

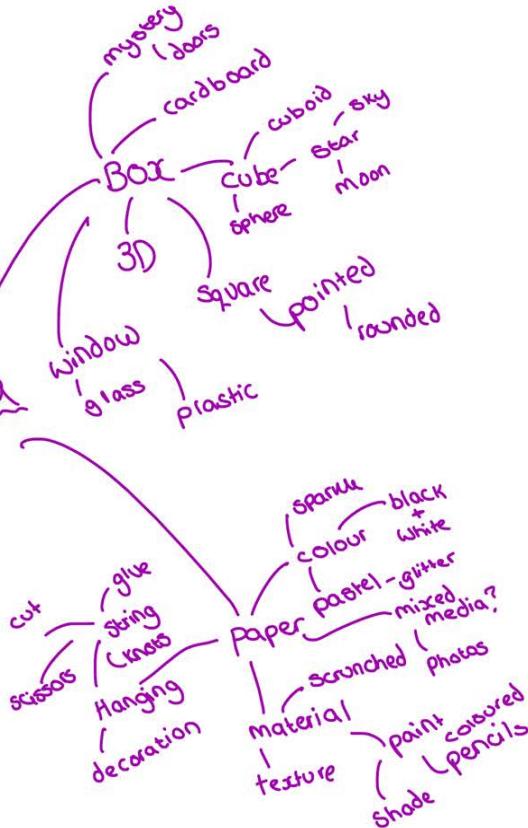
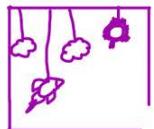
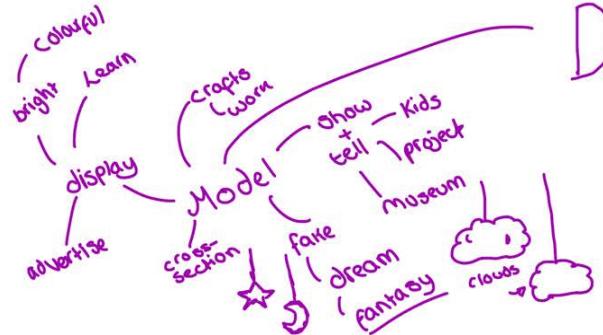
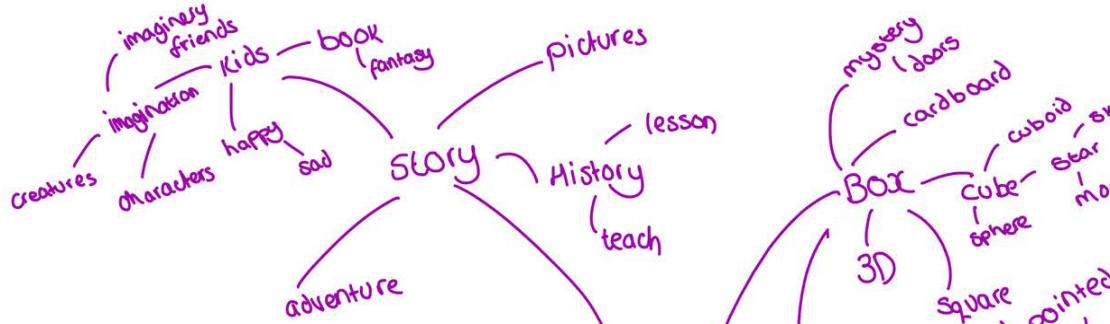


FINAL MAJOR PROJECT

MOUSEMARE



EMILY STRINGER



Paranoid

- thought
- daydreams
- illusion
- Delusion
 - crazy
 - ill
 - mental
 - scary
 - insane

Hallucinations

- crazy
- High
 - illegal
 - licit
 - Drugs
 - colour

Hypnotic

Reversed Performance

- fake
- show
- Set-up

Seeing

- false
- optical

Illusions

- false
- fuzz

Disc

Hypnotise

- danger
- master
- pendulum
 - movement
- slow

Sleep

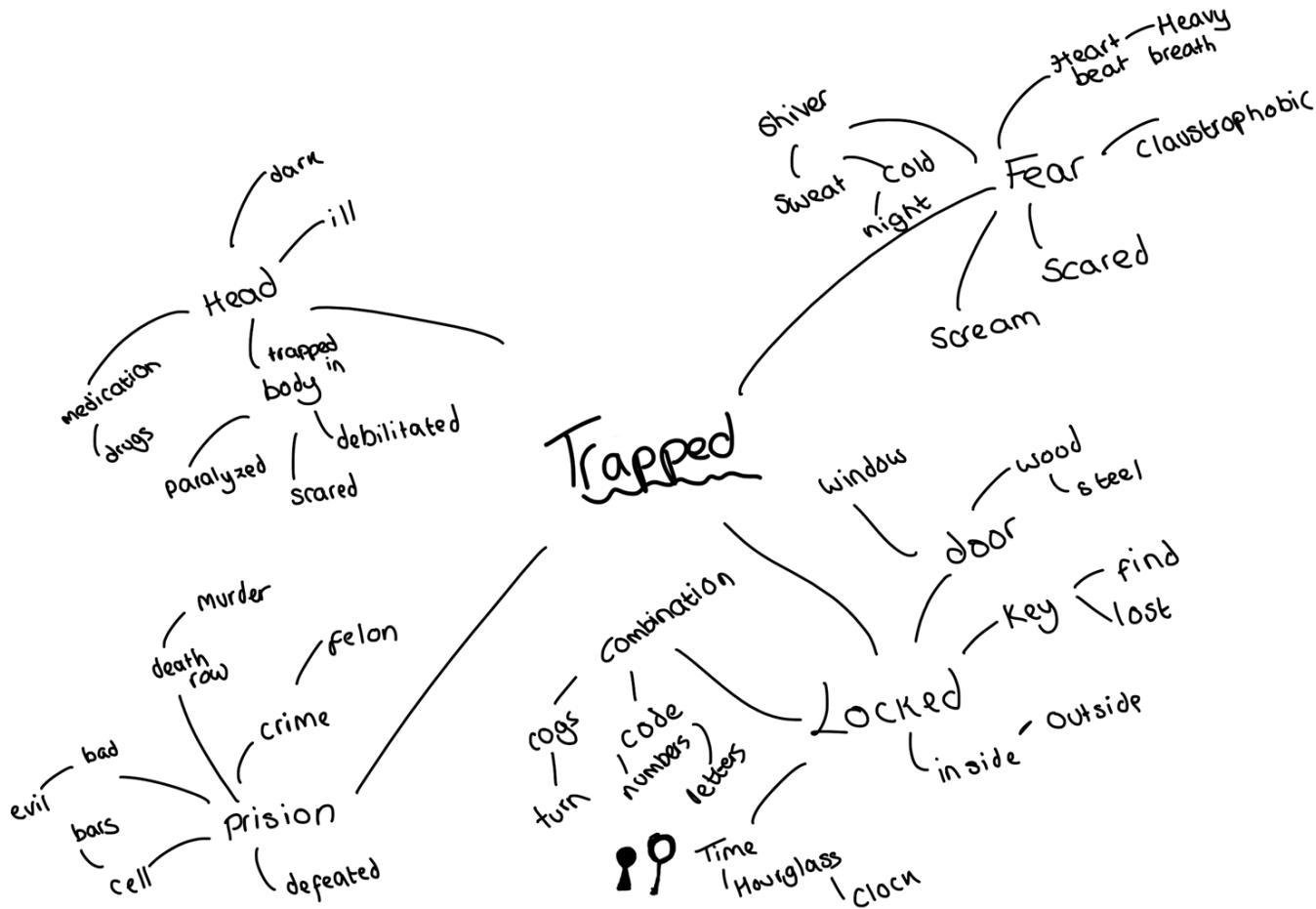
- stars
- moon
- Nights
- space
- dark
- black
- danger
- shadows

Calm

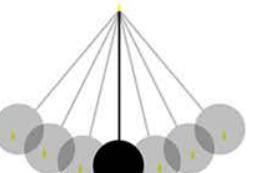
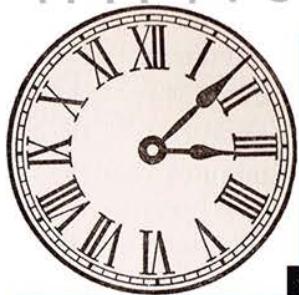
- careful
- slow
- relaxed
- stars
- dreams
- nightmares

Bed

- pillow
- matress
- comfort



HYPNOTIC





INITIAL NARRATIVE IDEAS

THESE ARE THE TWO INITIAL IDEAS FOR ROUGH NARRATIVES I CAME UP WITH.

YOU'RE A KID WITH AN IMAGINARY FRIEND- SPACEMAN SAM
YOU PLAY THROUGH OUT THE KID'S DAY AND SEE THE WORLD IN HIS EYES

ADVENTURES WITH THE KID AND HIS IMAGINARY FRIEND

DREAM- YOU MEET THE SPACEMAN IN THE DREAM, MONSTERS BASED OFF REAL LIFE FEARS AND ANXIETIES

YOU HAVE TO DEFEAT DIFFERENT PERSONIFIED OBJECTS AND SITUATIONS- DIFFERENT ENDINGS AND DIFFERENT SUBTLE CLUES TO GET BETTER ENDINGS

START OFF IN A DREAM- DON'T KNOW IT'S A DREAM- THEN USE THE BED AS A BASE OF SORTS, LIKE THE CHAMBERS IN 'WITH THOSE WE LOVE ALIVE' DIFFERENT OPTIONS HERE- RUN AWAY, FIND PARENTS, DREAM ETC. TO GIVE DIFFERENT ENDINGS AT DIFFERENT POINTS IN THE GAME.

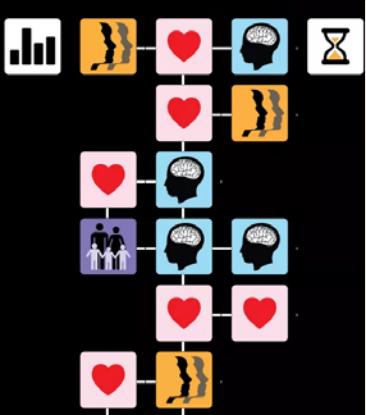
ALTEREGO

I HAVE DECIDED TO USE THE SOFTWARE TWINE TO PROGRAM MY GAME RESULTING IN A NARRATIVE AND IMAGE HEAVY PRODUCT. FOR MY RESEARCH I STARTED BY LOOKING AT GAMES THAT HAVE ALREADY BEEN MADE IN TWINE TO SEE POSSIBLE OUTCOMES AND CAPABILITIES

<https://www.playalterego.com/>

ALTEREGO IS AN ONLINE TEXT BASED GAME THAT I HAVE SPENT TIME ON IN THE PAST. IT ACTS AS A LIFE SIMULATOR WHERE THE PLAYER MAKES TRIVIAL LIFE DECISIONS TO SEE THE LARGER OUTCOME, LIKE A BUTTERFLY EFFECT. THIS DRAWS THE PLAYER IN AND ENSURES YOU WANT TO CONTINUE AS YOU BUILD A TEXT BASED LIFE FOR YOURSELF AND SEE WHERE YOUR CHOICES TAKE YOU. THE GAME IS SPLIT INTO SECTIONS LIKE BABY, CHILD, YOUNG ADULT ETC. WHERE YOU EXPERIENCE LIFE. THERE ARE DIFFERENT ENDINGS AND THE GAME CAN END AT ANYTIME IF YOU DIE FROM MAKING THE WRONG CHOICE, WHICH ADDS TO THE IMMERSION.

DESPITE NOT HAVING ANY IN GAME IMAGERY APART FROM THE MENU SYSTEM WHERE YOU CHOOSE WHICH PATH NEXT BASED ON SYMBOLS, IT MANAGES TO CREATE ITS OWN WORLD. I'VE TAKEN INSPIRATION FROM THIS NARRATIVE DUE TO ITS DEPTH AND DETAIL.

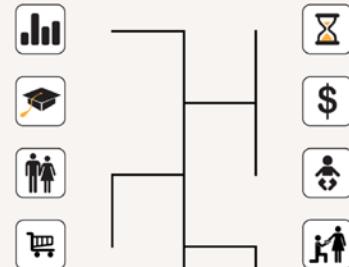


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You are in middle adulthood.

There are seven stages of life in Alter Ego. You play from birth until death, whenever that may be. Your game is saved automatically.

You may select icons in any order. They are sorted chronologically.



Alter Ego

by Peter J. Favaro, Ph.D.

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In the middle of a great rush to get out of the house, you pick up a pair of shoes, only to see the heel dangling precariously from the back. It looks like you can pound the heel back into the shoe and still wear it.

Select a mood:

DETERMINED

CAUTIOUS

Select an action:

POUND THE HEEL BACK INTO THE SHOE

LOOK FOR ANOTHER PAIR OF SHOES

Next

Alter Ego

by Peter J. Favaro, Ph.D.

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Select an action:

MEET SOMEONE

BREAK OFF WITH SOMEONE

GO ON A DATE/HAVE AN EXPERIENCE WITH YOUR PRESENT PARTNER

START A STEADY RELATIONSHIP

LIVE TOGETHER

LEAVE THIS ICON

Next

THE TEMPLE OF NO- GAME INFLUENCE

<https://crowscrowscrows.itch.io/the-temple-of-no>

THIS IS ANOTHER EXAMPLE OF A TWINE GAME, ONLY THIS ONE FOLLOWS A MORE GENERIC CHOOSE YOUR OWN ADVENTURE STYLE. IT DOES INCLUDE VISUALS AND SOUNDS THOUGH. IT TAKES A MORE TONGUE-AND-CHEEK APPROACH TO THE TWINE GENRE, MAKING REFERENCES TO DIFFERENT GAMES AND BREAKING THE FOURTH WALL IN BEING SELF AWARE. THIS IS ONE OF THIS GAME'S SELLING POINTS ALONG WITH IT'S SOUND AND IMAGERY. IT KEEPS A THEME OF BLACK AND WHITE IN TERMS OF BOTH TEXT, BACKGROUND AND IMAGES..



