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CART 451 2232-AA

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CART 451 FINAL PROJECT FINAL SUBMISSION

TITLE: EYE

A detailed description of the different technologies used and how they work, why they were relevant etc...

- Twine is the main engine of this project. It allows the user to create text adventures. Essentially, the player can advance the story by clicking various text links presented in the game. Furthermore, the engine allows users to type into text parsers and see how the game reacts to said inputs. In addition, certain aesthetics of the game can be altered thanks to the engine's use of HTML, CSS and Javascript.

- Harlowe Audio Library is an add-on for Twine (specifically the Harlowe engine, which is what this project uses). This add-on allows music in Twine projects to be easily implemented. Music is often an important part in any medium for setting the mood, so having a trinket that allows me to implement it is very handy.

- ChatGPT was used in order to brainstorm ideas for the game's script. Here are some examples of prompts that were used:

  - "What are some existential issues that humans face?"

  - "What are [animal name] commonly associated with?"

  - "What inflammatory statements would make people uncomfortable?"

- o "What are statements that annoy people?"

- o "What are existential questions related to suffering?"

- Photoshop, Piskel, Pixel Studio and Monopro are the applications used in creating the game's pixel art. The first three were used for the monster designs. For the backgrounds, Photoshop gave them a monochromatic tint and Monopro gave them a pixelated look.

Detailed description of the features implemented as well as the features you wanted to implement

Implemented Features

- Two playable routes (either of which can be selected at the start of the game).

- Music can be heard while playing.

- Every monster encounter has a unique sprite and background accompanying it.

- All monsters have unique dialogue trees and some of them are friendly (i.e., you can't die from those encounters).

- 3 endings are available (2 in the main route and 1 in the basement route).
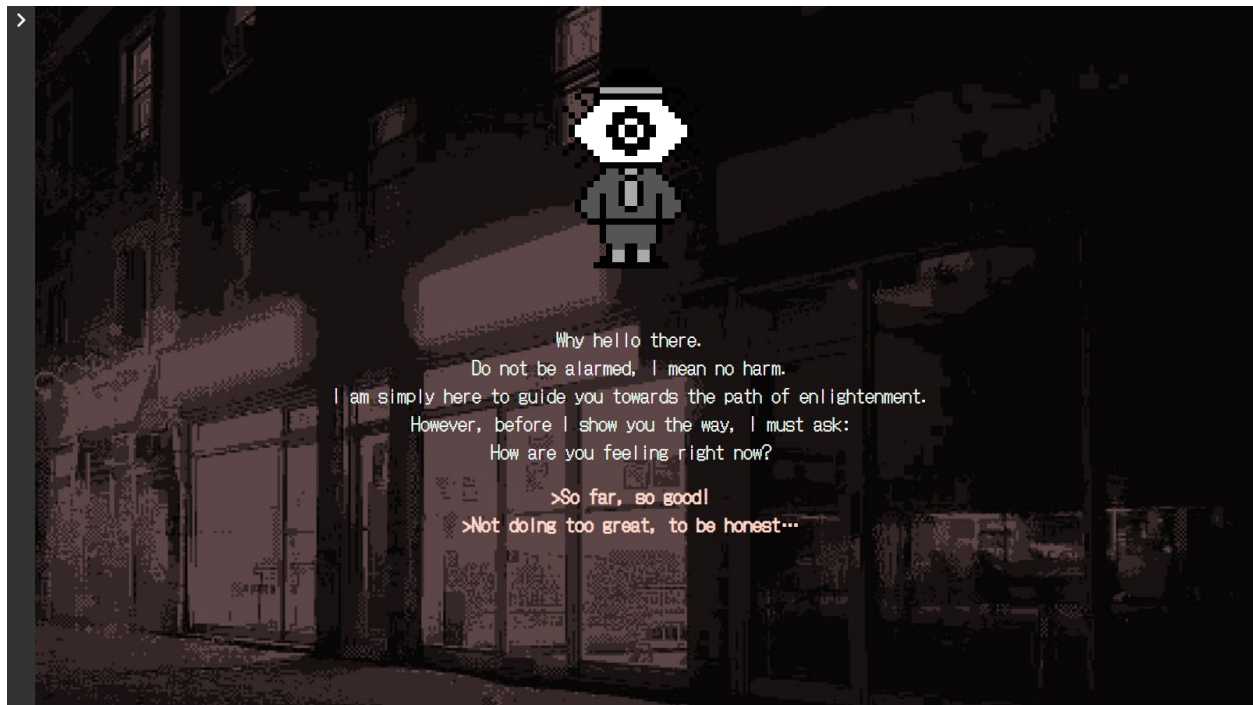
Features NOT Implemented

- A more robust route system where there is more to explore in each area (i.e., the tower floors are more mazelike).

