CS 148/248
IF Design Document
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[Comments in bold and bracketed.]
79/100

Describe the story arc for your game. What happens in the beginning, middle, and end? Is there a central dilemma or crisis that the player character has to overcome?

In the beginning of the story, the player starts sleeping in their bed. He is in a one roomed apartment. The player wakes up to loud running outside the room. A young girl barges into the room and shuts the door and hides in a broken closet. Two men break into the room and asks the player where the little girl is. The player is given a choice between choosing to reveal the location of the young girl or to lie. Regardless of the player's choice the men will find the little girl and drag her out into the hall as she screams in fear. When the men leave the hall with the girl other residents come out of their rooms and mutter about the event. The player is then free to move around and learn about the situation the player is stuck in.

The middle of the game is learning about your situation and how to avoid the little girl's fate. As the progresses more and more people will be taken. The player is able to befriend other residents. The player is allowed to help residents or turn them in. During this phase the player is trying to learn about the men and why they are trying to take these people.

The end of the game would consist of a variety options leading up to when the player is being chased by the men who took the young girl.

The crisis of the game is that the player is trying to figure out what is going on and why he is there. The goal of the middle of the game is to learn about the true crisis. The true crisis that the player needs to die in order to wake up. The reason why he wants to wake up is because the player was in a car crash and is currently in a coma. The player mind is in a state of limbo. In order to wake up the player die within the limbo world. Otherwise he would stay in the coma forever.

6/10 [Need a little more description of the middle and end of the game. Additionally rather confused about how the coma plotline fits in based on what you mentioned above. How does the player learn of the true crisis? Are the events then all in a dream? What types of interactions are there with the neighbors?]

What is the role of the player character in the game? Does the player play multiple characters? If so, what is the relationship between the multiple characters?

The role of the player is that he is a resident of the limbo apartments. The player plays one character and his relationship with the other characters initially is non existent. However he is able to make friends who make further the players own causes. He helps other characters then they would become his friends. If he openly tries to turn the other characters in then the other NPC's will have a strong dislike of the player. They may refuse to talk to him or even actively try to sabotage the player's own goals. The relationship between the NPC's is one of neighbors. Some have known one anther for some time since their coming to the apartments and some are new and have no friends much like the players. The new NPC's who have just arrived are the easiest to talk to because they are in the same state of shock much like you. However, the oder NPC's who have been there longer should know more about the situation. They usually have their own theories about what is going on. This information is often learned from someone that used to live in the apartments in the past but was taken.

8/10 [Some of the phrasing here is hard to follow, but essentially you are trying to influence the other members of the apartment complex and the relationships you develop with them vis-à-vis the mysterious kidnappers dictate how they will treat you? Sounds nifty.]

Describe each location that will appear in your game. Draw a map showing how the locations relate to each other (boxes and lines are fine for the map).

Every room has a window. Every room has a door.
The players starting room. It is a spartan room. There is a wire frame bed with a mattress on it and a closet. There is a dresser with two drawers in it. The wall paper in the room is peeling off.

Public bathroom is in the middle of the apartment.

The hall way its plain and dirty. There may be some graffiti on the walls of the hallway. There are doors lining the hallway. The doors lining the hallway are made of wood. There is a metal lining to these doors. The doors to these apartments can be locked. But the locks look flimsy and reliable. One end of the hall is a window and the other is a 1930's style elevator gate leading to a stairwell. The window at the end of the hall looks out into a city. The city is filled with similar apartments. There are 9 rooms lining the hall. There is a public bathroom in the middle of the hall. The bathroom is very dirty. The bathroom has not been cleaned in several years. The mirror in the bathroom wall is

hanging on one edge. The sink is dirty but not clogged. There is no soap to be found in the bathroom. The shower can only fit one person at a time. There are blood stains on the shower floor. The shower head is broken. When the water is turned on for the shower, it sprays water like that of a lawn hose. The toilet is clogged. There is poop in the toliet that seems to not have been flushed in years. It smells terrible. There is a sink, toilet, shower and a mirror in the bathroom. All the rooms for the most part are the same. Except for one. The room closest to the stairwell. The one room that is different from others has a personal bathroom because he has a corner room. This bathroom is clean as the man living here likes to keep his belongings clean. He has lived here for a very long time. He is the oldest person living in this wing of the apartment. The man's room is similar to the player except he seemed to have collected many items over his stay at the apartment. Therefore his room looks significantly cleaner and a little bit more furnished. It can be speculated that the extra furniture was stolen from deceased residents. There is a mysterious room between the two gates. The gate and door is locked. There is a journal in the mysterious room that hints about what is going on. There is a key to the gate in the mysterious room. The mysterious room has an operating table in it. It is where the people are brought to when they are taken. No one person has ever come out of the mysterious room. The residents of the hall fear the mysterious room behind the gate because that is where they believe they kill the residents.

A room in the hall that is originally locked will have cryptic text written on the wall. These text can be deciphered by the player to lend more knowledge about what is going on. There is no bed here and no closet. There is a journal on the ground. The window in this room is boarded shut. The room is dark.