Hello. This story may frighten and disturb you. But if you have a strong stomach, a smart brainbox and a cool face then perhaps you're **BRAVE** like...

A storm?
A bear?
A sailor?

Soon I'll be at The Temple of No,
It's got lots of treasure and I'm going to go,
take some back to my home town,
Keep it for myself and not share any around!

I am cutting the leaves,
I am pushing past the trees,
I am slashing away at these,
brush, flora and jungle debris!

If you didn't sing the song then you know you've let yourself down. You need to let yourself have fun in your life. Don't try and be so serious.

If you didn't sing the song, please scroll back up and try again.

If you did sing the song, **WELL DONE**. You are cool now.



Anyway, let's get out this old dusty tome and hear of this fantastic tale.

It's called...

WITH THOSE WE LOVE ALIVE- GAME INFLUENCE

<http://aliendovecote.com/uploads/twine/empress/empress.html>

A GAME FROM PROPTINE, WITH THOSE WE LOVE ALIVE IS A TWINE GAME WITH A COMPLEX STORY. YOU PLAY AS THE SERVANT TO AN EMPRESS, WHAT HAPPENS THROUGH THE COURSE OF THE NARRATIVE REPRESENTS TRAUMA OF THE PLAYER. THE GAME HAS A MAIN PAGE, WHERE THE PLAYER STARTS, HERE THEY CAN EXPLORE THE PALACE GROUNDS (AND PLACES THAT COME INTO PLAY LATER ON) VIA JUST TEXT. THIS AREA STARTS THE GAME OFF WITH MONOTONY, IT STARTS SLOW AND CALM, WHICH IS WHY THE GAME IS SO EFFECTIVE ONCE IT GET INTO LITTLE STORY ARCS, WHICH ALL LEAD YOU BACK TO THIS START AREA, WHERE YOU CAN SEE IF YOUR ACTIONS HAVE CHANGED ANYTHING.

THE GAME DOESN'T HAVE ANY ILLUSTRATIONS, BUT IT DOES A GOOD JOB OF CONVEYING EMOTION THROUGH JUST DIFFERENT COLOURED BACKGROUNDS, THE CHANGE IN BACKGROUND ALSO HELP DEFINE EVENTS OR SLEEP. THERE IS ALSO A STRONG SOUND ELEMENT, WITH CONSTANT MUSIC SETTING THE SCENES AND HELPING TO ADD THAT EMOTION.

BEING A TWINE GAME, THE PLAYER CAN MAKE CHOICES, THOUGH THESE TEND TO BE A CHOICE OF OBJECTS IN A SENTENCE (SHOWN IN PURPLE) WHICH CHANGE HOW A SENTENCE READS. THE PINK LINKS TEND TO EITHER SHOW MORE TEXT OR PROGRESS TO THE NEXT PAGE, THOUGH THIS CAN ALSO LEAD TO DEFINITIONS OR EXTRA INFORMATION.

THE GAME DOES A REALLY GOOD JOB AT LEAVING A LASTING IMPRESSION ON THE PLAYER. THE THING THAT SETS THIS GAME APART IS THE UNIQUE GIMMICK THAT THE PLAYER SHOULD HAVE A PEN NEARBY AS THE GAME WILL TELL PLAYERS TO DRAW ON THEIR SKIN DIFFERENT SYMBOLS THROUGH THE ARCS. PEOPLE ALSO POST PICTURES OF THEIR DRAWINGS AFTER THE GAME, ADDING A SENSE OF IMMERSION

You were with her that day, **holding her hand**,
tighter and tighter as the yelling got louder.

It was a cold day

It was a hot day

The knife clatters to the tile.

Seven seconds

The streets are narrow, winding, **mazelike**.

Ropes span between buildings like enormous spiderwebs blanketing the city.

The **temple** is this way, across the **dry** canal.

The dream distillery is surrounded by **scaffolding**.

Return to the palace

SECLUDED- GAME INFLUENCE

<https://niklasg.itch.io/secluded>

SECLUDED IS A GAME I FOUND ON ITCH.IO. IT SHOWS A DIFFERENT TAKE ON THE STYLE OF TEXT-HEAVY GAMES. IT WAS MADE IN UNITY AND WHILST IT'S TEXT-BASED, IT ALSO HAS 3D IMAGERY COMPLEMENTING TI. THE MODELS SHOW DIFFERENT ROOMS AND SETS THE SCENE WHILE THE PLAYER READS THE TEXT AND THEN PICKS OPTIONS. THIS GAME HOLDS A VERY INFORMAL TONE AND HOLDS THE PLAYER'S ATTENTION BY CHANGING THE MOOD QUICKLY AND UNEXPECTEDLY VIA THE NARRATIVE. IT ALSO HOLDS THE PLAYERS INTEREST BY NOT DIRECTLY INTRODUCING THE CHARACTERS, BUT LETTING THE PLAYER FIGURE OUT WHO THEY ARE. I LIKE THE ADDITION OF ROOM VISUALS IN THIS GAME AS IT GIVES A DIFFERENT PERSPECTIVE AND STYLISED VIEW.



CORALINE (FILM/BOOK) NARRATIVE INFLUENCE

IN TERMS OF MY NARRATIVE, I HAVE TAKEN INFLUENCE FROM ONE OF MY FAVOURITE BOOKS AND FILMS, CORALINE. THE STORY REVOLVES AROUND A GIRL WHO FINDS A DOOR IN A WALL, WHICH LEADS TO AN ALTERNATE, PARALLEL WORLD WHERE EVERYTHING APPEARS BETTER AND TOO GOOD TO BE TRUE, WHICH IT IS. THIS OTHER WORLD LOOKS NORMAL BUT THINGS SLOWLY START TO SLOWLY GET CREEPIER LIKE THE IDEA OF SEWING BUTTONS IN YOUR EYES IN ORDER TO STAY FOREVER. THE CLIMAX BEGINS WITH CORALINE LOSING HER REAL PARENTS AND HAVING TO FIGHT HER 'OTHER MOTHER' IN ORDER TO RETRIEVE THEM.

WHAT MAKES THIS STORY UNIQUE IS HOW IT'S PRESENTED AS A KIDS FILM/BOOK YET IT SPARKED CONTROVERSY AS A HORROR FILM- IT IS SAID THAT IT IS SCARIER FOR ADULTS THAN IT IS KIDS WITH DEEPER MORE MATURE THEMES WITHIN THE HORROR. THE IDEA OF SEEING INNOCENT THINGS TURN BAD OR EVIL CREATES THIS HORROR ATMOSPHERE AND THE STRANGE CREATURES AND HAPPENINGS IN THIS OTHER WORLD ONLY ADD TO THAT. I LIKE THE IDEA OF THE HORROR THEME SLOWLY CREEPING UP THROUGHOUT THE NARRATIVE, BUT ALSO BEING LOST WITHIN ANOTHER WORLD, OR IN MY CASE, A DREAM. I ALSO LIKE HOW THINGS GET BAD QUICKLY AND ALTHOUGH THERE'S FORESHADOWING, YOU DON'T EXPECT WHAT HAPPENS AND YOU CERTAINLY DON'T EXPECT HOW FAR IT GOES TO CREATE THIS SENSE OF DESPERATION AND DANGER.

I ALSO LIKE THE STYLE OF THE FILM, WHERE EVERYTHING IS COLOURFUL, BUT GETS DULLER DEPENDING ON THE MOOD.



ALICE IN WONDERLAND- (FILM/BOOK) NARRATIVE INFLUENCE

AGAIN, I HAVE TAKEN INFLUENCE FROM THE STORY ALICE IN WONDERLAND WHEN CONSIDERING MY NARRATIVE IDEAS. ALICE'S ADVENTURES WONDERLAND FOCUSES AROUND A GIRL WHO FALLS DOWN A RABBIT HOLE AND ENDS UP IN ANOTHER WORD FULL OF STRANGE CREATURES AND PEOPLE AND IT'S THE STRANGENESS AND SURREAL CHARACTERS AND ENVIRONMENTS THAT DREW ME TO THIS STORY. I LIKE HOW UNIQUE AND STYLISED THE CHARACTERS ARE AND HOW IT CREATES THIS WHOLE DREAM-LIKE WORLD.

I HAVE ALSO TAKEN INFLUENCE FROM THE SECOND FILM WITH THE INTRODUCTION OF THE CHARACTER TIME. I WANT CLOCKS AND TIME TO PLAY A PART IN MY NARRATIVE TO ADD TO THE GAMEPLAY AND GIVE A SENSE OF URGENCY. THERE IS ALSO THE SCENE WITH THE 'EAT ME' CAKE AND 'DRINK ME' BOTTLE, WHICH AFFECTS ALICE'S SIZE- THIS CONCEPT COULD BE USEFUL IN MY NARRATIVE IN ORDER TO TAKE DIFFERENT PATHS AND DIFFERENT DECISIONS



ARTIST RESEARCH- HELENA ALMEIDA

HELENA ALMEIDA IS A PORTUGUESE ARTIST KNOWN FOR HER WORK IN PHOTOGRAPHY, PERFORMANCE ART, BODY ART, PAINTING AND DRAWING. THIS WAS AN ARTIST I LEARNT ABOUT WHEN HER WORK CAUGHT MY EYE AT THE TATE GALLERY. I WAS DRAWN TOWARDS THESE VERY SIMPLISTIC, YET EYE-CATCHING AND EMOTIVE PENCIL SKETCHES. THEY ARE DRAWN WITH PENCIL WITH THE ODD COLOUR ADDED, BUT FOR THE MOST PART THEY ARE BLACK AND WHITE. HER WORK IS COMPLETELY DIFFERENT TO ANY I HAVE RESEARCHED PRIOR SINCE SHE IS MORE RUDIMENTARY IN HER APPROACH, BUT I THINK THIS IS IN HER FAVOUR.

I LIKE THE IDEA OF USING A MIX OF TECHNIQUES WHEN PRODUCING THE ART FOR MY GAME AND I WOULD LIKE TO EXPLORE THIS SKETCHY STYLE.



ARTIST RESEARCH- JAN PIENKIWSKI

JAN PIENKIWSKI IS A BRITISH-POLISH ARTIST WHO FOCUSES ON ILLUSTRATION AS WELL AS MOVEABLE BOOKS. HIS ILLUSTRATIONS TEND TO FOLLOW A SIMILAR AND DISTINCTIVE STYLE- THE FOREGROUND OF THE IMAGES, INCLUDING THE CHARACTERS ARE ALL SILHOUETTES, WHERE THE BACKGROUNDS ARE VIBRANT AND EXPRESSIVE. I REALLY LIKE THIS STYLE AND THE CONTRAST BETWEEN THE FOREGROUND AND BACKGROUND- IT IS UNORTHODOX, CONSIDERING IT'S ALWAYS THE BACKGROUND THAT'S DETAILED OPPOSED TO THE CHARACTERS AND BUILDINGS. IT IS ALSO AMAZING HOW THE STORY IN THE IMAGES IS STILL CONVEYED EVEN WITH THIS SIMPLISTIC APPROACH. IT ADDS AN AIR OF MYSTERY TOO WITH THE FOCUS OF THE USUALLY COLOURFUL SKIES.

HE HAS DONE BOTH TRADITIONAL AND DIGITAL WORK, BUT AS DEMONSTRATED IN THE IMAGES BELOW, MOST IS TRADITIONAL WITH THE USE OF PAINTS AND WATERCOLOUR TO ACHIEVE EFFECTIVE BACKGROUNDS.

WITH MIXED-MEDIA IN MIND, I REALLY LIKE THE STYLE OF THESE BACKGROUND AND ALSO THE IDEA OF MAKING CERTAIN OBJECTS A BLOCK COLOUR. I LIKE THE IDEA OF EXPERIMENTING WITH HANDPAINTED, PROBABLY WATERCOLOUR BACKGROUND OR CHARACTERS IN ORDER TO ACHIEVE AN UNUSUAL STYLE.



ARTIST RESEARCH- CARMEN CARDENAS

CARMEN CARDENAS IS A CHILEAN ILLUSTRATOR WHO USES MIXED MEDIA IN ORDER TO MAKE HER ART. FROM THE IMAGES BELOW THERE IS A FOCUS ON SURREAL IMAGERY WITH COLLAGE, DRAWING AND PAINTING ALL USED TO CREATE THESE ODD IMAGES. IT CREATES UNIQUE IMAGERY BUILT UP UPON DIFFERENT, INTERESTING TEXTURES.

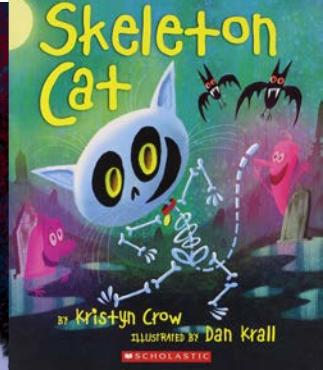
I ESPECIALLY LIKE THE IMAGE OF THE SMALL MAMMALS, THIS IS THE STYLE I WAS ENVISIONING WHEN THINKING OF MY GAME. NOT FOR THE WHOLE PIECE, BUT DEFINITELY ASPECTS. I LIKE HOW UNIQUE AND DIFFERENT THIS WILL MAKE THE GAME LOOK, IT WILL HAVE A CERTAIN CHILDISH ASPECT TO IT WHILE STILL LOOKING APPEALING.