- A system where variables are stored and used again (e.g., a monster asks you to write your loved one's name and another monster in another floor says their name).

- More complex monster encounters where the difference between life or death isn't decided by an else/if conditional (i.e., the questions asked by some monsters don't have to end with "Submit your answers?").

Detailed descriptions and analysis for how the realized project implements or not implements the intended idea and concept. Be descriptive and provide examples for your claims.
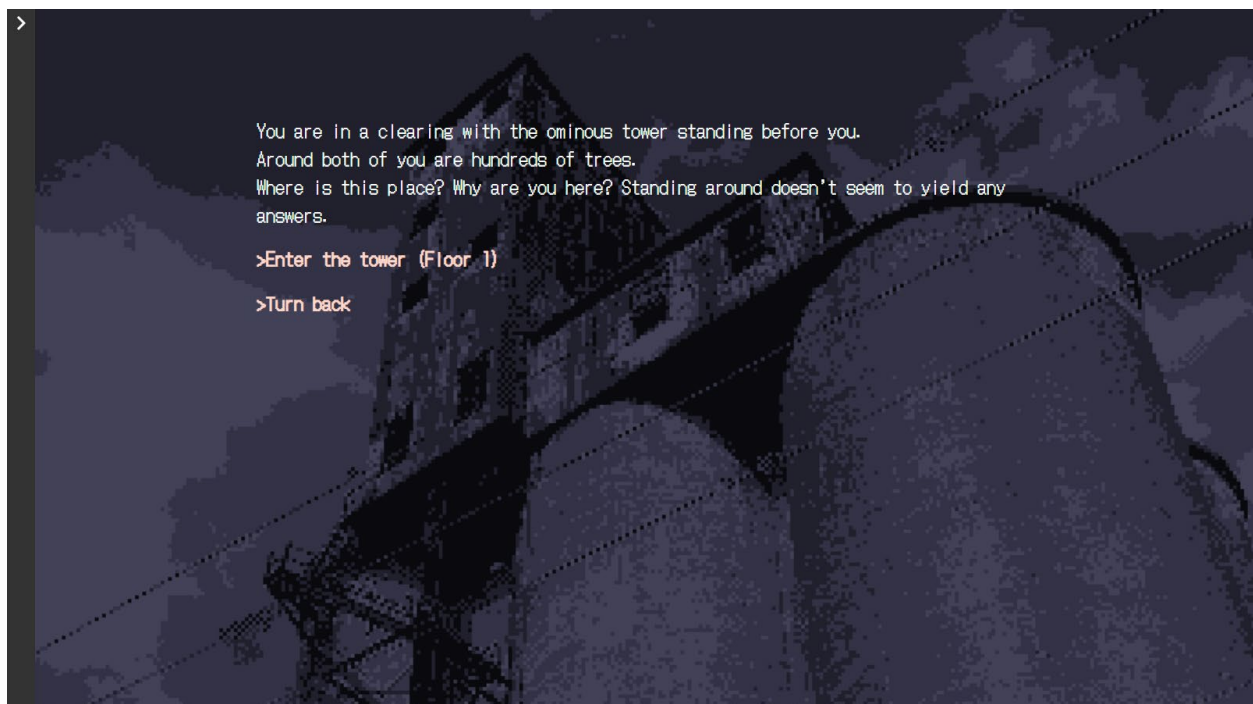
While the concept of *identity* was kept in the final product, there were some changes that were made.

