**Student Name:**

Samuel Alexander Cook.

**Proposed Final Project Title:**

Designing and producing an espionage game to build my knowledge of creating a games design document.

**Brief Outline of Work:**

I will be designing an espionage game including all the necessary components for a team to produce a complete game that maintains the same feel as the design intended, I will then be compiling this design into a game design document. I will then use this games design document to create a 3D demo to be used primarily for an indication of how the game will work, but also for crowd funding.

**Aims:**

The aim of this project is to investigate and expand my knowledge on the application of design elements within a game design document. The project will also give me two valuable additions to my portfolio this being, the game design document and the produced demo level.

**The Artefact:**

I will be designing an espionage game to expand my current knowledge on the format and methodology within game design and the scope of a complete game design, this will culminate in a game design document commonly called a game bible. This game bible will include all the necessary attributes for a full game to be produced using this to preserve the fundamental feel of the game.

I will produce a demo level of this 3D game using Unity Engine or Unreal Engine, focusing on core mechanics and narrative elements, this demo level will be functional and aesthetically pleasing enough for use as promotional material to gain notice and funding from popular crowd funding websites or publishers. The demo level must also demonstrate a continuation of the game feel as stipulated in the game design document.

**Scope:**

The game bible will be a complete design encompassing all the element required for a team to use to produce the game, the use of complete, can be misleading in this sense as it insinuates that there will be no space for creative minds to add to the design as Tzvi Freeman said *The reality is that development is done by people, many of them creative people, who have their own minds; most will want to leave a stamp of that mind on everything they do.* (Schell J, 2008)Taking the system he uses for tagging parts of the game design document will allow some creative freedom within the project while keeping the ultimate designed feel of the game.

The 3D artefact will take a minimalistic approach to games design as Sonny Bone says *The general purpose of minimalism in game design is to accentuate a game's specific elements by limiting the scope or detail of the other surrounding elements. For a simplified 'real world' example, imagine wearing a blindfold to place a greater emphasis on your sense of touch.* (Bone S, 2015) This will allow me to ensure my demo level has the key components to give it the correct feel and can demonstrate all the core mechanics and aesthetics indicated in the game design document to give a clear vision to the player or developer.

**Target Audience:** Age: 18 – 24

**Gender:** Male

Jesse Schell says that males like to see spatial puzzles within games they enjoy, as males typically have stronger spatial skills than females this was a substantial draw when choosing the optimum target audience for my game.

*...Studies have shown that males generally have stronger skills of*  
*spatial reasoning than females, and most people would agree that this matches*  
*anecdotal evidence. Accordingly, puzzles that involve navigating 3D spaces are*  
*often quite intriguing to males, while they can sometimes prove frustrating for*  
*females.* (Schell J, 2008)This is the evidence that supports a male demographic as female players can be frustrated in 3d puzzle spaces.

**Typical Player Type:** Explorer Bartle gives explorers the following definition *The real fun comes only from discovery, and making the most complete set of maps in existence.* (Bartle R, 1996) I will have a key focus upon discovery, this mean I must ensure the level is as complete as possible so to have an accurate demo for use in marketing and crowd funding rewards.

**Rationale for the Project:**

After graduation, I will be looking for a career as a games designer and in my searches for current job listings the requirements often agree that at least one shipped title is a requirement. I will try to address this by creating a complete game design in the form of a design document and if time permits I will also be producing the necessary assets to build a demo level for crowd funding, as well as indicating to potential employers that view my portfolio a level of knowledge in the application of broad spectrum design and the correct format for a games design document. The demo level will also be an impressive addition to my portfolio and will demonstrate my ability to follow the design to produce the designed game feel.

In my searches, I have also found that many design jobs also require experience in creating game design documentation, of which I have very little, I hope to remedy this by creating my own game design document to develop and demonstrate my skills as a designer which I hope will give me an advantage when applying for jobs in the future.

**What I Would Like to be Marked on:**

I would like to be marked upon the design and the formulation of the game design document, I would also like to be marked on my ability to create a demo level that reflects the mechanics and core feel of the game presented in the game design document.