ARTIST RESEARCH- DAN KRALL

[HTTP://WWW.DANKRALL.COM](http://www.dankrall.com)

DAN KRALL IS A ILLUSTRATOR AND ANIMATOR WHO SPECIALISES IN CHILDREN'S WORK. HE USES A RANGE OF MEDIA FROM DIGITAL TO PAINT IN ORDER TO MAKE HIS WORK. HE HAS A STRONG STYLE CHARACTERISED BY BOLD COLOURS AND A LACK OF OUTLINES, WHICH ONCE AGAIN ACCENTUATES THE COLOUR AND CONTRASTS, IT'S ALL VISUALLY APPEALING, BRIGHT AND BOLD. I REALLY LIKE THIS STYLE AND THE USE OF COLOUR, IT IS SIMILAR TO HOW I ENVISAGE MY IMAGERY IN TERMS OF INITIAL COLOUR AND SURREAL STYLE.



STYLE SHEET- INFLUENCES AND IDEAS

I WANT TO USE A MIX-MEDIA WITH A CARTOON LIKE STYLE FOR MY GAME, WHICH STEMS FROM THE THEMES I PLAN TO EXPLORE. TO THE LEFT IS A IMAGE I CREATED TO TRY AND EXPERIMENT WITH THIS STYLE AND TRY TO USE IMAGES LIKE SEQUINS AND ORIGAMI IN ORDER TO CREATE THINGS LIKE MOON AND STARS. THIS MAKES THE GAME LOOK UNIQUE AND VISUALLY APPEALING, WHICH IS IMPORTANT CONSIDERING THE IMAGES ARE A HUGE PART OF THE GAME.

I WILL TRY TO USE MATERIALS AND PAPER TEXTURES IN ORDER TO MAKE CHARACTERS AND SHOW A MIX OF DIGITAL AND HAND DRAWN ART. MY GOAL IS TO MAKE THIS GAME LOOK AS UNIQUE AS POSSIBLE WITH A MIXTURES OF CARTOON ART AND HAND DRAWN MIXED MEDIA. MY INITIAL IDEA IS TO MAKE THE ENVIRONMENTS MIXED-MEDIA BUT THE BASE OF THE CHARACTERS DIGITAL





GROUP CRIT- IDEA FEEDBACK



IN ORDER TO HELP IDEA GENERATION AND TO FURTHER DEVELOP IDEAS, WE FED OUR INITIAL IDEAS BACK TO A SMALL GROUP IN ORDER TO DISCUSS AND CRITICISE EACH OTHER'S CONCEPTS. BELOW IS THE FEEDBACK I GOT AND HOW THIS WILL EFFECT MY CONCEPT

JAMIE-

IN REFERENCE TO THE CHILD'S PERSPECTIVE, GOOD AND BAD IS BLACK AND WHITE PASTEL THEME AND THEN BRIGHT NEON COLOURS FOR ENEMIES
CONSIDERED MATERIALS FOR MIXED MEDIA FOR DIFFERENT CONNOTATIONS- METAL=COLD ETC.

JOACHIM-

PLAY A DAY AND THEN PLAY DREAM OF SAID DAY

SINEAD-

PARENTS AS ANTAGONIST

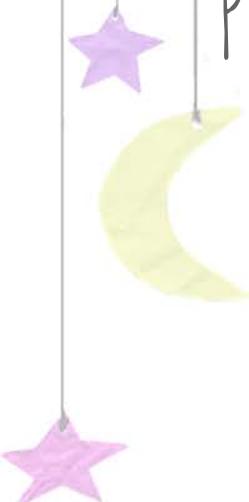
MY RESPONSE-

I HAVE TAKEN THIS ON BOARD WHEN CONSIDERING HOW TO PRESENT THE GAME AND HOW ENEMIES ARE SEEN.
THIS HAS ALSO GIVEN ME A BETTER IDEA OF HOW TO USE MIXED MEDIA TO MY ADVANTAGE BY USING DIFFERENT TEXTURES TO FURTHER CONVEY MEANING AND EMOTION

I LIKED THIS IDEA AND IT INFLUENCED MY IDEA OF PLAYING FOR A NUMBER OF NIGHTS

I ALSO LIKED THIS IDEA AND I'M CONSIDERING USING THIS IN ONE OF THE DREAMS

PROPOSAL



PROJECT PROPOSAL
EDEXCEL LEVEL 3 BTEC EXTENDED DIPLOMA IN GAME DESIGN

This section to be completed by the Learner

Learner Name: Emily Stringer	BTEC Registration Number: J643094
Centre Name: Priestley college	Centre Number: 40131
Specialist Area: Games design	
Signature:	Date: 07/03/18

PROJECT PROPOSAL

Section 1:

Wandering wonder (working title) is a narrative game with a fantasy theme from the prompt 'diorama' which will revolve around dreams. The player will make choices and decisions within the game which will affect the outcome of the story, changing what the player sees and experiences. There will be multiple different endings and paths the player can take. There will also be a focus on visuals with animation and imagery throughout the game. In the story you will play as a child and see anxieties and fears within dream form, the player will then have the choice of what to do in order to defeat them or leave them alone. I would like to involve timed events and I will aim to create a playable narrative with some imagery, animation and sound.

Section 2:

The main influence for my game was the project I completed in the software Twine earlier in the year. I was intrigued about the capabilities of this style and genre and wanted to further explore and experiment. I took existing games like the Twine game 'With those we love alive' and the text based game 'Alter ego' as inspiration for my story as they demonstrate how affective this style can be. In terms of art style I took influence from illustrators like Carmen Cardenil and Jan Pienkowski who both have heavy mixed media styles, which is a style I'd like to experiment with.

Section 3:

I will use a variety of software when making my game, all of which I have some experience with. I will focus on mixed media work with hand drawn images, primary source textures and paintings and then use Photoshop for digital work as well as collating everything. I will then use After Effects to animate and Twine to make the game. My initial work will be on a story map, in order to effectively plan out the narrative. When this is done, the focus will be on the imagery and animations, putting them in game and testing said game.

Section 4:

Throughout my project I will have different ways of evaluating my work. I will partake in peer-evaluation where I will take on board other people's opinions and criticisms. I will also self-reflect on my work against my own set targets and expected outcomes. I will complete a time plan for this project in order to ensure I keep on track with deadlines to reach my targets.

www.janpienkowski.com/home.htm
<https://www.theguardian.com/books/gallery/2008/dec/19/booksforchildrenandteenagers>
<http://lacarmencardenil.blogspot.co.uk>
<https://www.playalterego.com/>
<http://aliendovecote.com/uploads/twine/empress/empress.html>



FINAL NARRATIVE IDEA



YOU ARE A CHILD WHO IS AFRAID OF THE DARK (AND SUBSEQUENTLY THE THINGS IN IT) AND YOU PLAY THROUGH MULTIPLE NIGHTS WHERE THE DREAMS GET DARKER AND THE GOAL IS TO GET BACK TO BED. THE WORLD STARTS COLOURFUL AND GETS DARKER AS THE NIGHTS PROGRESS.

THERE WILL BE MULTIPLE CHOICES, WHICH WILL GREATLY AFFECT THE NARRATIVE AND SUBSEQUENTLY THE ENDING. TO ADD SUSPENSE AND GAMEPLAY, THERE WILL ALSO BE A SUBTLE FOCUS ON CLOCKS AND TIME WILL PLAY A PART IN HOW THE STORY GOES WHETHER IT BE IN DREAM SEQUENCES OR IN REAL LIFE.

MY EXPECTED OUTCOME WILL BE A NARRATIVE HEAVY GAME COMPLEMENTED BY IMAGES, SOUND AND ANIMATION.

THE GAME WILL PLAY LIKE A CHOICE YOUR OWN STORY BOOK WHERE THE PLAYER WILL MAKE DECISIONS WHICH WILL AFFECT THE STORY AND ULTIMATELY THE ENDING.

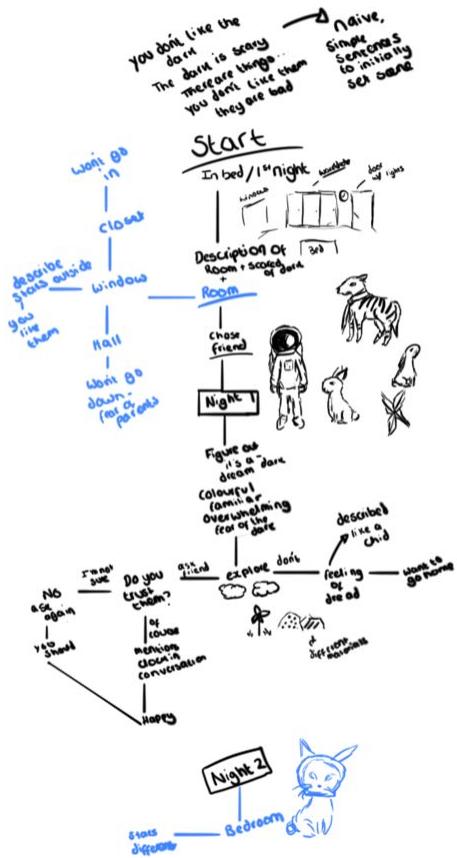
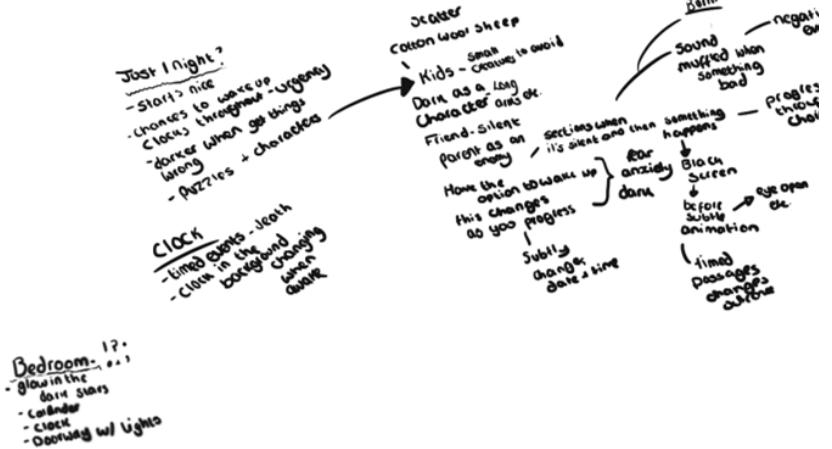
THE GOAL IS TO MAKE A NARRATIVE WHICH IS INTERESTING AND THAT THE PLAYER WANTS TO GO BACK AND REPLAY IN ORDER TO SEE ALL THE ENDINGS. AT THE SAME TIME IT NEEDS TO BE VISUALLY APPEALING IN ORDER TO ENHANCE GAMEPLAY

TIME PLAN

HERE IS A COPY OF MY TIMEPLAN. I HAVE GIVEN MYSELF TWO WEEKS TO DO MOST TASKS, BUT WITH THE TIME I HAVE LEFT, THIS IS LIKELY GOING TO BE FLEXIBLE AND AS I START SOME ASPECTS, THIS IS LIKELY TO CHANGE AS I GRASP HOW LONG EACH TASK WILL TAKE AND HOW MUCH TIME I WANT TO GIVE MYSELF IN RELATION TO THE REST OF THE PROJECT. HERE THE DARKER RED ARE DEADLINES I'VE ADDED, WHILST THE LIGHTER RED ARE SET DEADLINES.

IDEA DEVELOPMENT

THIS IS A SMALL MIND MAP I MADE IN ORDER TO EXPLORE MY IDEAS WHEN DOING MY STORY MAP.





THESE ARE IDEAS I NOTED DOWN WHEN I WAS DOING MY STORY MAP. THEY ARE ELEMENTS OR NARRATIVE IDEAS I WANT TO INCORPORATE IN THE ART OR STORY.

COLOURFUL PINWHEELS

MOUNTAINS OF DIFFERENT PAPER TEXTURES

TISSUE PAPER SUN

DIFFERENT CLOCK FACES- SUBTLE REFERENCES TO TIME THROUGHOUT
CALENDARS?

CORALINE- TOO GOOD TO BE TRUE

ORIGAMI RABBIT- CHARACTER (FRIEND?)

SPACEMAN SAM

COTTON WOOL CLOUDS

CELLOPHANE (RAINBOW)

AS GAME PROGRESS EVERYTHING GETS DARKER

PLACES WHERE YOU CAN WAKE UP AND CHECK YOUR ROOM TO GET DIFFERENT ENDINGS,
CHANGE DREAM LOCATION
ENEMIES- THE DARK ITSELF

RAIN- ANIMATION- PINK?

KIDS- PORTRAYED AS LITTLE SCATTERING SHEEP

DARK INFECTING EVERYTHING, YOUR FRIEND- TURNING DULL
AND LIFELESS

NOT QUICK ENOUGH- TIME AND DARKNESS WIN
YOU DIE

THINGS YOU RECOGNISE AS YOUR OWN- IN YOUR ROOM
GLITTER- ANIMATED?