Originally, the game was going to be about the dilemma of choosing between living a peaceful peasant life in a village, or scaling a dangerous tower in order to attain better living conditions. The final version is more about self-reflection and the issue with giving away your personal Information to strangers. This idea of information exchange is personified with the game's monster encounters: nearly every room you visit in the tower has some sort of creature that will ask the player a question regarding their current life status or temperament. For example, one of the earliest monsters the player encounters is the Shadow; the shade will ask the player how they are feeling and the conversation's mood will change depending on the answer given. There are still aspects of the player giving up their former life, however, namely in the game's final boss, the Seraph. The creature asks the user to give away their personal info, such as the city they reside in and their hair color, among other things. Then, a prompt opens up telling the player if they want to sacrifice their identity or not: if they decide to sacrifice themselves, they become part of a greater collective that is able to easily achieve goals. If the user refuses to sacrifice themselves, then they are able to leave the tower with their identity intact and renewed vigor. Finally, a key design element to the monsters is that every one of them has an eye as a focal point: this was done in order to symbolize AI's need to observe and accumulate information about humans.
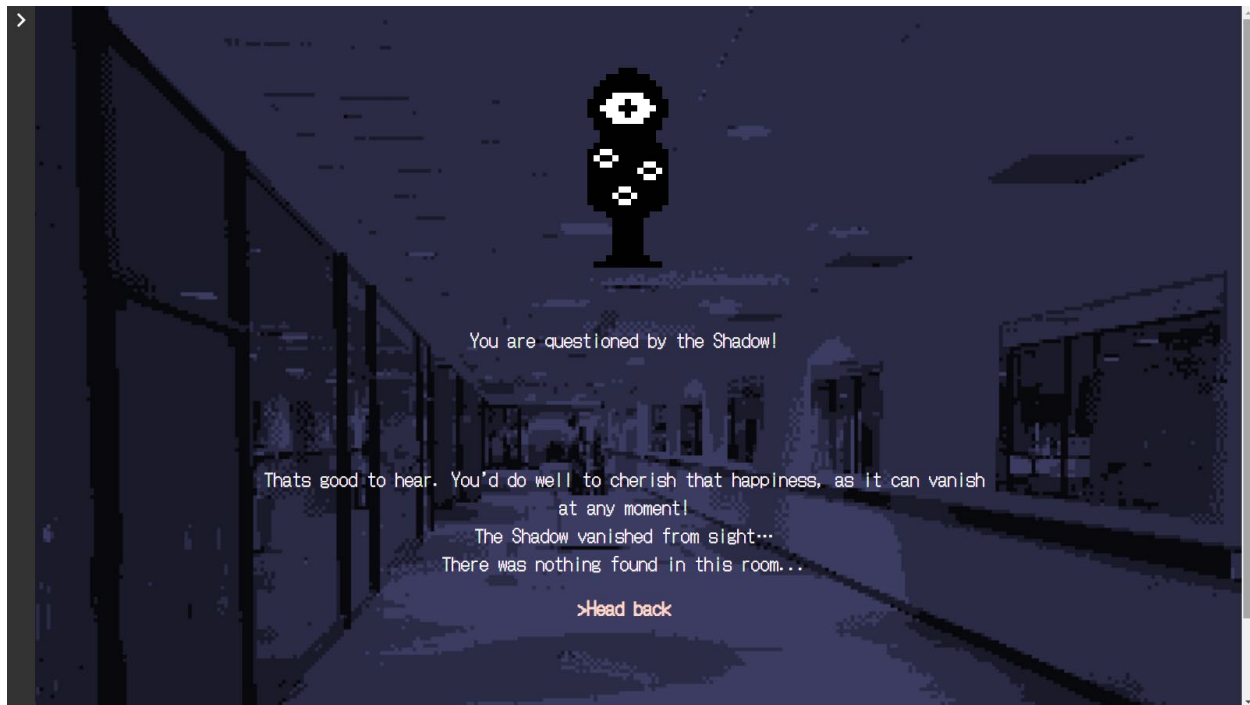
Minimum eight screen shots of the finished project with annotations

> Why hello there.
> Do not be alarmed, I mean no harm.
> I am simply here to guide you towards the path of enlightenment.
> However, before I show you the way, I must ask:
> How are you feeling right now?
>
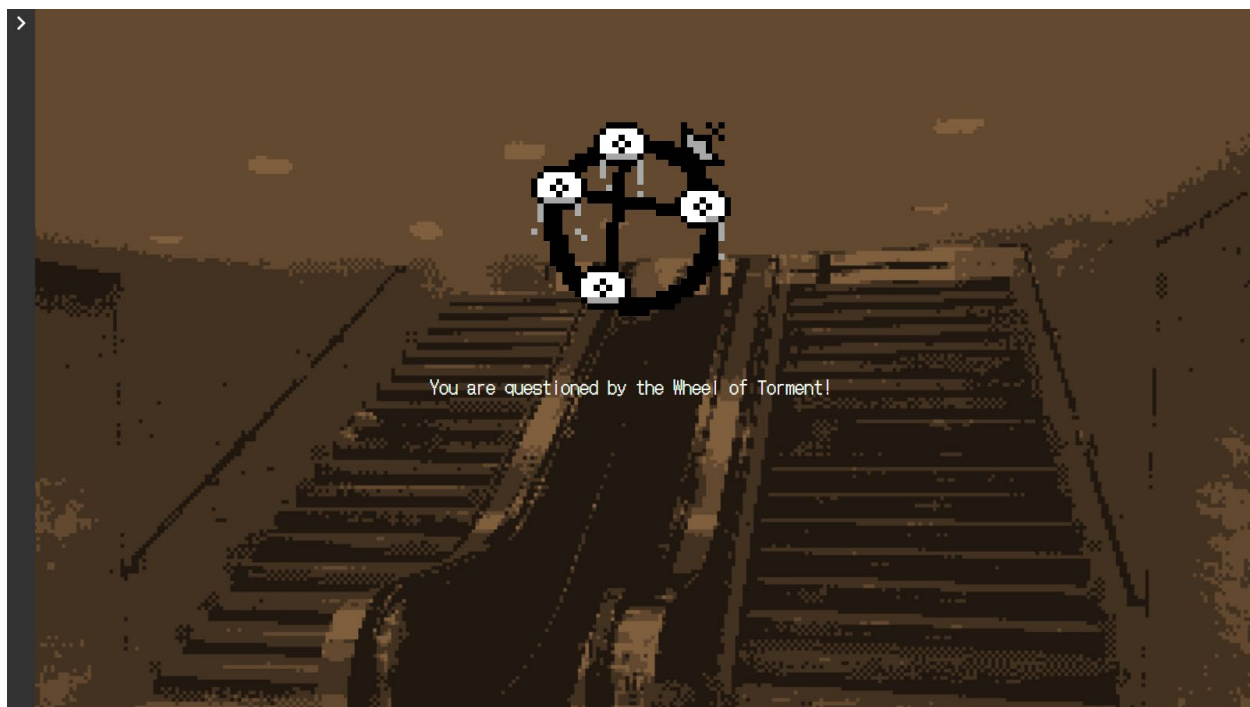> >So far, so good!
> >Not doing too great, to be honest…

