



Claws and Honor

Game Design Document

Live as bear, become a bear.

Pre-Alpha 1.0 / 5-18-18

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Game Proposal

Abstract of Pitch

You are the king of all bears, some would call you the Bear King. You rule the bears with an iron claw but a challenger from the south has come to challenge your reign. Will you be able to stake your claim on all bear kind?

Game Concept

You are the king of all bear kind. Your only objective is to keep that furry crown on top of your head. You will have to fight general forest animals with your claws of steel, or at least the forest animals that don't submit to your supreme power. Each adorable animal you annihilate adds to your experience leveling you up to eventually supreme bear status. This game will consist of two small castle areas and a large forested areas for the player to explore. In between you can make alliances with the other forest animals such as the ravenous mountain lions or the rapidly reproducing rabbits (they may be weak but they are many). Who if you choose to ally with them you may unite the animal kingdom and take down the evil bear warlord from the south, who resides in an equally evil looking castle.

Game Genre/ESRB rating

Claws and Honor is an action/rpg/simulator game. It will most likely be E for everybody.

Target Audience

The age range will be for all ages except for the older generation. One might classify it as a game for 10-20 year old people. It can be for anybody any gender with even the most minimal experience with games. However, it does appeal to a more niche bear simulator type crowd.

Platform

Claws and Honor is planned to be published on PC and the Xbox One.

Gameplay and Mechanics - Jared Bell

Screens (interface)

1. Title Screen
 - a. New Game
 - b. Load Game
 - c. Options
 - d. Quit Game
2. Game
 - a. Load Game
 - b. Quit to Menu

Rules & Objectives

The Rules of the game are effectively an open world RPG based game where a player can explore but likely a bit along a more linear path. The objective is to take out the invading northern bear tribe before they take over your own village.

Gameplay/Controls

The player interacts with the world as a point and click or a keyboard input use WASD. The bear moves around according to what has been inputted in as a control or movement, currently we are working on making it purely point and click movement. For Xbox it's meant to be able to be controlled with the left joystick for movement and the right joystick for camera angle/movement.

Core Mechanics

A jump mechanic was planned for use but that fell through when we found that the nav mesh wouldn't allow the player model to jump off of it. So mostly there are no mechanics implemented other than basic movement around the environment made for the player. The other unimplemented stuff was going to be open world combat system, where instead of entering a type of combat grid like some games when you encounter an enemy, instead you could just take shots at it and stay in the given world environment.

Balancing

We would have a leveling system where a player could grind levels but the monster stats adjust to fit the level of the player. We never made it far enough to add a combat system but it was intended to add if we could add it.

Cheat Codes/Easter Eggs

We had plans to add many fun little cheat codes in the programming section. We thought of adding a space bear cheat code that just sends the bear to space, there was a drunk bear game mode we planned on adding where the player was slower, and controls were always shifting with the bear partially moving around like a drunk person, and their attack went up but their defense was low, effectively a "Master of the Drunken Fist" Gameplay style. These are just a few things I can remember us in the programming section thinking on adding, but we had thought up of many hilarious and funny things that we thought on adding into the game if we worked enough to actually make it possible.

Story

Storyboard/Narrative-Mark Bertholet

If the game could have been fully implemented the story would have been about a king of a local bear tribe. Who has to travel through the forest encountering rabbits, wolves, bears and dead humans. You would have been able to upgrade your character

through the level up system and become powerful enough to kill the northern evil bear tribe.

Live as a bear and feel your power increase and choose the path you wish for your bear to take. Live as the powerful sorcerer and fight off his enemies with long range magic, attack your enemies in hand to claw combat with the warrior path and the bardic path play the lute and feel your enemies tremble in fear.

You would have started off talking to one of the bear peasants who would come up to you and call for your help as a bear patrol has been ambushed by a ravenous group of rabbits. Here you would be introduced to the basic mechanics of the game and the fact that you are the king. As you travel through the world you discover that certain animals can be negotiated with except for the bunnies which are fearsome beasts with no intelligence. You could kill all of your enemies or attempt to negotiate with your worst enemies and turn them to your bear ways.

Eventually, coming upon a dark castle you would find a massive bear that plans to destroy all of your tribe so you must destroy or negotiate ferociously.