YOU HAVE TO STAY IN YOUR FRIENDS GOOD BOOKS- TOO MANY
MISTAKES AND THEY WILL ABANDON YOU- THEMES OF
ABANDONMENTS METAPHORICALLY TO REPRESENT THE CHILD'S
LIFE. THESE FEELINGS THEY KNOW BUT CAN'T EXPLAIN-
NAIVETY/IGNORANCE/INNOCENCE

PET MOUSE OR FISH

ELECTRIC FISH

FEEDBACK-

IAIN GOODYEAR- 12/03/18

POINTS MADE-

“START TO THINK ABOUT WHAT CHARACTER ANIMATIONS WILL FEATURE IN FINAL GAME”

I NEED TO CONSIDER WHAT THE ANIMATIONS ARE GOING TO BE, THE SOFTWARE ADOBE ANIMATE WAS RECOMMENDED SO I PLAN TO TAKE A LOOK AT THAT SINCE I HAVE ACCESS TO IT AT HOME TOO.

“START TO REVIEW PROJECT TIME PLAN PROGRESS EVERY TWO WEEKS”

I AM GOING TO RECONSIDER MY PLAN NOW I HAVE MY NARRATIVE FIGURED OUT

“FOR NEXT FOLDER CHECK- MORE NARRATIVE AND VISUAL DEVELOPMENT”

VISUAL AND NARRATIVE DEVELOPMENT ARE THE TWO THINGS I’M FOCUSING ON FOR THE NEXT TWO WEEKS- I WANT TO HAVE MY STORY MAP, INITIAL DESIGNS AND A DECENT START ON THE TWINE FOR NEXT WEEK.

MATTHEW WILSON- 12/03/18

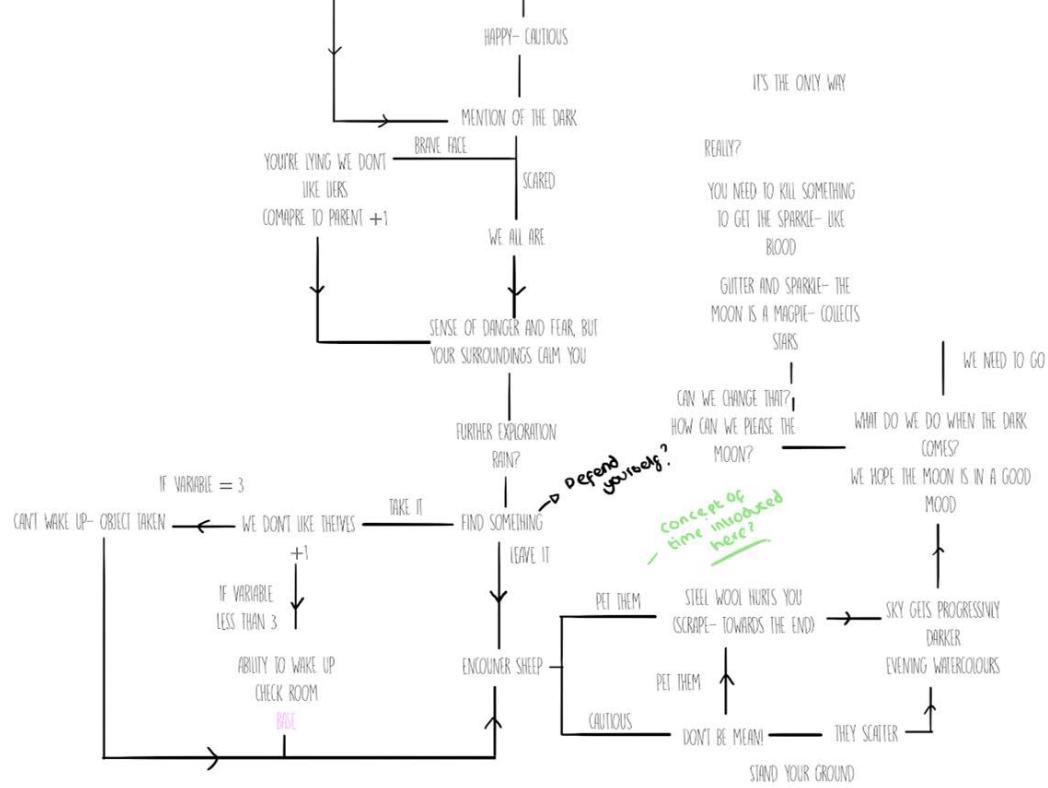
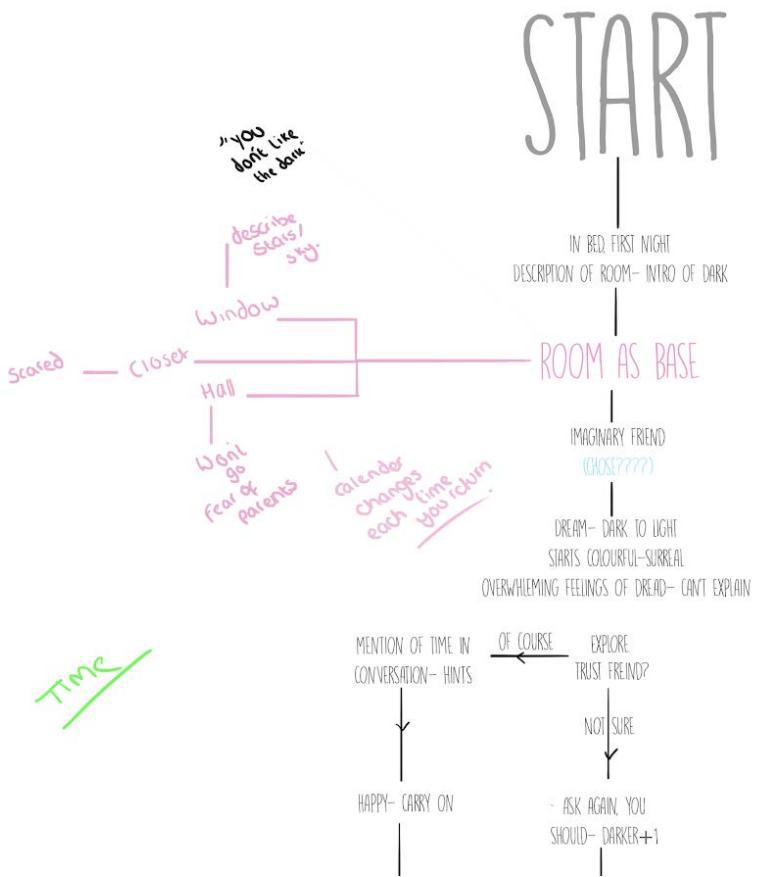
POINTS MADE-

LOOK AT TIMED ELEMENTS AND MECHANICS AND HOW TO IMPLEMENT THESE

I PLAN TO EXPERIMENT AND TEST THESE IDEAS BEFORE CODING THEM OR APPLYING THEM TO THE NARRATIVE.

TIME PLAN

After looking through my project, I decided to readjust my time plan. I have given myself more time to do the art aspect of the project, also allowing it to overlap.



THIS IS THE INITIAL STORY MAP I CAME UP WITH- IT DOESN'T REACH AN END, BUT IT GIVES AN OVERVIEW OF MY STORY AND SOMETHING TO START WITH. I WILL FINISH MY STORY IN TWINE WHEN I'M FAMILIAR WITH THE MACROS AND MECHANICS I'M USING, I ALSO FIND IT EASIER TO WORK THIS WAY AND THINK THAT MY NARRATIVE WILL HAVE A BETTER ENDING IF I PLAN IT AS I GO INSTEAD OF DEFINING IT EARLY ON AND GETTING STUCK.

STORY MAP (CONTINUED)



AT THE BOTTOM OF MY STORY MAP I WROTE DOWN NOTES AND IDEAS AS THEY CAME TO ME. THESE WILL BE USED PAST WHERE I LEFT OFF ON MY STORY MAP.

AFTER SHEEP- THINGS START TO GET DARKER- YOU CAN'T WAKE UP (UNLESS YOU HAVE THE OBJECT)- GIVES YOU AN ADVANTAGE- BUT NOT ALL THAT IT SEEMS
LIKE SHARKS- THE DARK IS ATTRACTED TO BLOOD
OH NO (BMTH)

PART WHEN YOU GO BACK, BUT YOU'RE NOT REALLY- IF HURT- THE DARKNESS GETS YOU NO MOON- YOU'RE ONLY VULNERABLE AT HOME

YOU DONT HAVE TIME
REPEATED TOWARDS THE END

IT GETS DARK AFTER THE SLEEP- YOU NEED TO GET GIVE THE MOON GLITTER AND SEQUINS IN ORDER TO KEEP HER HAPPY - MOON AND STARS OR THE DARK WILL COME

YOU COULD WAKE UP AND FIND THEM IF YOU HAVE ACCESS TO YOUR ROOM-
BUT YOU'RE VULNERABLE AT HOME AND HAVE LESS TIME
IF NOT, HOW ARE YOU GOING TO GET THEM? SET YOURSELF UP TO FAIL, OR HAVE YOU?

MASSAGE SOME COVERT WAY, IF YOU'RE FAST ENOUGH TO FIND THEM- IMPORTANT TIMED ELEMENT - YOU HAVE TO KILL SOMETHING IN ORDER TO GET THE GLITTER, BUT THIS HAS IMPLICATIONS BOTH MORAL AND NARRATIVE WISE
OR THE TIMED ELEMENT CAN BE TRYING TO STOP THE DARK YOU HAVE AN UNKNOWN TIME OR IT WILL GET YOU
SCREEN GETS SLOWLY DARKER WITH EACH NEW IMAGE - YOU'RE NOT TOLD YOU'RE BEING TIMED, BUT THE SCREEN CHANGES, MAYBE I

FRIEND TOO
SUBTLE DARKNESS, BUT FEELINGS OF DREAD AND DARK S TEXT
"YOU DONT HAVE TIME"

WHAT DO WE DO WHEN IT GETS DARK?
HOPE THAT THE MOON IS IN A GOOD MOOD?

YOU NEED TO GET GLITTER OR SEQUINS TO LIGHT UP THE SKY, OTHERWISE IT GETS DARKER AND DARKER AND DARK DEVOURS OR FRIEND IN A FEEDING FRENZY

TWINE

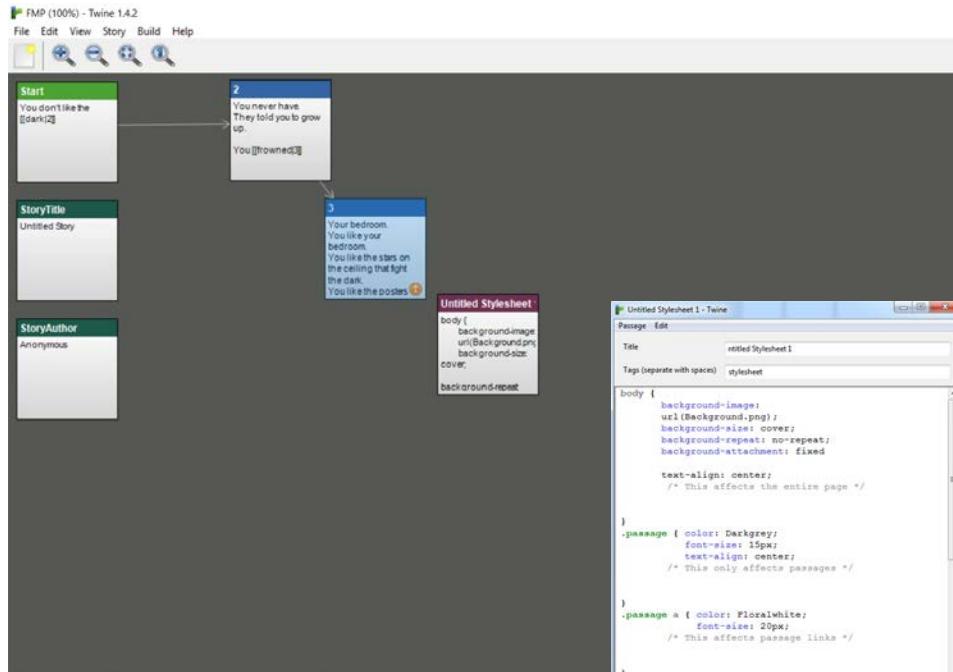
I THEN STARTED EXPERIMENTING WITH TWINE. I DECIDED TO STICK WITH SUGARCUBE 2 WHEN CODING SINCE THIS IS THE VERSION I HAVE USED BEFORE AND THUS ARE MORE CONFIDENT IN.

BEFORE STARTING MY ACTUAL PROJECT, I DECIDED TO FIRST LOOK AT SOME TUTORIALS AND PLAY AROUND IN ORDER TO SEE WHAT I COULD DO.

I WANTED TO FOCUS ON TIMED EVENTS AND HOW TO USE A TIMER TO AFFECT OUTCOMES. I ALSO WANTED TO USE SHOW/REVEAL TO ADD SUSPENSE WHEN READING THE TEXT.

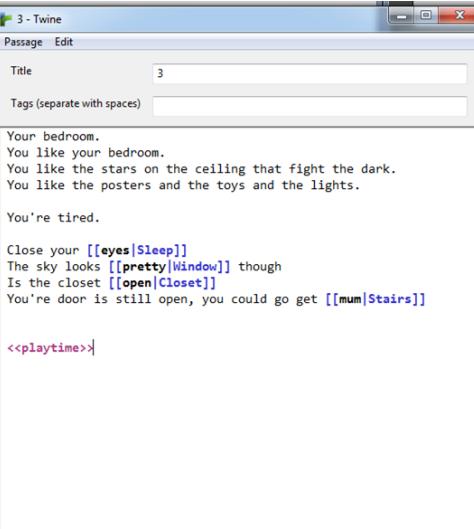
I USED THE STYLE SHEET FROM MY LAST PROJECT AS A BASE SO I COULD THEN TEST MY MECHANICS.