This is the first encounter in the game. Selecting the first option will put the user on the main route while the second option leads to the basement route.

> You are in a clearing with the ominous tower standing before you.
> Around both of you are hundreds of trees.
> Where is this place? Why are you here? Standing around doesn't seem to yield any answers.
>
> >Enter the tower (Floor 1)
>
> >Turn back

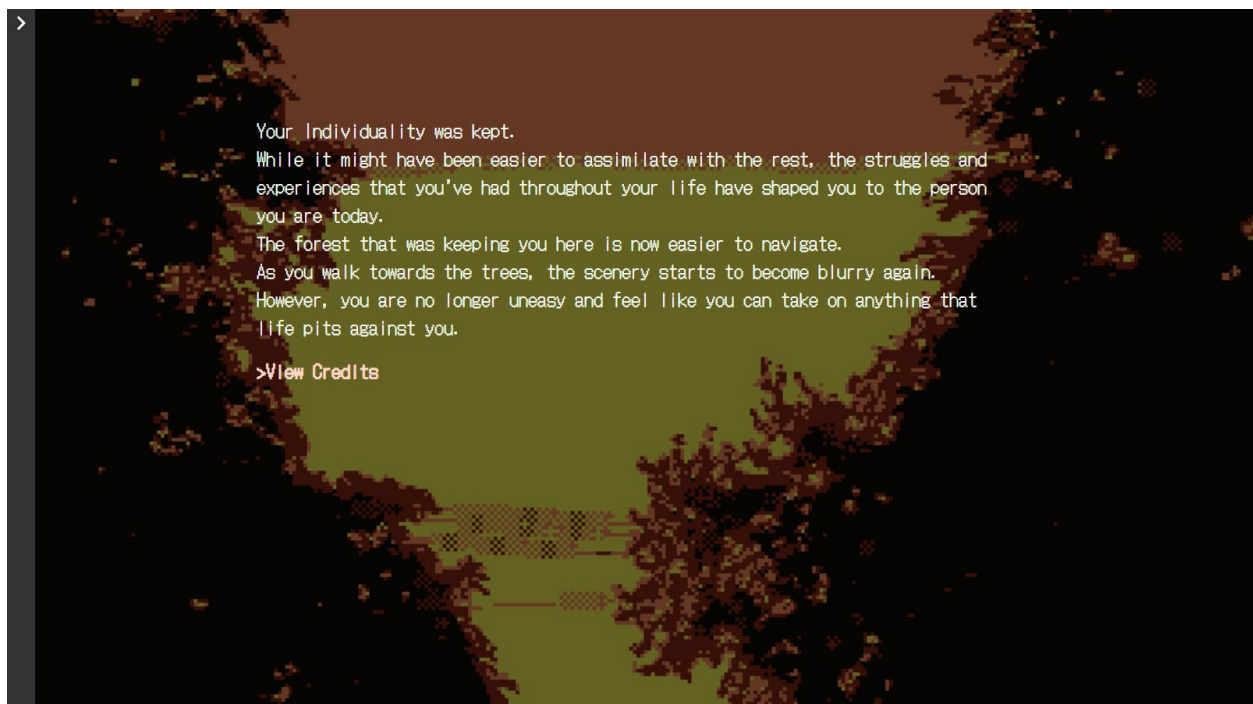A view of the Tower, the game's main setting.

