ijo musi : Game Design Document

"A game about learning toki pona through the exploration of mysterious ruins."

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1 Formal Aspects

- Type: video game (3D).

- Tools used: Godot, Blender, possibly Beepbox.

- End product: browser game if stable enough. Executable otherwise.

- Platforms: PC.

- Needed hardware: PC and usual devices (mouse, keyboard, sound system).

- Available languages: toki pona (possibly with some very occasional english).

- Genre: exploration, language learning, mystery, puzzle.

- Number of players: 1.

- Duration of play: loop of 15 to 20 minutes. Total duration varies based on number of loops. Playtests will be necessary to estimate the total duration.

- Target age group: 16+.

2 Design Pillars

The game design must:

- Go about language acquisition through *exposition* and not through translation.

- Construct the language barrier as *a series of small obstacles to be overcome* and not as a list of chores to be dealt with.

- Encourage the player to ***investigate*** the environment to find clues and context that allow both to understand the story and to acquire toki pona as a language. METTRE NOTE DE BAS DE PAGE POUR CURIOSITY LOOP. SEE https://youtu.be/QaGu9tGCNbI?t=361

- Regulate access to content based on both ***passive*** (comprehension) and ***active*** (expression) uses of toki pona skills.

- Illustrate that toki pona was developped as ***a language for thoughts***, a weapon against depression, and not as a tool of efficient communication.

- Invite the player to reflect on some questions essential to ***philosophy of language***[1].

3 Design Values

3.1 Experience

The player will:

- Move through the game space.
  At all stages of play, they should feel:

    - Inquisitive

    - Curious

    - Immersed

  During early stages of play, they should feel:

    - Wary

    - Disoriented

    - Overwhelmed

    - Intimidated

  During late stages of play, they should feel:

    - Confident

    - In control

- Investigate scenes to find contextual clues.
  These clues might give insight about the plot (such as locket containing a portrait) or help formulate theories about toki pona and its vocabulary (such as a sign displaying a message in toki pona akin to "caution: dangerous cliff ahead" in front of said cliff). In some cases, a clue can do both at once (such as a name written in toki pona on the door of a character's room).
  At all stages of play, they should feel:

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[1] text

- Inquisitive
- Curious
- Empathetic towards the characters
- Rewarded (by their better understanding of the plot, a strenghtening of their toki pona skills, and by their ability to solve puzzles thanks to environmental clues).

During early stages of play, they should feel:

- a

During late stages of play, they should feel:

- a

Occasionnaly, they should feel:

- Sad for a character
- Angry towards a character
- Amused by a character
- Annoyed by a character

- Read texts of various forms and types that are dispersed through the game space. At all stages of play, they should feel:
  - Eager to learn more about the story and characters
  -

  During early stages of play, they should feel:
  - A small amount of frustration. It should be enough to motivat them to overcome the challenge that poses the reading of texts in a foreign language, but not

  During late stages of play, they should feel:
  - a

  Occasionnaly, they should feel:
  - a

4 Target Audience

ijo musi is aimed at adults with previous experience of video games and an interest for toki pona.

5 Conditions of Play

ijo musi is meant to be played alone in a setting that allows for immersion (without too much outside stimulation). It is meant to be played on a computer using a keyboard and a mouse, or a controller.

6 Features

Put my concentric circles of versions here.

7 Gameloops

8 Graphics and Concept Art

9 UX and UI

10 Characters, World, Synopsis