I THEN DOWNLOADED CUSTOM MACROS FOR SUGARCUBE IN ORDER TO ADD DIFFERENT ELEMENTS TO MY GAME



MACRO EXPERIMENTATION

I THEN DECIDED TO EXPERIMENT WITH DIFFERENT MACROS THAT I DOWNLOADED FOR SUGARCUBE. ONE HERE WAS A TIMER, WHICH TIMES THE PLAYER AND THEN CAN BE DISPLAYED LIKE IN THE IMAGE. THIS TIMES THE PLAYER THROUGHOUT THE WHOLE GAME.



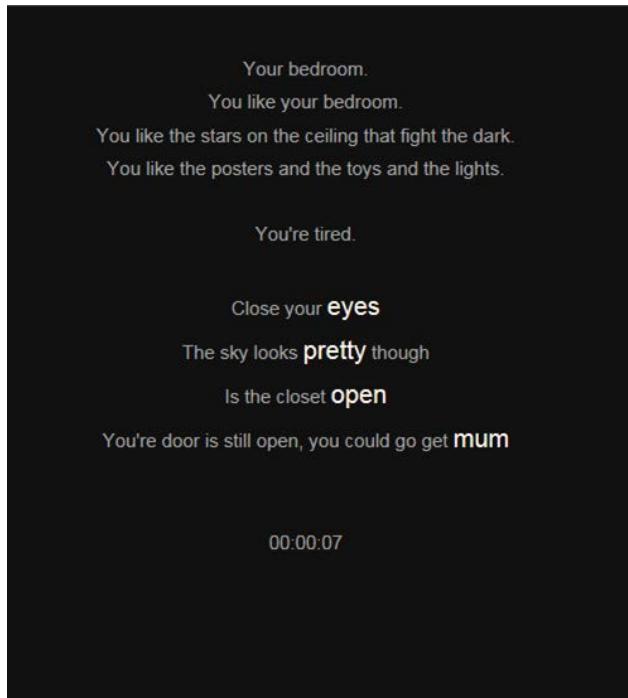
```
3 - Twine
Passage Edit
Title 3
Tags (separate with spaces)

Your bedroom.
You like your bedroom.
You like the stars on the ceiling that fight the dark.
You like the posters and the toys and the lights.

You're tired.

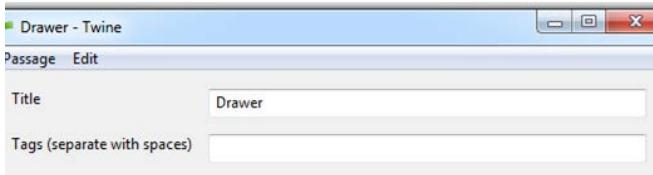
Close your [[eyes|Sleep]]
The sky looks [[pretty|Window]] though
Is the closet [[open|Closet]]
You're door is still open, you could go get [[mum|Stairs]]

<<playtime>>
```



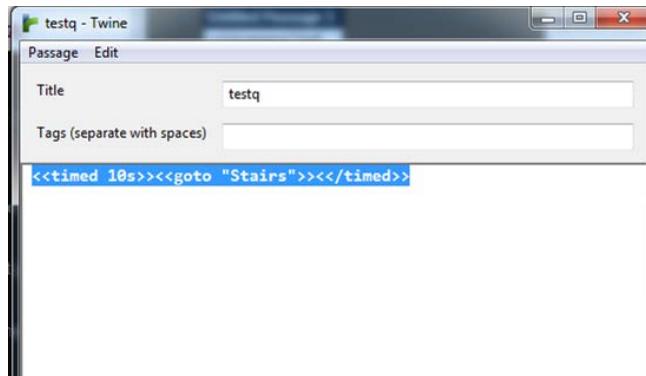
MACRO EXPERIMENTATION

HERE I USED THE TIMED MACRO IN ORDER TO ACHIEVE THE TIMES ELEMENT I WANTED IN MY GAME. HERE IT IS USED TO LIST OBJECTS, APPEARING ON SCREEN ONE SECOND AFTER THE LAST.



```
<<timed 1s t8n>>Felt Tips<</timed>>
<<timed 2s t8n>>Glitter<</timed>>
<<timed 3s t8n>>Pencils<</timed>>
<<timed 4s t8n>>Colourful paper<</timed>>
<<timed 5s t8n>>Back to[[Bed|3 1]]<</timed>>
```

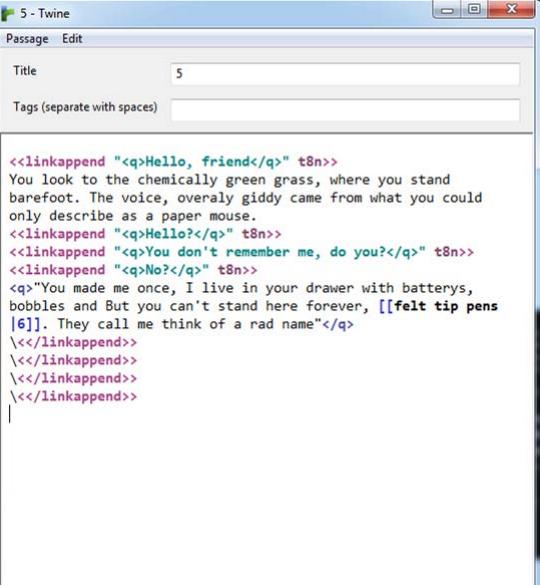
AFTER STRUGGLING TO GET THE PREVIOUS MACRO TO WORK WITH VARIABLES, I THEN DECIDED TO TRY THIS MACRO AS A TIMED EVENT. I MANAGED TO GET IT SO THE PLAYER HAS A CERTAIN AMOUNT OF TIME TO MAKE A DECISION BEFORE BEING FORCED ONTO ANOTHER PASSAGE. I PLAN TO USE THIS TO GIVE A SENSE OF URGENCY AND ADD TO THE GAMEPLAY.



```
<<timed 10s>><<goto "Stairs">><</timed>>
```

MACRO EXPERIMENTATION

LINE APPEND IS ANOTHER MACRO I HAVEN'T USED BEFORE. IT ENCOURAGES THE PLAYER TO READ THE TEXT AS THEY NEED TO CLICK EACH LINE BEFORE THE NEXT WILL APPEAR. HERE I HAVE TESTED IT WITH A CONVERSATION, WHERE IT WOULD ACT AS IF THE PLAYER IS ANSWERING.



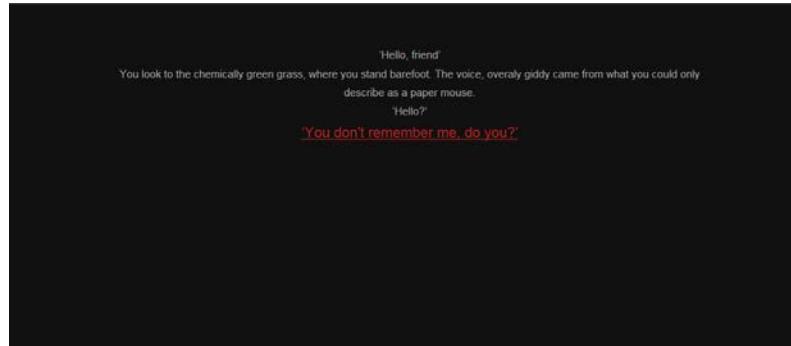
5 - Twine

Passage Edit

Title: 5

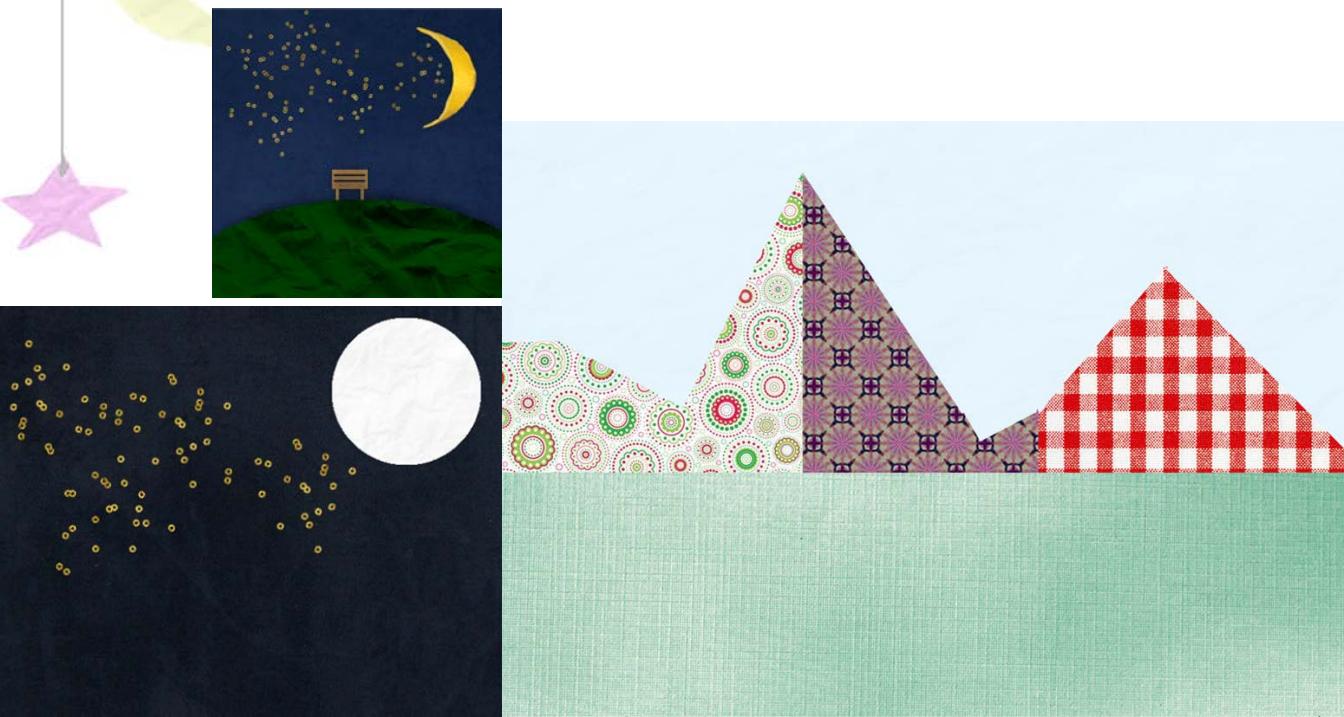
Tags (separate with spaces):

```
<<linkappend "<q>Hello, friend</q>" t8n>>
You look to the chemically green grass, where you stand
barefoot. The voice, overly giddy came from what you could
only describe as a paper mouse.
<<linkappend "<q>Hello?</q>" t8n>>
<<linkappend "<q>You don't remember me, do you?</q>" t8n>>
<<linkappend "<q>No?</q>" t8n>>
<q>"You made me once, I live in your drawer with batteries,
bubbles and But you can't stand here forever, [[felt tip pens
|6]]. They call me think of a rad name"</q>
\<</linkappend>>
\<</linkappend>>
\<</linkappend>>
\<</linkappend>>
```



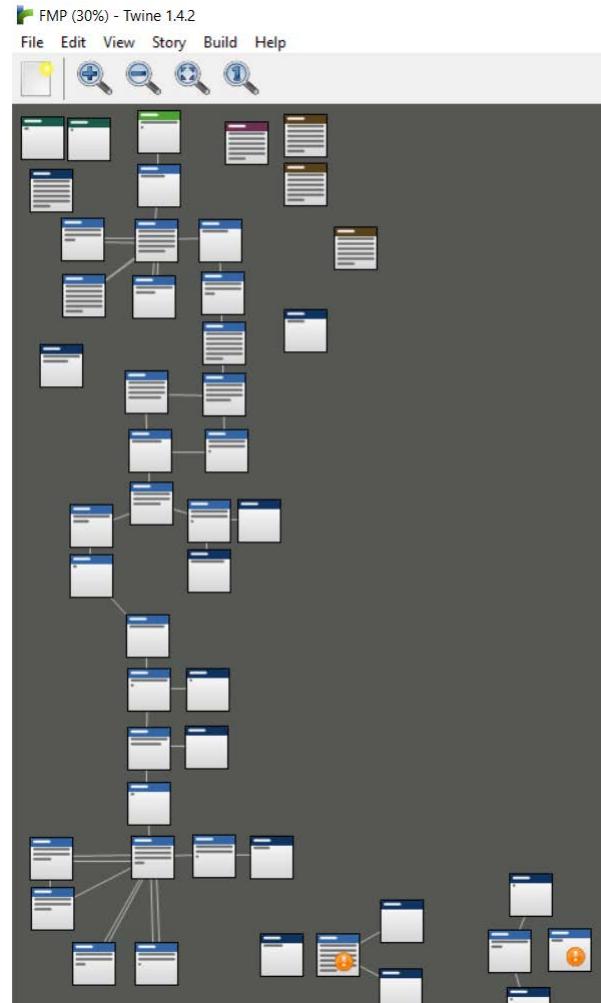
STYLE EXPERIMENTATION

HERE I HAVE STARTED TO EXPERIMENT IN PHOTOSHOP WITH USING DIFFERENT TEXTURES FOR MY STYLE. ALL OF THESE PIECES WERE MADE USING PHOTOSHOP AND DIFFERENT TEXTURES I FOUND ON IN INTERNET.