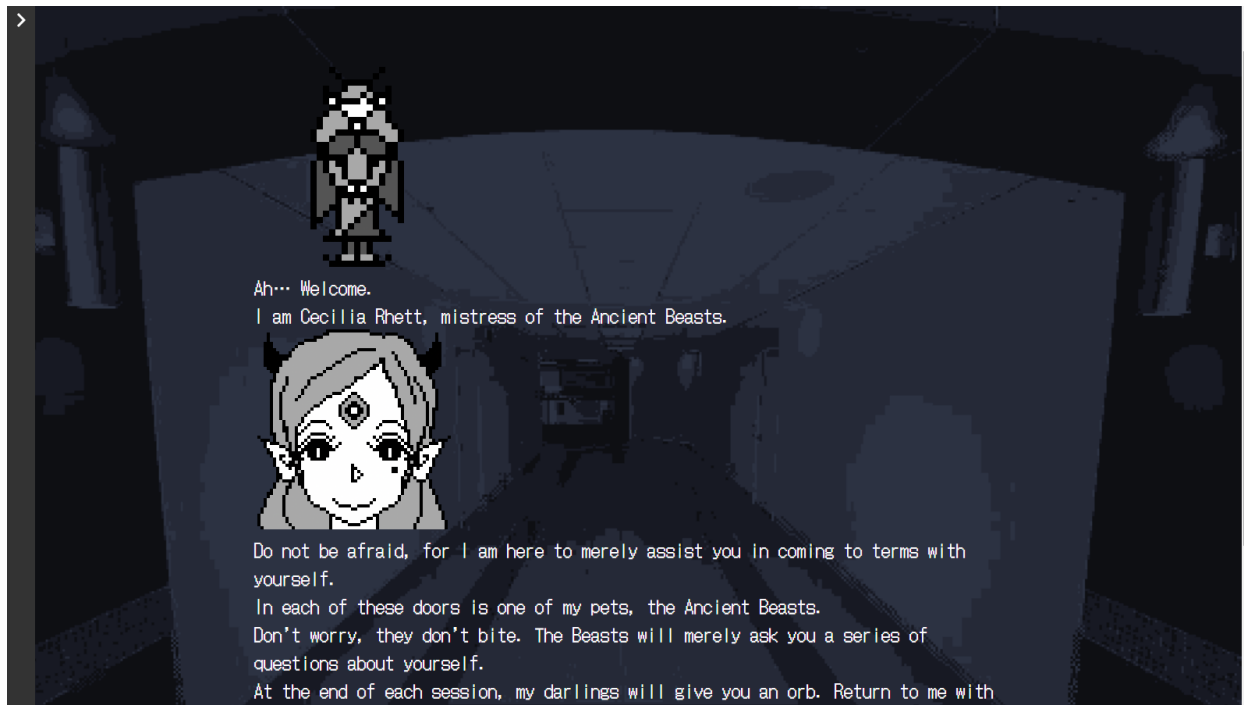An encounter with the Shadow monster.

An encounter with the Wheel of Torment, one of the game's bosses.

The final boss' pre-battle dialogue.

The "Descent" ending.

Ah… Welcome.
I am Cecilia Rhett, mistress of the Ancient Beasts.

Do not be afraid, for I am here to merely assist you in coming to terms with yourself.
In each of these doors is one of my pets, the Ancient Beasts.
Don't worry, they don't bite. The Beasts will merely ask you a series of questions about yourself.
At the end of each session, my darlings will give you an orb. Return to me with

Meeting Cecilia Rhett, a character from the basement route.

You are questioned by Cheshire!

They must be as valuable to you as they are delicate. Please create as many happy memories with them as you can.

Obtained the Cat's Orb!

>Head back

Speaking to one of the Ancient Beasts. Compared to the monsters in the Tower, these encounters are much more lax.

Any other material /artwork/ code examples etc that you feel are relevant to the creation and

implementation for the project

Old Concept Art

Storyboards
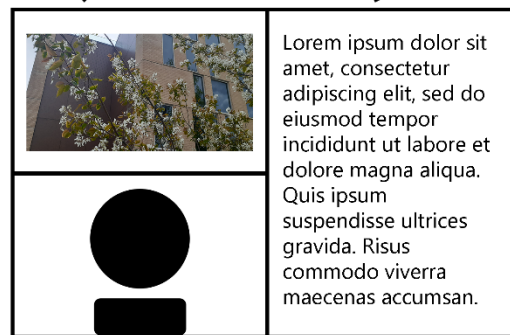
(For a better view of the images, click here)
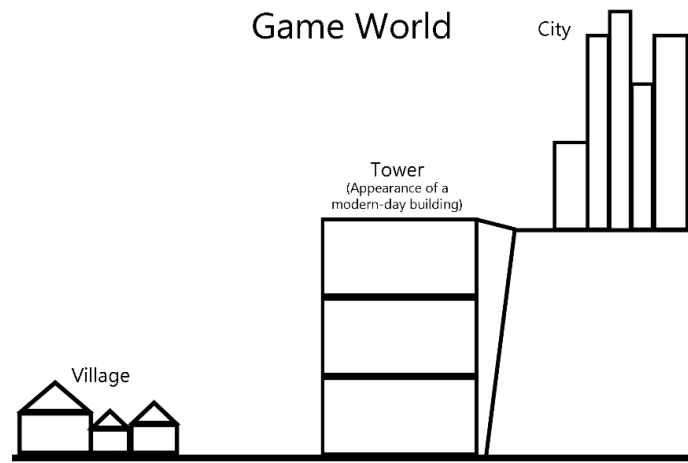
A very simplified look of the world, showcasing the various elements of the story. Because the player will only see backgrounds, this image's purpose is to inform the creator of the general placements of said backgrounds.