Level Design - Kyler Temple

Rooms

1. Forest
 - a. Mood
 - i. Bright sunset, calm, lots of light colors contrasted by rich, vibrant hues; The vibrant hues from the sunset help to provide a calmer emotion to the game world, while also complementing the minimalist colors used on the game models.
 - b. Objects
 - i. Ambient
 1. Sunset that provided ambiance and lighting
 2. Grass, ferns, and bushes that help bring the forest to life with simulated plant life that provides visual details.
 3. Trees that also help cement the environment as a forest. Realtime shadows that help flesh out the trees and establish them as real objects that impact the game world.
 4. Water that has a slight wave simulation on the edges; the water model really compliments the low-poly style as well as the minimalist color scheme we used.
 5. Rocks strategically placed in certain locations to provide extra detail as well as hide areas where the navigation mesh would not allow the user to walk despite a lack of obstacles. Also help with ambiance.
 - ii. Village
 1. Several different models of tents scattered about to simulate a village and the differing tents typical in a realistic environment.
 2. Fencing for area separation
 3. Minor visual details such as the grass and trees and bushes that help ground the village into the forest-based world

Game Flow / Walkthrough

1. Player starts in forest
2. Player moves forward with wasd movement is taught
3. Out in front of the tutorial area is a pack of wolves, take them down combat learned
4. Player barely survives fight and learns to eat the wolves to regain health.
5. Bunnies show up and fight the bear showing diversity
6. Player interacts with other bears learns diplomacy

Development

Abstract Classes / Components

1. BasePhysics
 - a. BasePlayer
 - b. BaseEnemy
2. BaseObstacle
3. BaseInteractable

Derived Classes / Component compositions

1. BasePlayer
 - a. Bear
2. BaseEnemy
 - a. EnemyWolf
3. BaseObstacle
 - a. ObstacleMountain
 - b. ObstacleFence
 - c. ObstacleRock
 - d. ObstacleTree
4. BaseInteractable
 - a. InteractableWater (You can “swim” in the water)

Graphics- Jared Coen, Braden Green, Mateo Boughton

Style Attributes

In this game earth tones will be used very frequently. The game is placed in the forest and nature so the animals won't be bright and extremely colorful. The palette that was worked with is just solid colors. The animals being colored are all colored based on real animals so the animals aren't going to be having any extra color other than the fur and claws that they have.

Claws and Honor was planned as well as produced as a low poly game with no curves but no overly sharp angles as well. It was created in this style to give the game a medium amount of realism to convey characters as well as the world, while still retaining a fun and humorous mood. The game, however, does use sharper angles and to somewhat define a character. For example, the bear and bunny have limited sharp points and come off as less hostile and more "likable."

Although there is only one bear model right now, future plans would incorporate multiple models to demonstrate progression as well as different skills. This same concept could be applied to enemies which would get increasingly more difficult as the game progressed and therefore would also get bigger with increasingly more hostile features. As for interaction with objects, the game would provide prompts (Example: "E" to pick up) to let players know their options.

During combat a player's stats and health would be shown using various bars and symbols incorporated in the user interface. The concept of this would be further solidified with audio cues like growls and roars as well as visual cues like a red screen tint. These same cues can be used to set moods and give the game's characters personality.

Graphics Needed

1. Characters
 - a. Bears
 - i. Bear king
 - ii. Rival Bear
 - iii. Other bears
 - b. Other animals
 - i. Wolves
 - ii. Rabbits
2. World
 - a. Natural
 - i. Trees
 - ii. Grass
 - iii. Water
 - iv. Rocks
 - v. bushes
 - b. Unnatural
 - i. Fence
 - ii. Tent
 - iii. Fire pit
 - iv. Village
3. Textures
 - a. Bear fur
 - b. Wolf fur
 - c. Crown texture
4. Other
 - a. Potion
 - b. Chicken legs
 - c. Crown for king

Audio-Kylee Tidwell

Style Attributes-Kylee Tidwell

The goal of the game was to have a serious plot but with some humorous aspects. The songs created contributed to this mood by having a mixture of sounds. There were many different tracks used. Depending on the circumstances, the feel of the song would change. The settings and interactions would determine the tone of the music.

The menu music had a jazzy, upbeat kind of feel. It was an introduction to the game, so the song was created to be light and happy. This game has a balance of seriousness and silliness. The main menu song was made to showcase this. Some of the other songs are more serious, but this song was used to set a mood in the beginning.

The main soundtrack was created for ambience in the game. A track that had a woodsy sound was added to some relaxed guitar melodies to create the setting in the game. This game is about bear tribes so it is set in a forest like world. The ambient music also had some animal noises to make it more authentic. This song was relaxed.