TWINE

THIS IS THE INITIAL, ROUGH TWINE OUTLINE I MADE TO TEST MY MACROS.
THERE'S A COUPLE OF PASSAGES SEPARATED FOR THIS PURPOSE.
THE REST CONTAINS ROUGH DRAFTS OF THE BEGINNING OF MY NARRATIVE, IN
ORDER TO SEE WHAT WORKS AND WHAT DOESN'T.
I WILL USE THIS AS A TEMPLATE AND CREATE MY FINAL PIECE OFF OF IT.



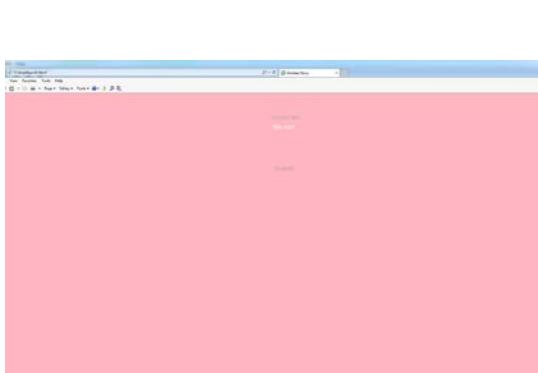
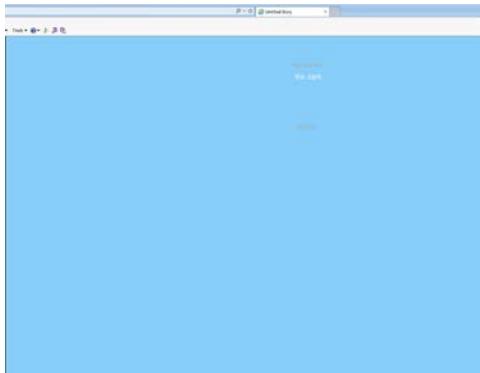
TIME PLAN REVIEW WEEK THREE

For week three, I have extended the period of my Twine development since I think I need more time on it. I have started all tasks that I need too and feel like I am on track.

TWINE

HERE I HAVE BEGUN TO FORMAT MY DRAFT PASSAGES. I'M MOSTLY ADDING LINK APPENDS SO THAT THE PLAYER HAS TO CLICK TO MOVE ON TO THE NEXT SENTENCES, WHICH TRIES TO MIMIC A CONVERSATION.

I HAVE ALSO STARTED TO PLAY AROUND WITH FORMATTING AND BACKGROUNDS



Passage Edit

Title 6

Tags (separate with spaces)

```
"This is the world inside your head."  
"The world inside my head?" You echo, unsure as to what that meant.  
They ignored you.  
"It's pretty though, much better then that drawer, I'll show you around."  
"Oh, [[OK|Trust]]"  
"I'm not too sure I [[want|Notrust]] to."  
<<set $happy to 0>>
```

Passage Edit

Title 6

Tags (separate with spaces)

```
<<linkappend "<q>This is the world inside your head.</q>" t8n>>  
<<linkappend "<q>The world inside my head?</q> You echo,  
unsure as to what that meant." t8n>>  
They ignored you.  
<<linkappend "<q>It's pretty though, much better then that  
drawer, I'll show you around.</q>" t8n>>  
<q>"Oh, [[OK|Trust]]"  
"I'm not too sure I [[want|Notrust]] to."</q>  
</linkappend>>  
</linkappend>>  
</linkappend>>
```

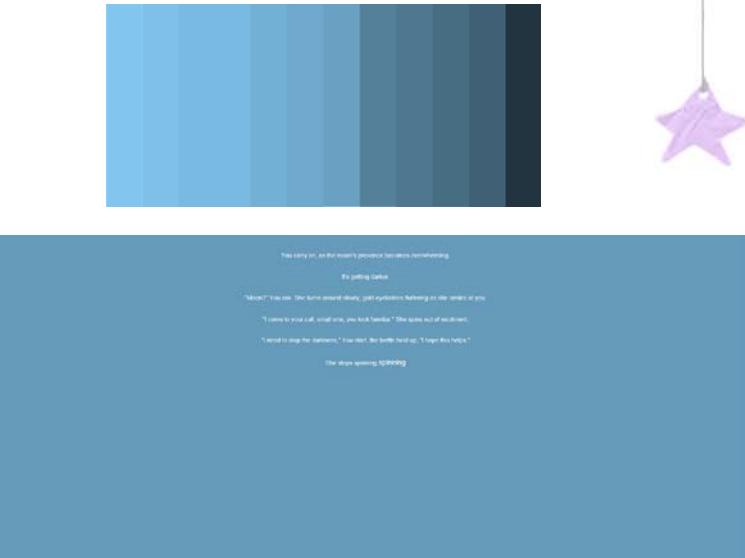
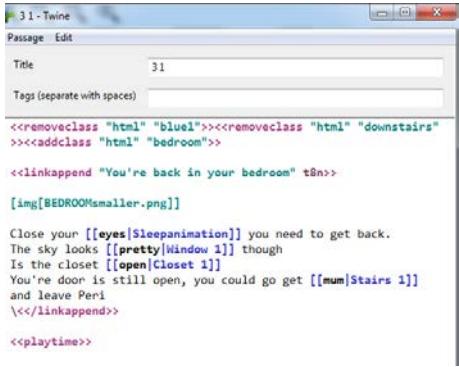
```
<<set $happy to 0>>
```

TWINE

ONE OF THE DEFINITIVE FEATURES OF MY GAME WAS THE PRESENCE OF THE DARKNESS. I WANTED TO MAKE THE BACKGROUND CHANGE TOWARDS THE END SO THAT EVERYTHING GETS DARKER.

I DID THIS BY USING REMOVECLASS AND ADDCLASS BY DEFINING THE BACKGROUND COLOUR IN THE STYLE SHEET AND THEN REFERENCING IT IN EACH PASSAGE.

I USED PHOTOSHOP TO PICK THE COLOURS AND THEN COPIED THE CODE INTO THE STYLE SHEET TO ENSURE PERFECT COLOUR. I WILL THEN USE THESE COLOURS TO ENSURE THAT THE IMAGES CORRESPOND TO THE BACKGROUND. BELOW IS PART OF THE STYLE SHEET AND AN EXAMPLE OF THIS IN A PASSAGE.

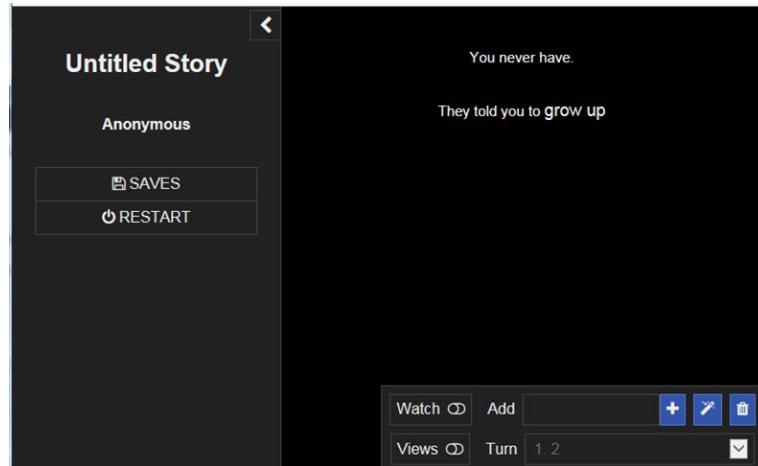


TWINE

WHEN TESTING MY GAME I WAS USING THE BACK BUTTONS IN THE SIDEBAR, I REALISED THAT THIS WAS MESSING UP THE COLOUR BACKGROUND CLASSES. IN ORDER TO KEEP THIS COHERENT AND ALSO TO MAKE SURE THE GAME IS PLAYED PROPERLY, I DECIDED TO REMOVE THE SIDEBAR.

BUT THIS MEANT THERE WAS NO RESTART BUTTON AND THIS BROUGHT WITH IT MORE PROBLEMS WITH THE FORMAT OF THE GAME.

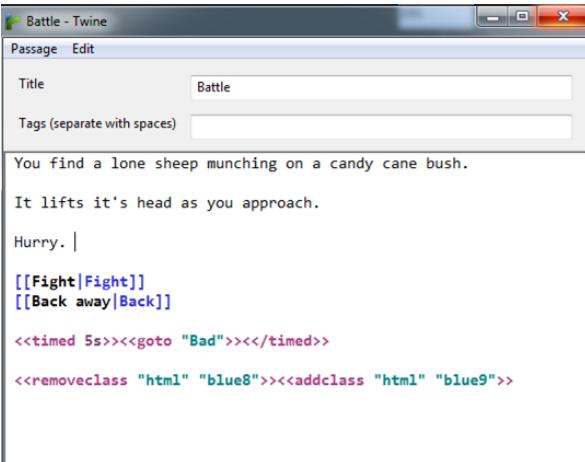
I THEN FOUND THIS CODE CONFIG.HISTORY.CONTROLS = FALSE; WHICH WHEN PLACED IN THE STORY'S JAVASCRIPT, REMOVES THESE ELEMENTS.



TWINE- MECHANICS

TO MAKE MY GAME MORE INTERESTING THAN JUST A NARRATIVE, AND AFTER LOOKING AT AND EXPERIMENTING WITH THE DIFFERENT MACROS, I DECIDED TO ADD TWO MAIN MECHANICS.

FROM THE START I WANTED TO ADD TIMED EVENTS, AND THE FIRST INVOLVES A TIMED OPTION. IF THE PLAYER WAITS FOR THE 4 SECONDS, THEY GET ANOTHER, BETTER OPTION. THIS IS WHERE PAYING ATTENTION TO THE STORY COMES INTO PLAY, AND ALSO REPLAY-ABILITY. NEAR THE START OF THE STORY THE PLAYER IS GIVEN AN ANALOGY WHICH TELLS THEM THAT SOMETIMES WAITING GIVES YOU THE BETTER OPTION.



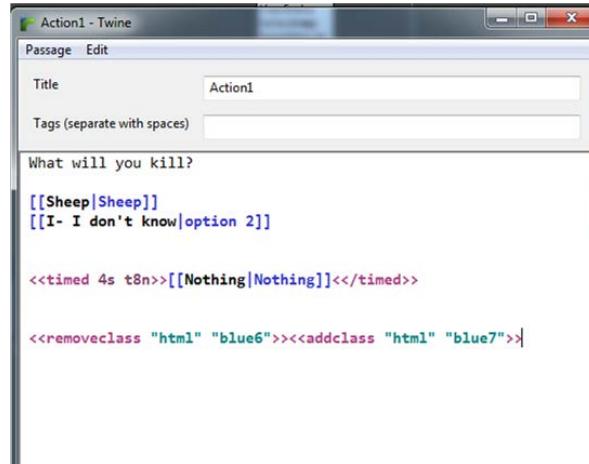
The screenshot shows the Twine editor interface with a passage titled "Battle". The passage content is:

You find a lone sheep munching on a candy cane bush.
It lifts its head as you approach.
Hurry. |

[[Fight|Fight]]
[[Back away|Back]]

```
<<timed 5s>><<goto "Bad">><</timed>>
```

```
<<removeclass "html" "blue8">><<addclass "html" "blue9">>
```



The screenshot shows the Twine editor interface with a passage titled "Action1". The passage content is:

What will you kill?

[[Sheep|Sheep]]
[[I- I don't know|option 2]]

```
<<timed 4s t8n>>[[Nothing|Nothing]]<</timed>>
```

```
<<removeclass "html" "blue6">><<addclass "html" "blue7">>
```

THE SECOND ALSO LOOKS AT TIME. THIS TIME IT'S IN A BATTLE SITUATION. IF THE PLAYER TAKES TOO LONG TO DECIDE ON AN ACTION, THEY ARE FORCED ONTO ANOTHER PASSAGE, WHICH THEN ENDS THE GAME. I USED THIS TO SIMULATE A REAL FIGHT, BUT ALSO ADD SOME UNCERTAINTY TO THE GAME, AND ALSO REPLAY-ABILITY.

IN THE AFOREMENTIONED ANALOGY, THE PLAYER IS ALSO TOLD THAT IF THEY WAIT TOO LONG, THEY MAY ALSO FAIL.

IT GIVES THE STORY A TRIAL AND ERROR ELEMENT AS WELL, MAKING THE STORY MORE APPEALING.