UI Draft

The top-left screen shows the current location.

The right screen is dedicated to showing text and making choices.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Quis ipsum suspendisse ultrices gravida. Risus commodo viverra maecenas accumsan.

Bottom-left screen shows either the player character, an NPC, or an enemy.

The UI is based on retro adventure games and is meant to categorize elements in a simple way.

Village Locations

Central Fountain (Hub area where all the other locations can be accessed)

Tavern

Church

Settlement

Outskirts

Forest leading to the tower

Depending on how the story changes after running the survey, nearly none or all of these backgrounds will be used.

Tower Locations
Entrance

Level 1

Hub

Tower Locations

Level 2

Hub

Level 3

Hub

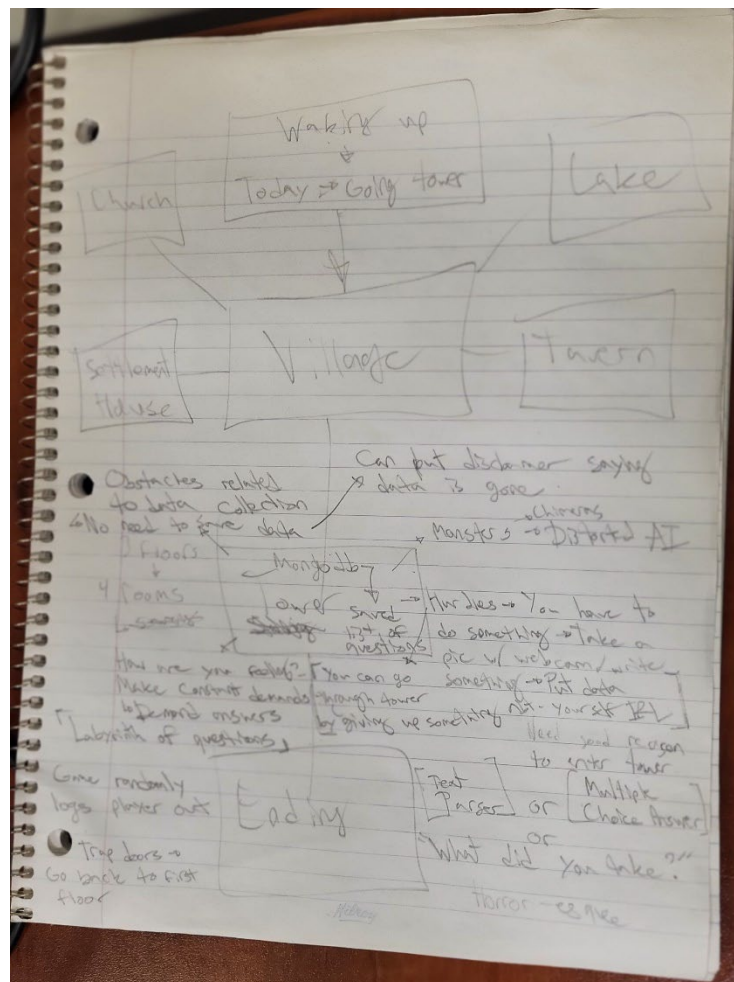## Tower Locations
Rooftop (Ending Sequence)

The pictures for the tower were chosen with the sense of "elevation" in mind; as the player climbs the establishment, the locations get more extravagant, until the user given an outside look of the landscape.

Other Notes

Zip file of the game's assets: https://drive.google.com/file/d/1SxMRVP4tCmOFQa69ZnyEd2riSH-

g6YdL/view?usp=sharing

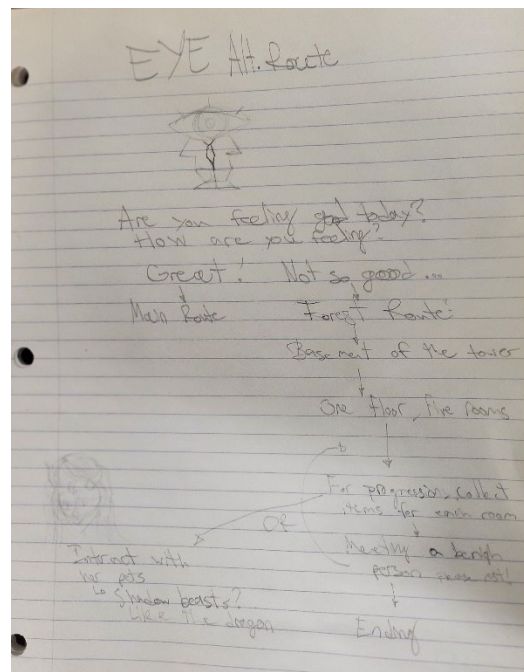Higher quality versions of the following notes can be found here:

https://drive.google.com/drive/folders/1xvqlEpiSYa2KKM_AJV4aJqEHrdaPEEEk?usp=drive_link