Bathroom

Large apt

Players Room

Mysterious Room
Beyond the Gate

Crazy man's room

Bathroom
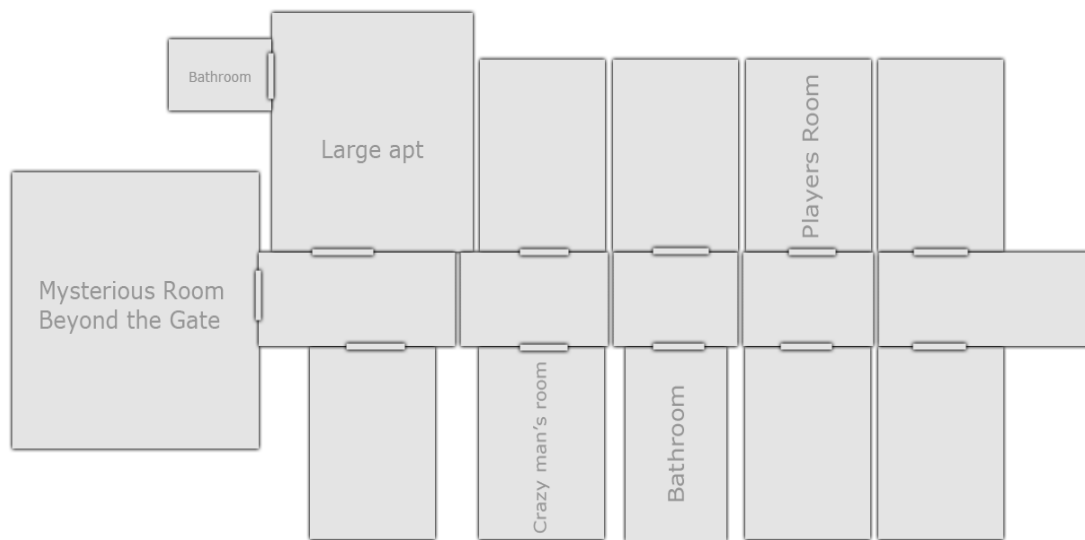
8/10 [The map and the pseudo-inform 7 style description are thorough, though a little hard to parse.]

What are the significant objects in your game? What role do they play in the game?

Significant objects is the key to a locked door in the win that the player lives in. This is significant because it opens the door to reveal hints about what the game is about. This is found in the corner room.

There is a journal in the room that is beyond the gate . The journal would also provide crucial hints to the player.

Anther key is found in the toilet bowl. This key opens gate to the stairwell.

The main reason that the player needs to pursue these objects is that these object progress the game. The object's locations would be given out as hints either in the form of writing or conversation with the other residents of the building

7/10 [How do these objects progress the game? Elaborate more on what the keys are for. Also, again, I'd recommend running this through spellcheck or giving it a proofread.]

What is the role of non-player characters (NPCs) in your game? Can the player talk with NPCs? If so, how will dialog be implemented (topic keywords, conversation dialogs,

etc.)? Do NPCs move around and take action or are they primarily conversational? If NPCs move around and take actions, what do they do?

The role of the npc is to help the player learn about the game and the situation that the player is in. The player can talk to most npc. The dialog would be implemented with keywords. Only some NPC's will move around as the game progresses. Furthermore some of the NPC's will be taken by the two men seen in the beginning of the story. These NPC will be replaced with newer residents. These new residents will not know where they are and how they got here just like how the player was originally. The player is also allowed to befriend every NPC whom can later contribute to the player's end goal. The player's end goal is to either live or to die. Living and dying have their own meanings that would be revealed on game end in the form of descriptions. When the NPC's are being chased after by the two men they would actively seek help from among the other residents. The player can help them live or turn them in. If the player helps them and succeeds they would become the player's friend. Once they are the players friends they would also try to help the player when the men come after him. Furthermore being friends would allow the player to explore their rooms so that the player can further find hints. Some NPC's are not primarily conversational. To talk to these NPC's the player must do something for them. The NPC's that move around usually pace the halls or go in and out of the bathrooms. However when they are being chased after they would run around seeking help or hiding form the men.

8/10 [I'm following that the NPCs play a large part in this story, I would really think about how you are going to model the chase scenes in Inform 7. Also how are you going to manage the relationships between the player and the residents of the apartment complex?]

What prior stories, story genres, or games will your game reference? If so, how will you leverage the player's prior knowledge in your design?

The metaphor of the game is referenced in a short story. It plays on the idea of an afterlife and limbo. We will leverage the player's knowledge about an after life so that we can tie the story all in together. For example when the player finally dies in limbo (get caught), he would wake up in a hospital bed. Around him are other residents who he have met in the limbo world. There and then the player should realize what the game was about. If the player chose to save a person in the limbo world, he would have effectively doomed the person he "helped" to stay in a coma forever. Therefore the game makes the player question himself whether his actions that he feels are correct are ultimately morally correct.

[5/10 How does this answer relate to dramatic tropes and story genres? Not seeing how most of this is relevant to the question. However the idea of having the residents you interact with present at the end is a nice touch.]

How will player interaction be integrated into the story structure? Will the player be uncovering a story that already happened? Will the player have an impact on the plot (and if so, how)? What will be the relationship between story and discourse in your game? In describing the interactive story structure of your game, use terminology from the readings from the first half of the class.

Player interaction would be integrated into the story structure by his interaction with the general population in the apartment wing. The player will slowly uncover a story that is in progress of happening. He may also uncover slowly uncover the reasoning of how he came to this world. The player will have an impact on the plot of the story. He can either live to die, or die to live. (kind of confusing). Furthermore he can change the plot of other characters also. He can keep them safe from the pursuers or he can turn them in if they are hiding. The game has high agency because player choices have an outcome in the game. For example by turning someone it would affect the amount of information that would be learned by the player. We are uncovering a story that has already happened but at the same time we are learning new information. It is not exploratory in that sense rather it is Ontological. We can save people or turn in people which will affect the outcome of the game. It is internal because we are playing the role of a character in the story and we know no more than what the character knows.

7/10 [You have the general gist, still a little confused on the relationship between player action, neighbor relations and the afterlife / wake up from coma ending.]