TWINE- VARIABLES

```
<<linkappend "<q>This is the world inside your head.</q> It
hopped off the mushroom" t@n>
<<linkappend "<q>The world inside my head?</q> You echo,
unsure as to what that meant." t@n>
They ignored you.
<<linkappend "<q>It's pretty though, much better then that
drawer, I'll show you around.</q>" t@n>

You agree, it is pretty, but everything seemed a little flat.
2D perhaps. Something you'd make at school with felt tip pens
and pipecleaners, it was all familiar after all. Odd, strange
yet inviting and enticing with bright blue skies and
chemically green grass.

<q>"Oh, [[OK|Trust]]"
"I'm not too sure I [[want|Notrust]] to."</q>
\<<linkappend>
\<<linkappend>
\<<linkappend>

<set $appy to 0>
```

THROUGHOUT MY TWINE I'VE USED VARIABLES IN ORDER TO SET DIFFERENT STORY PATHS. THIS IS AN EXAMPLE FROM THE START WHEN PERI IS TALKING TO THE PLAYER. IF THE PLAYER ANSWERS WRONGLY THREE TIMES THEY CANNOT PICK UP THE WATCH.

passage_dark

Title	Darkbattle
Tags (separate with spaces)	

```
"Sometimes I like toying with my victims, you have been quite
enjoyable." Peri's voice is dark, foreboding. "But your fear
is enough, you've killed enough, I'm full I have no use for
you now.

You panic.

The darkness gets thicker and thicker.

<<if visited("Right")>>
<<if visited("Sheephurt")>>
You try to active the watch, but your hand, it's bleeding, you
can't get to the buttons,
[[Oh no|Endingbad]]
<<endif>>
<<endif>>

<<if visited("Sheepgood")>>
You get to the watch in time, it's screen cracking as you fall
[[back home|Endingbad]]
<<endif>>

<<if $watch eq 0>>
You have no where to run, you can't fight the[[dark|Badending2]]
<<endif>>

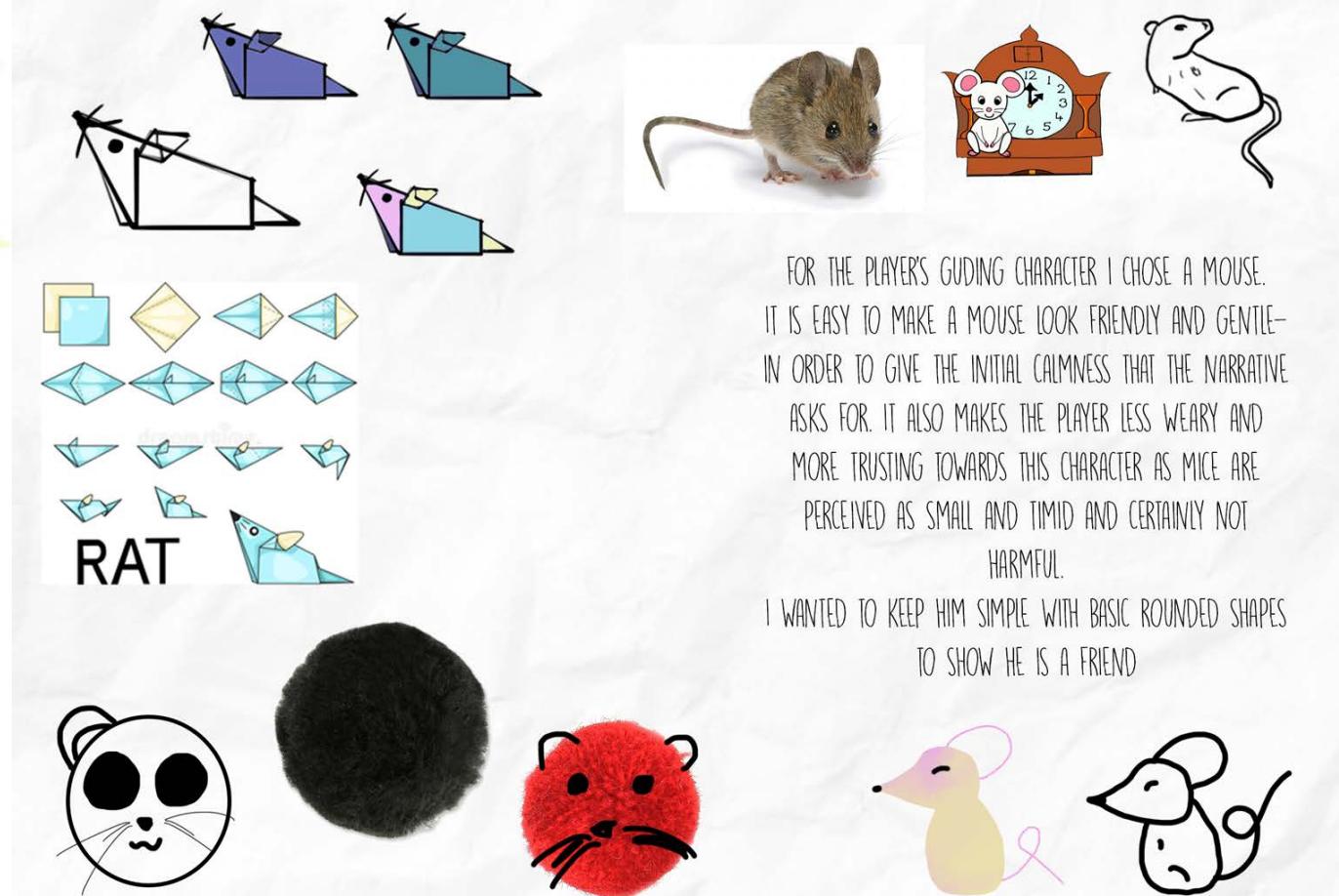
<<removeclass "html" "blue15">><<addclass "html" "blue16">>
```

HERE IS ANOTHER EXAMPLE OF ONE OF THE MORE COMPLICATED IF STATEMENTS FROM MY ENDING. IT COMBINES IF VISITED AND NORMAL IF STATEMENTS IN ORDER TO PICK THE RIGHT ENDING.

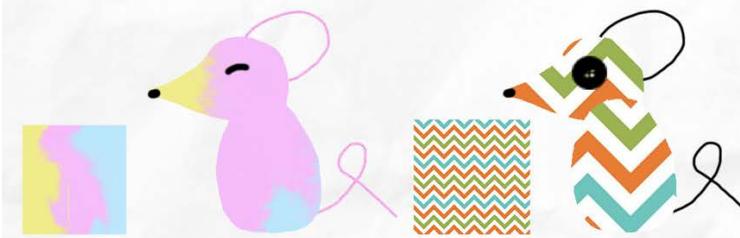
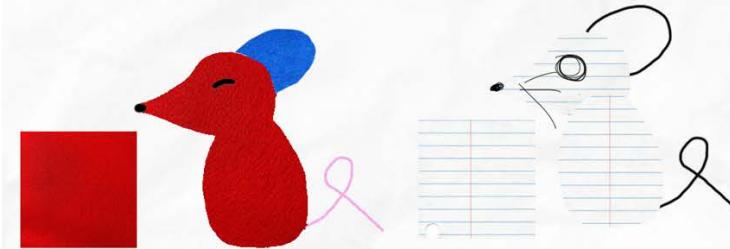
```
"What's that?" Peri notices you've stopped, backtracking to you.

<<if $happy eq 3>> "We don't like thieves, You can't have
that. Give it [[Back|Wrong]]" It grabs it violently with it's
tail, throwing it into the back into the bubble gum lake.
<<else>> "What does that do? Who left that there?" Peri asks.
"I think it's a watch, a digital watch, but the display is all
fuzzy." You reply,[[fiddling|Right]] with the buttons.
<<endif>>
```

INITIAL DESIGN- PERI



INITIAL DESIGNS- PERI



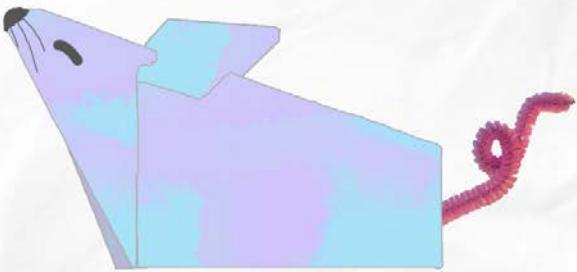
HERE I HAVE EXPERIMENTED WITH DIFFERENT COLOURS AND TEXTURES FOR THE RAT CHARACTER.

HE WILL ACT AS THE PLAYER'S GUIDE AND 'FRIEND' THUS IS AN IMPORTANT PART OF THE NARRATIVE.

HIS DESIGN IS BASED ON THE IDEA THAT THE CHILD HAS MADE HIM BY CUTTING OUT SHAPES

FINAL DESIGN- PERI

PERI



PERI, OR PERIWINKLE IS YOUR MOUSE COMPANION. YOU PROBABLY MADE IT ONCE IN SCHOOL, PROBABLY SOMETHING

TO DO WITH HICKORY DICKORY DOCK.

IT TAKES THE FORM OF AN ORIGAMI MOUSE WITH A PIPECLEANER FOR A TAIL

IT IS THE FIRST THING THAT THE PLAYER MEETS WITHIN THE DREAM, AND THE FIRST TO TELL THEM ABOUT THE DARKNESS.

PERI INITIALLY APPEARS FRIENDLY, DEPENDING ON HOW THE PLAYER DECIDES TO ACT TOWARDS HIM, BUT THIS MOUSE HAS ULTERIOR MOTIVES. IT'S POSSESSED BY SOMETHING THAT FEEDS OFF NEGATIVE EMOTION, PRIMARILY FEAR AND GUILT- THESE ARE GAINED THROUGH EXPLOITING THE PLAYER'S FEAR OF THE DARK AS WELL AS GETTING THEM TO KILL SOMETHING.

ITS GUISE AS A MOUSE IS PURPOSEFUL AS IT APPEARS SMALL AND WEAK, A MOUSE IS AN ANIMAL ASSOCIATED WITH WEAKNESS AFTER ALL. THIS IS AN ATTEMPT TO GET THE PLAYER TO TRUST IT AND LET IT INFILTRATE THESE EMOTIONS. IT IS ALSO RESPONSIBLE FOR THE DARK SINCE IT CAN MANIPULATE THE DREAM WORLD TO ITS LIKING. MALICIOUS AND EVIL LITTLE MOUSE.

CHARACTER DESIGN- SHEEP

THE SHEEP



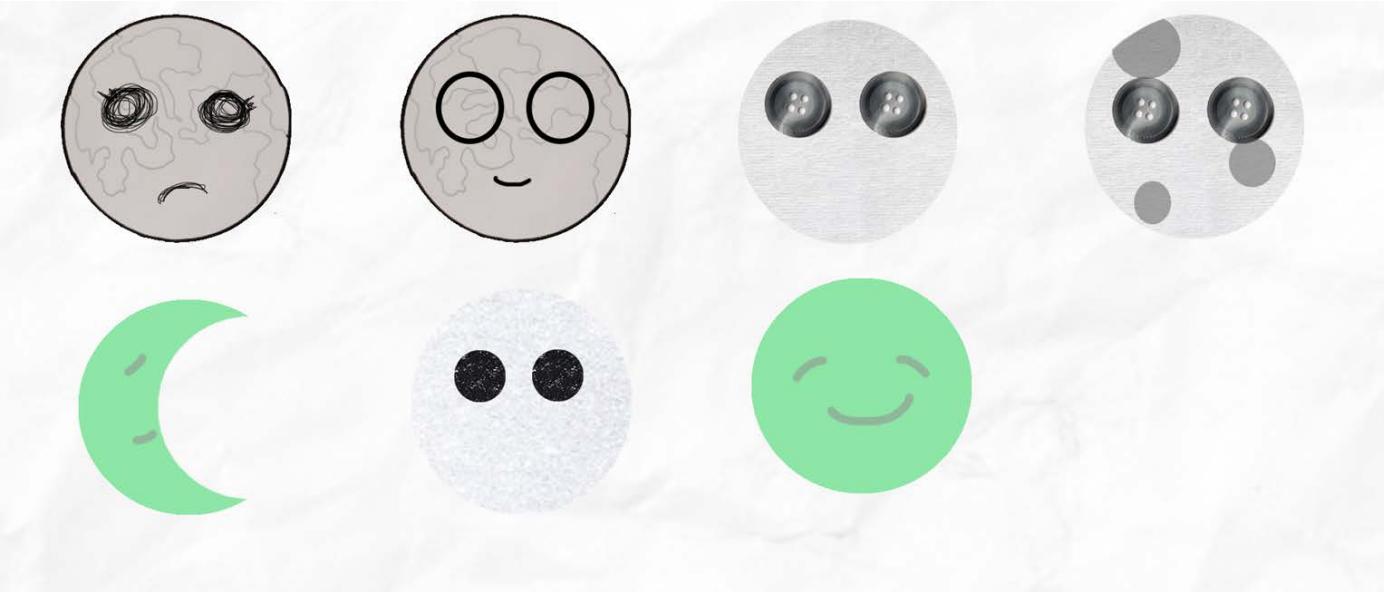
THE SHEEP ARE THE FIRST 'ENEMY' THE PLAYER ENCOUNTERS IN THE DREAM WORLD. THEY STICK TO A FLOCK ALL PURPOSEFULLY PAINFULLY SIMILAR THEY FOLLOW EACH OTHER AIMLESSLY. THEIR WOOL IS MADE FROM STEEL WOOL AND IS HARMFUL, THEY MEAN NO HARM THOUGH.

THEY DON'T WANT TO HURT ANYONE, BUT THEY CAN'T HELP IT. THE PLAYER FINDS THIS UPSETTING, THEY LIKE THEM AND FIND THEM CUTE. BEING SHEEP, THEY ARE SEEN AS GENERIC AND UNIMPORTANT- BUT THE PLAYER FEELS ATTACHED TO THEM.

TOWARDS THE END THE PLAYER HAS THE OPTION TO KILL ONE, THEIR ATTACHMENT SHOULD MAKE THIS DECISION HARD.

THEIR SKIN IS MADE OF FELT, WHILST THEIR WOOL IS ROUGH STEEL WOOL.