A brainstorming session during the project proposal. Note that the village was going to be a major

location at the time.
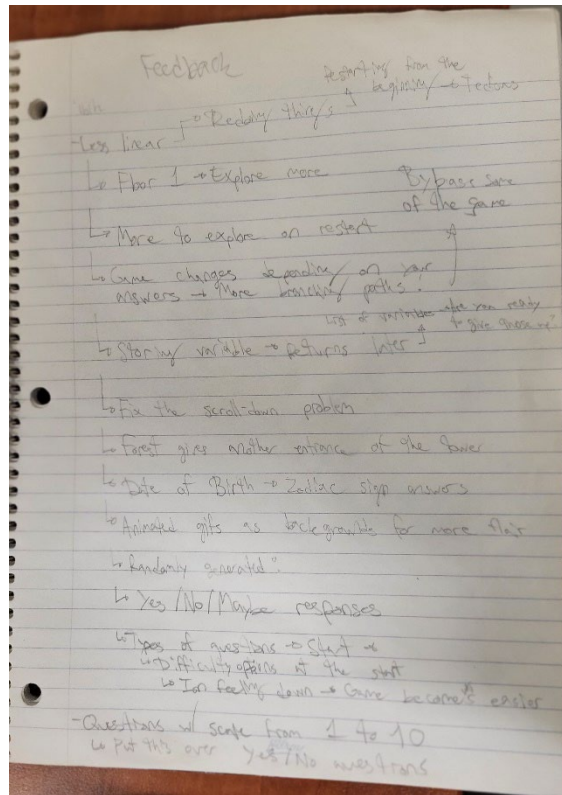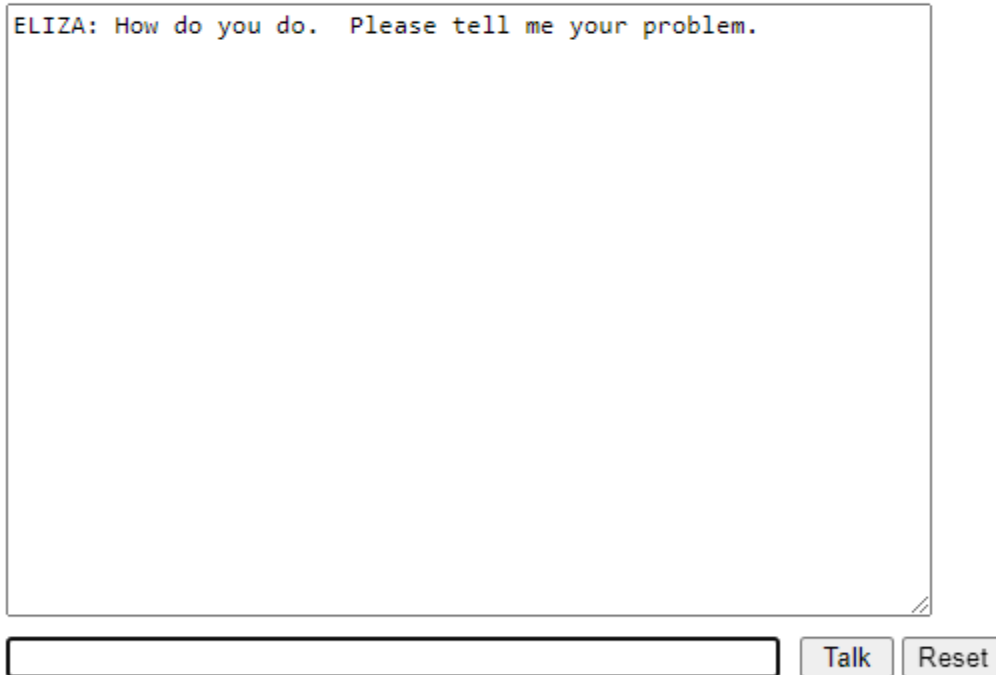
Feedback from the project's prototype session.

Rough draft of the game's basement route.

Inspirations

ELIZA

Eliza

ELIZA: How do you do. Please tell me your problem.