**Annotated Bibliography:**

|  |  |  |
| --- | --- | --- |
|  | TEXT | SUMMARY |
|  | Artykuly,. "How To Write Game Design Document". *Gamedev.pl Forum*. N.p., 2016. Web. 17 Nov. 2016. | First steps ojn how to write a design document |
|  | Brevik, David. Diablo Game Concept. 1st ed. 2016. Print. | Learning from a master how design documents can be completely different from the game that is produced |
|  | Chandler, Heather Maxwell. The Game Production Handbook. 2nd ed. Sudbury, Mass.: Infinity Science Press, 2009. Print. | How I should structure my document and the later production of the game demo |
|  | Freeman, Tzvi. "Creating A Great Design Document". Gamasutra.com. N.p., 2016. Web. 17 Nov. 2016. | How to create a design document for a team of creatives allowing for creative freedom |
|  | Kuntz, Mare. "Developing Your Game Concept By Making A Design Document". Ccucsac.sharepoint.com. N.p., 2016. Web. 17 Nov. 2016. | Using the design document to develop and enhance your initial ideas |
|  | Leandro,. "How To Write A Game Design Document". TRICK'S AWESOME BLOG. N.p., 2016. Web. 17 Nov. 2016. | Game design document breakdown into smaller chunks |
|  | letscreateagame,. "How To Make And Write A GDD (Game Design Document)". YouTube. N.p., 2012. Web. 17 Nov. 2016. | Template for creating a Game Design Document. |
|  | Romanos, Ella. "How To Write A Useful Game Design Document". Develop-online.net. N.p., 2016. Web. 17 Nov. 2016. | Different approaches to writing a game design document. |
|  | Sayenko, Alex. "How (And Why) To Write A Great Game Design Document". Game Development Envato Tuts+. N.p., 2016. Web. 17 Nov. 2016. | Tips about writing a "good" design document. |
|  | Schafer, Tim et al. Grim Fandango Puzzle Document. 1st ed. 2016. Print. | Successful examples of design documents and the detail required |
| 11. | Sweatman, James. "Death Of The Game Design Document". Develop-online.net. N.p., 2016. Web. 17 Nov. 2016. | Why central games design documents don’t work. |
| 12. | Schell, Jesse. *The Art Of Game Design*. 1st ed. Amsterdam: Elsevier/Morgan Kaufmann, 2008. Print. | Target demographic information. |
| 13. | Bartle, Richard. "Richard A. Bartle: Players Who Suit Muds". *Mud.co.uk*. N.p., 2016. Web. 17 Nov. 2016. | Player types particularly the explorer types. |
| 14. | Bone, Sonny. "Minimalism In Game Design: Examples, Tips, And Ideas". *Game Development Envato Tuts+*. N.p., 2015. Web. 17 Nov. 2016. | How to use minimalism in my game demo to convey the best representation of the game |

PROJECT MILESTONES

|  |  |  |
| --- | --- | --- |
| **2016-17** |  | **MILESTONE DELIVERABLES AND TASKS** |
| 26 – 30 Sept | Week 1 | Research sources for games design broad spectrum |
| 3 – 7 Oct | Week 2 | Project Proposal |
| 10 – 14 Oct | Week 3 | Project Proposal |
| 17 – 21 Oct | Week 4 | Concept Brainstorming (spider diagrams) |
| 24 – 28 Oct | Week 5 | A complete set of mood boards for period fashion  UI Design |
| 31 Oct – 4 Nov | Week 6 | A complete set of mood boards for environment  Complete set of mood boards for architecture |
| 7 – 11 Nov | Week 7 |  |
| 14 – 18 Nov | Week 8 | Mechanics and controls |
| 21 – 25 Nov | Week 9 | Narrative Overview |
| 28 Nov – 3 Dec | Week 10 | Dialogue |
| 5 – 9 Dec | Week 11 |  |
| 12 – 16 Dec | Week 12 | Player experience script |
| 19 – 23 Dec | Xmas Break | Level design blueprints |
| 26 – 30 Dec |
| 2 – 6 Jan |
| 9 – 13 Jan |  | Asset list for each level |
| 16 – 20 Jan |  |  |
| 23 – 27 Jan | Week 13 | Compile this information into a GDD |
| 30 Jan – 4 Feb | Week 14 | **Seminar Presentation Week** |
| 6 – 10 Feb | Week 15 |  |
| 13 – 17 Feb | Week 16 | Create Assets for prologue level |
| 20 – 24 Feb | Week 17 |  |
| 27 Feb – 3 Mar | Week 18 |  |
| 6 – 10 Mar | Week 19 | Demo actualised in unity or unreal engine |
| 13 – 17 Mar | Week 20 |  |
| 20 – 24 Mar | Easter Break |  |
| 27 – 31 Mar | Easter Break |  |
| 3 – 7 Apr |  | Polished Demo Level |
| 10 – 14 Apr | Week 21 |  |
| 17 – 21 Apr | Week 22 | Record Dialogue for Demo Level |
| 24 – 28 Apr | Week 23 |  |
| 26 – 30 Sept | Week 24 | Integrate Dialogue into Demo Level |
| **FRIDAY 13TH MAY 12:00 AM SUBMISSION OF FINAL**  **PRODUCT AND BLOG** | | |