The combat song had a strong drum track. This created a tribal mood. The bears would be fighting against each other so it had an intense tone. There was also hitting and punching noises to add to the fight scenes. This was the only song that did not have a happy sound. It would be like the climax of the storyline.

All of the songs together create a type of story for the game. It would have been great to add more songs to the game if there was more time. These three songs added character and personality to the game. Players should be able to listen to the songs without getting sick of them. The three moods of the songs were very unique but together they created a story.

Sounds Needed- Kylee Tidwell

1. Effects
 - a. A bear noise that is like a roar.
 - b. A wolf whine/roar.
 - c. A river flowing for the bear swimming. Combat music for when there is fighting.
 - d. Hitting noises as the bear gets hit.

Music Needed- Kylee Tidwell

1. Main Menu music- happy and jazzy for excitement.
2. Fighting/Combat song- played when there is a battle occurring or about to happen.
3. Ambient music- has animal noises and wood noises to create a setting.

Schedule

- e.
- f. Bird Noises for the woods.
- 2. Feedback
 - a. Happy music for when there is no danger.

(Structure your development so that you complete each layer before going on to the next. Plan exactly what is entailed in each layer, and which team member is going to do each component.)

1. **Functional Minimum:** minimal items to make something that you might call a game. You'd be embarrassed if you only got this far, but at least it'd be something.
 - a. The functional minimum would be the basic layout of the worlds and the ability to walk around with no other player characters.
 - b. It would contain 3 main NPC's with nothing else
 - i. Audio Engineers would have a basic background theme that would play throughout the entire game.
 - ii. Programmers would have the ability to walk and nav meshing set up
 - iii. Modelers and graphic artists would have a very basic character set up
 - iv. Project Manager would have very basic story line set up
 - v. Animators would have the basic walking animation set up
 - vi. The World creator would have the basic textures of the game up
2. **Low Target:** Your target for what you want to get done--the least possible to feel sorta OK about the result.
 - a. Designed player character and a fully designed character, a basic endboss with simple animations.
 - b. Simple physics; the ability to jump etc.
 - c. 6 NPC's not including the Endboss
 - i. Audio Engineer will have basic ambience noises made along with a second main sound track as well as a generic death sound
 - ii. The Programmers will have a good main menu set up and a thorough nav meshing along with basic NPC interactions
 - iii. Modelers and Graphic Artists will have the character models and the Main NPC's looking different from each other

- iv. The Project Manager needs to have the story line setup along with basic dialogue for each character to have
 - v. The animators need to have a semi fluid animation set up
 - vi. The World Creator will have all three worlds built but not fleshed out
- 3. **Desirable Target:** This is what you're aiming for, if things go reasonably well.
 - a. Three fully designed worlds with interactable NPC's and a well animated/designed endboss
 - b. 20 NPC's that can be interacted with in some way
 - i. The Audio Engineer needs to have a main theme set up for each area and a battle theme
 - ii. The Programmer needs to have the interactions with the NPC's be fluid and dialogue trees set up and combat encounters set up
 - iii. The Modeler and Graphic Artists need to have each main character look different and at least 5 unique NPC's for the rest of them
 - iv. The Project manager needs to implement the story lines and the dialogue at this stage
 - v. Animators need to have a really good animation going
 - vi. The World Creators are required to have each world fleshed out with some extra small sub areas to explore
- 4. **High Target:** It might be possible to get this much done, if all goes extremely well.
 - a. All of the mentioned from the Desirable as well as alliances and character relations
 - i. Audio Engineer works closely with the world creator to find the correct places to place new audio pieces
 - ii. The Programmer is required to have the alliance and the character relations all set up
 - iii. The Modeler and Graphic artist should make all of the NPC's and enemies all look different
 - iv. The Project manager should have the alliance and individual animal relationships work out
 - v. The animators need to get the animations for character deaths set up
 - vi. World creators need the sub areas fully fleshed out
- 5. **Future Development:** Stuff that you know you can't get done this quarter, but might add later if you decide your game is cool enough to keep working on after the class is over, just for fun.

- a. A fully working economy along with far more NPC's and a deeper story line.
 - i. Programmers would work on the Economy
 - ii. Audio engineers can work on individual death sounds
 - iii. Modeler and Graphic Artist can work with the World creator to make individual designs for the characters in the subareas
 - iv. Project Manager should have a in depth story
 - v. The Animators need to have individual death animations for each different type of NPC
 - vi. The World Creator needs to work with the Modelers and Graphic Artists to make new subareas and fully flesh those new ones out.