[Talk] [Reset]

[Source 1](#)

[Source 2](#)

Created by Joseph Weizenbaum in 1966, *ELIZA* is a "virtual therapist" chatbot capable of having simple conversations with a user. The way this works is that ELIZA asks a question to the user, the latter answers it and then the chatbot asks to elaborate on the answer; this cycle of questions and reflection goes on until the viewer is satisfied. Upon its release, users were enamoured by the program and became attached to it. One of the reasons for this phenomenon was due to ELIZA's capacity to allow users to talk about their issues at length; it was a great vessel to vent their frustrations, despite the simplicity of the program.

My work incorporates the ELIZA program should player refuse to scale the tower or give up during exploration. Its use is to give the player a sense of ease and allow them to talk about their issues with a townsperson; the conversation ultimately turning into an infinite loop of the user's self-reflection. While this conversation might be a good diversion, it also distracts the player from completing the goal of the game. In a way, the ELIZA section is an alternative ending of sorts: the player spends the rest of their days chatting with the townsfolk, living peacefully (albeit somewhat unsatisfied).

PCKWCK
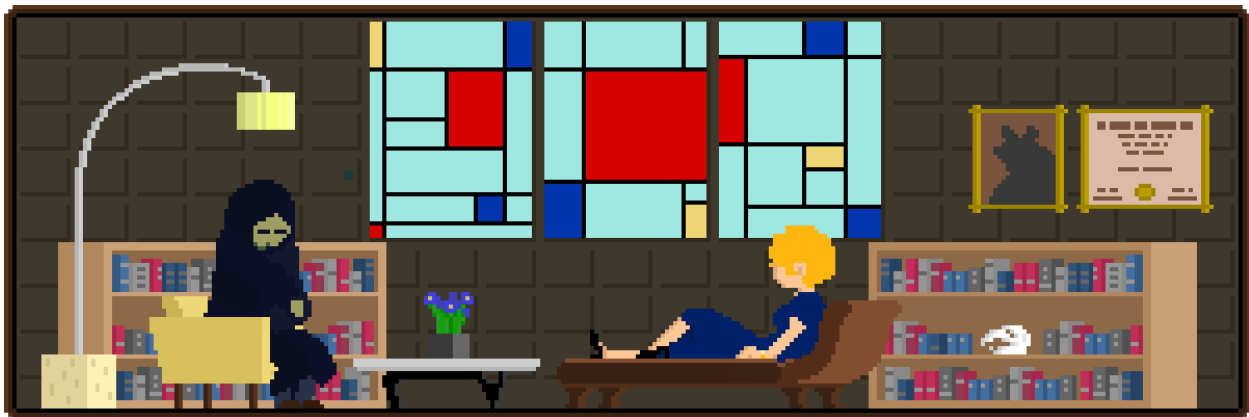
Source 1

Source 2

PCKWCK was a 2015 writing experiment where writer Joshua Cohen would spend the early afternoon writing an improvised story while streaming it to an audience of anonymous users. The concept of the project was based on Charles Dickens's *The Pickwick Papers*, a story about the adventures of a group of Englishmen; the stories would be made up as the writer went along, giving the series a very frantic pacing. At the end of every day, Cohen would look at the comments that were made during the stream and incorporate the users' ideas into his own story; some of the comments he received were even used word-for-word during a torture scene.

The Google Survey I plan to launch after this proposal will give numerous questions to the audience relating to marginalized groups in society and personal satisfaction. Once the survey ends, I will collect the answers and incorporate them into my story. The feedback might drastically change the setting of the project and might even change the goal of reaching the top of the tower; maybe it could be settling

down with someone in the village, or destroying the tower from within. The feedback will hopefully improve the story by making the way the issues are tackled and discussed more authentic.

Shadowgate

[Source 1](#)

[Source 2](#)

Shadowgate is a first-person adventure game that puts you into the shoes of a nameless hero who must brave a tower full of traps and monsters in order to defeat an evil warlock and prevent the revival of an ancient being known as the Behemoth. The game has a trail-and-error format where the player enters a room (or a set of rooms) and has to solve a puzzle or defeat an enemy with the use of items that they collected during the journey. Failure to solve a puzzle usually results in death and the player will be transported to the room prior to where they died. Furthermore, there are several rooms throughout the game whose purpose is to simply be a trap for the unassuming player and are unnecessary for completing the game.

My game's tower takes heavy inspiration from castle Shadowgate. The bosses guarding the next floor of the tower require an item found on the level they are currently on. However, each floor has several rooms and some of those rooms are either empty or have a death trap waiting for the player. This trial-and-error structure was chosen in order to give the tower a sense of danger: you never feel safe, as any

action you take can lead to your doom. Furthermore, this feeling of dread might cause the player to retreat back to the village, in order for them to have a sense of safety.

A *live action * screen recording of your project

Link: https://drive.google.com/file/d/1OSMoXRvxniIANfLa77eh3K_uJKNDkLfJ/view?usp=drive_link