech.com/review/phoenix-wright-ace-attorney-trilogy>
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<https://www.gamespew.com/2017/07/danganronpa-another-episode-ultra-despair-girls-review-pixel-powered-port>

Character Models

All character models were based using the CHARAT^(c) engine developed by LIBRE, Inc. Under their policies, all character models can be used freely under most circumstances. For more information, please visit: <https://charat.me/faq/>

Video References

Phoenix Wright footage
<https://www.youtube.com/watch?v=oqOHJoOQisM>

Terraria footage

<https://www.youtube.com/watch?v=w7uOhFTrrq0>

Danganronpa (Despair Girls) footage

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Background Music

1. Tutorial and Platformer levels 1-11

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2. Platformer levels 12-18

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3. Platformer levels 19-22

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4.

Font

Times New Roman