<Game Name> - Game Design Document

# <Team name>

**Genre:** 3rd Person Shooter/Slasher **Platforms:** PC **Engine:** Unity

# Elevator Pitch

**Give a brief description of your game which gets the idea across in one or two sentences. This will usually cover the genre, who you play as, and what you do.**

You will wake up as a new character on an island, you start with nothing after having your life ruined by your ex-girlfriend. To seek revenge, you work your way through various locations defeating mini bosses obtaining new weapons and gear. Once you have collected everything you want you can go and defeat the main boss “Slamber Turd” and return your life back to normal!

# Target Audience

**Identify the group of people that you think this game will appeal to, it is common to include the age group and interests here but include any demographic information you feel is relevant (e.g. 15-23 year olds who are fans of first person shooters and sci-fi settings). This doesn’t mean that your game can’t or won’t appeal to a wider audience, but your target audience is the group you are focusing on.**

The target audience of the game is for ages 15 and above, who enjoy third person action/adventure games with shooting, melee, looting, exploration and fighting bosses.

# Game Mechanics

**The game mechanics describe the game play in detailed terms, starting with the vision of the core game play, followed by the game flow, which traces the player activity in a typical game. The rest is all the infinite details.**

Movement, crouching, jumping, shooting, melee combat, switching weapons, inventory management, respawning, save system, pick up/ drop item.

# Core Game Play

**In a few paragraphs describe the essence of the game. These few words are the seeds from which the design should grow. Planted in the fertile soil of a known market, they should establish roots that anchor the vision firmly in place and help ensure a successful game. This is similar to the elevator pitch, except that it’s non-narrative and usually expressed clearest in bullet points, though this could vary depending on the type of game.**

The player will be able to equip, switch and fire guns, there will also be some melee combat involved. The player can access an inventory system to attach different weapons and gear. To obtain loot the player will have to explore the map and discover different locations where enemies reside guarding more loot. Once the payer has obtained the items they desire/require they can attempt to fight the final boss.

# Gameplay Loop

**Trace the typical flow of game play with a detailed description of player activity, paying close attention to the progression of challenge and entertainment. If the core game play is the root of a tree, the game flow is the trunk and the branches. All activity should actualize and extend from the core game play. Be specific about what the player does, though try to use terms like "shoot", "command", "select" and "move" rather than "click", "press" and "drag". This keeps the description distinct from how the actual GUI will work, which is likely to change. Refer readers to specific pages in the User Interface section when you first mention a GUI element such as a screen or window or command bar.**

# Characters

**These are the actors in the game controlled by the players or the AI. This should include a brief description and any applicable statistics. Special talents or abilities should be listed and briefly described, but if they’re complex, they should be expanded upon in the gameplay elements section.**

Player Gameplay Elements

**This is a functional description of all elements that the player (or characters/units) can engage, acquire or otherwise interactive with. These are such things as weapons, buildings, switches, elevators, traps, items, spells, power-ups, and special talents. Write a paragraph at the start of each category describing how these elements are introduced and interacted with.**

# Game Physics and Statistics

**Break out how the physics of the game should function, i.e. movement, collision, combat etc., separating each into subsections. Describe the look and feel and how they might vary based on statistics assignable to the characters, units and game play elements. Get feedback from all programmers on your team as you write this, as how the game handles the physics will severely impact performance issues.**

**This can get a little dry, but avoid getting too technical. Avoid using actual numbers or programming terms. These will come later in the technical specification, written by the programmers who will want to do things their way (usually the right way).**

# Artificial Intelligence

**Describe the desired behaviour and accessibility of the AI in the game. This includes movement (path finding), reactions and triggers, target selection and other combat decisions such as range and positioning, and interaction with game play elements. Describe the avenue through which the AI should be controlled by the level designers, i.e. using .INI files, #include files of game stats or C-code, proprietary AI scripts, etc.**

# User Interface

**The interface changes so very often that it almost seems pointless to document it; however, it’s got to start somewhere. It’s structured here to minimize the impact of changes. To get your GUI artist started you should provide mock-ups. This often is to the designer’s benefit to think everything through. Then follow up with a description of all the GUI objects that need to be programmed to make all the screens work.**

**Create a mock-up for all the screens, windows and menus. This may end up getting ignored, but it’s a good starting point for the artists. Don’t waste your time creating anything pretty. Just create simple line drawings with text labels. Colour can be very distracting, but if it’s important, go ahead. Some drawing programs have templates that make creating mock-ups quick and easy.**

# Art and Video

**This should be the definitive list for all the art and video in the game. We all know how things creep up, though, so add a couple of placeholder references for art to be named later, like mission specific art and art for marketing materials, demos, web pages, manual and packaging.**

# Sound and Music

**Stress the aesthetic and technical goals for the sound and music. Describe the themes or moods you want. Name existing games or films as examples to aspire to. Issue technical edicts and editing objectives, such as sampling rates, disk space, music formats, and transition methods. You probably won’t have someone creating audio for this game, so if you plan on sourcing audio from the internet make sure you say where you’re getting it from and whether or not you’re allowed to use it.**

## Sound Effects

**List all the sound FX required in the game and where they will be used. This makes it easier for people to find the sound FX and fold them into the game.**

## Music

**List all the music required in the game and where it will be used. Describe the mood and other subtleties. Music will often reuse the same themes and melodies. Mention where these themes should be reused.**

# Story

**Write the synopsis of the story told by the game. Include the back-story and detailed character descriptions if it helps. Indicate how the story will be told in game as well. Some game designs focus so much on this, that they overlook everything else that should be in the spec. Telling a story is not the focus of most games. Of course, if you are doing an adventure game, it is extremely important. Expand and organize this section as is necessary to tell the story.**

# Level Design Seeds

**These are the seeds for the detailed paper designs to follow. Detailed paper designs at this point are less legitimate and unlikely to survive intact. Designs created after the designers have had time to experiment with the tools and develop the first playable level are much more likely to succeed. It’s best to just plant the seeds for each level with a description of the goals and game play and where it ties into the story (if applicable). A thumbnail sketch is optional, but very helpful if the designer already has a clear idea of what he or she wants. Be sure to list any specific** **requirements for the level, such as terrain, objectives, the revelation of new assets, and target difficulty level.**