INITIAL DESIGN- MOON



FINAL DESIGN- MOON

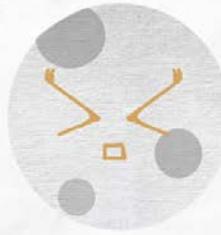
THE MOON



THE MOON IS A HAPPY CHARACTER, SWEET AND ALWAYS SMILING. SHE LIKES COLLECTING SHINY THINGS, AS STARS, SINCE SHE HAS A TENDANCY TO LOSE THEM.

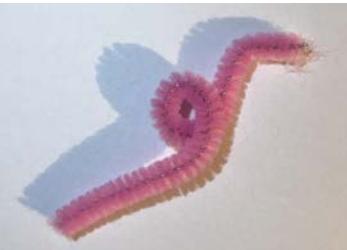
SHE IS GENTLE AND ENTHUSIASTIC, WATCHING OVER THIS WORLD.
SHE IS GOOD NATURED AND SCORNS ANYTHING SHE DEEMS UNJUST.

SHE IS MADE FROM A PAPER TEXTURE WITH CUT OUT CIRCLES AND HAND-DRAWN FEATURES.



ENVIRONMENTAL ASSETS

With the heavy mixed-media element, I wanted to experiment with different textures and objects in order to make my artwork interesting. With the theme of a children's dream, I decided to use kid's crafts items in order to make assets like trees in the dream world. Here I have experimented taking pictures of pipe cleaners I have manipulated and then I took them into Photoshop in order to place them into a mock environment. I especially like the swirls I made by twisting two pipe cleaners before rolling into a snail shape. I then put these together to make clouds and bushes.



ENVIRONMENTAL DEVELOPMENT



MY INITIAL IDEA WAS ALWAYS TO USE DIFFERENT PAPER TEXTURES AS MOUNTAINS IN THE BACKGROUND, BUT I DECIDED LATER ON THAT THIS MADE THE WHOLE SCENE TOO BUST AND SCRAPPED IT. I WANTED TO KEEP IT SIMPLE AND ONLY HAVE IMPORT THINGS ON SCREEN- CONSIDERING IT'S A DREAM. I ALSO INITIALLY USED THE PIPE CLEANERS AS CLOUDS BUT THEN DECIDED THAT THEY LOOKED BETTER AS TREE, IT ALSO HELP KEEP THE CLOUDS IN THE MOON SCENES CONSISTENT. I ORIGINALLY WANTED CLOUDS IN ALL THE SCENES, LIKE THE MOON'S CLOUDS, BUT THIS IS SOMETHING I WILL DO ONLY IF I HAVE TIME..



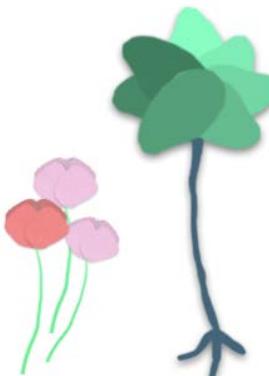
ENVIRONMENTAL ASSETS



THESE ARE THE IMAGES I MADE TO EXPERIMENT WITH PERI'S COLOURING.

THIS IS THE LADYBIRD I MADE OUT OF IMAGES OF FELT AND SEQUINS

I THEN EXPERIMENTED WITH MAKING ITEMS IN PHOTOSHOP. HERE I MADE A COLLECTION OF POPPIES, WHICH I PUT TOGETHER THROUGH COLOURED SHAPES AS IF THEY'RE COLOURED PAPER. I ALSO ADDED A DROP SHADOW TO MAKE IT LOOK MORE REALISTIC



HERE IS THE SHEEP AND THE STEEL WOOL PICTURE I TOOK TO USE AS ITS WOOL

IMAGE PLAN

3- BEDROOM IMAGE

STAIRS- OUTSIDE BEDROOM- TV FLICKER ANIMATION

WINDOW- WINDOW

CLOSET- CLOSE UP OF WARDROBE

SLEEP- SURREAL ANIMATION

4- OVERVIEW OF ENVIRONMENT- DAYTIME

5- PERI- DAYTIME

TRUST- ENVIRONMENT w/ DESCRIPTION

TRUST 2- ENVIRONMENT w/ ANIMATION

TRUST 3- PERI AHEAD (?)

BLUE- BACKGROUND CHANGES

COLOUR- BACKGROUND CHANGES (NEEDS ANECDOTAL STORY!!!!!!!!!!)

SORRY- NO PICTURE JUST TEXT NEEDED

7- SKY GETS SLIGHTLY DARKER

8- SPARKLE IN BUSH?

TAKE- WATCH FACE- FLICKERING (DIGITAL SCREEN ANIMATION)

3 1- BEDROOM AGAIN

CLOSET 1- CLOSET AGAIN

DRAWER- INSIDE OF DRAWER CLOSE UP

WINDOW- SAME IMAGE ONLY THE STARS ARE FAINTER

STAIRS 1- THE SAME BUT WITHOUT THE ANIMATION, CALENDAR ON WALL

SHEEP 1- TOPIARY, PIPE CLEANERS ANIMATION RUSTLING

SHEEP 1- TOPIARY, PIPE CLEANERS ANIMATION RUSTLING

SHEEP 2- SHEEP FROLICKING ANIMATION

SHEEPHURT- TOUCHING THE SHEEP?

SHEEP GOOD- STILL FROLICKING ANIMATION

CARRYON- SKY GETTING DARKER

FOLLOW- DARKER

FLY- LADYBIRD

SEQUINS- SEQUINS IN HANDS

SEQUIN MOON- MOON

SEQUIN MOON1- MOON- THESE NEED AN ENDING

BATTLE- SHEEP IN BUSH

BAD -

BACK- LOLLIPOP TREE

FIGHT- SHEEP

BACK 1- SEQUIN BLOOD

Moon- Moon floating ANIMATION

Moon 2- BLOOD

DARK BATTLE- DARK

FINAL BAD-

FINALHOME AND ITS CHILDREN- COPIES WITH LITTLE DIFFERENCE

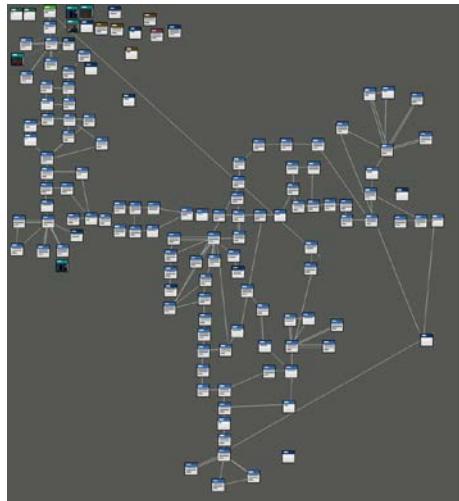
3 2- HOME AGAIN – ALL THE HOME ELEMENTS

AFTERSHINE- CEILING AND STARS

AFTERSHINE 1- SLEEP ANIMATION

DARKEND

FINISH ALL RED ENDINGS WITH FORMATTING- MONDAY

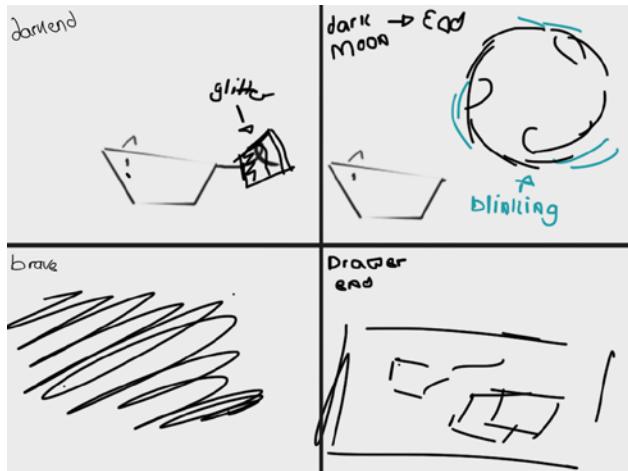


STORYBOARDS

HERE I STARTED TO ROUGHLY SKETCH OUT THE IMAGES I WOULD NEED AND THEIR ANIMATIONS IN BLUE.

SOME WILL BE REUSED OR TWEAKED SLIGHTLY THUS ARE NOT INCLUDED AND OTHERS WERE ADDED LATER ON





SOME OF THE ENDINGS ARE JUST ALTERED IMAGES OF THE BEDROOM, SO THESE ARE NOT PICTURED

INITIAL DESIGN

THIS IS A ROUGH SKETCH OF HOW I ENVISAGE THE BEDROOM BEING. THIS WILL ACT AS A BASE FOR THE PLAYER, THEY HAVE DIFFERENT OPTIONS TO LOOK AT HERE, THE OUTCOMES OF WHICH WILL CHANGE THROUGHOUT THE GAME.

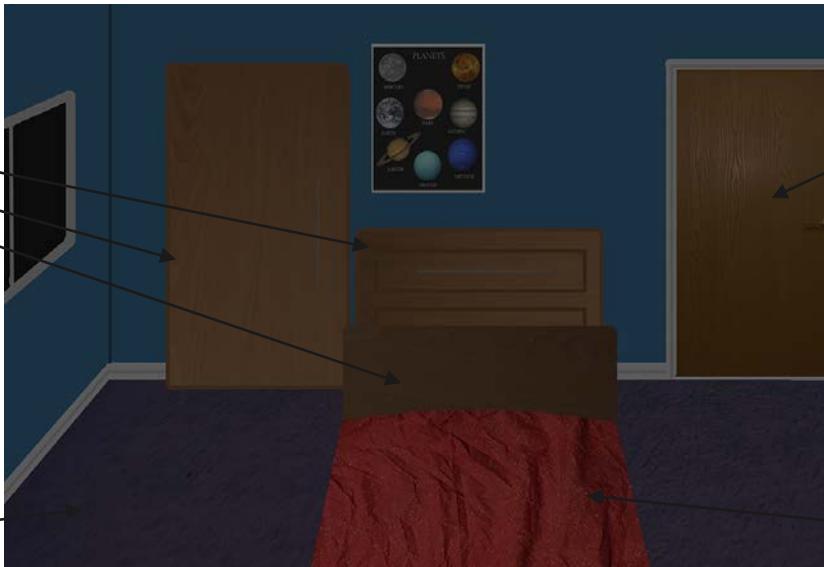
FOR EXAMPLE, THE PLAYER WON'T BE ABLE TO GO DOWNSTAIRS WHEN THEY START THE GAME, BUT WHEN THEY PAST A CERTAIN POINT THEY CAN AND IT WILL INITIATE A DIFFERENT ENDING.



TEXTURES

THIS IS THE FIRST IMAGE I CREATED FROM MY GAME. THROUGH MY RESEARCH I HAD DECIDED TO GO WITH A STRONG MIXED-MEDIA ELEMENT AND WANTED TO EXPERIMENT WITH IMAGES I HAD TAKEN. I USED PHOTOSHOP IN ORDER TO MANIPULATE THESE IMAGES AND MAKE THEM FIT THE ROUGH SKETCH I HAD ALREADY DONE. I LIKE THE WAY THIS TURNED OUT AND WILL BE USING SIMILAR METHODS FOR ALL MY IMAGES

I USED A PHOTOGRAPH OF THE SIDE OF MY SHELF FOR A ROUGH WOOD TEXTURE USED ON THE WARDROBE AND DRAWERS- I THEN RECOLOURED IT AND USED IT FOR THE BED FRAME



HERE I USED A ZOOMED IN VERSION OF THIS PHOTO OF A CARPET, WHICH I CHANGED THE COLOUR OF FOR ALL THE CARPETS IN THE HOUSE



THIS IS A PHOTO OF A BEDSHEET I TOOK AND WARPED INTO THE BED

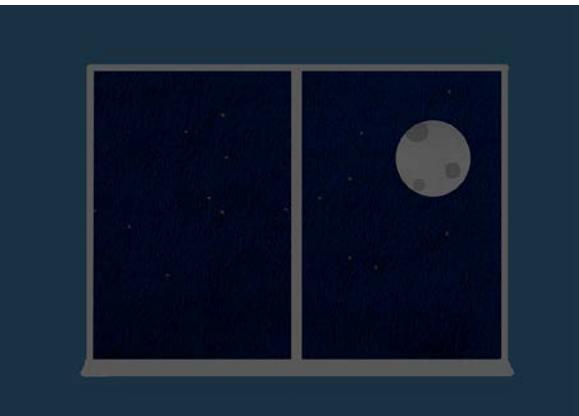


AND THEN THIS PHOTO OF A DOOR I TOOK IS USED FOR ALL THE DOORS IN THE HOUSE SCENES



BEDROOM SCENES

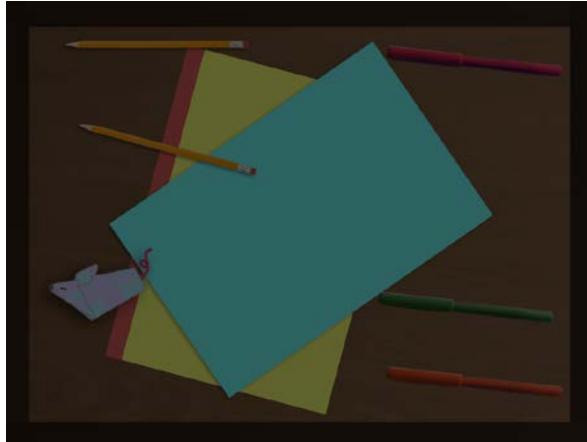
THESE ARE THE BASIC IMAGES FOR THE BEDROOM SCENES, THESE WILL BE REUSED FOR ALL VERSIONS WITH SLIGHT DIFFERENCES DEPENDING ON VARIABLES IN THE GAME



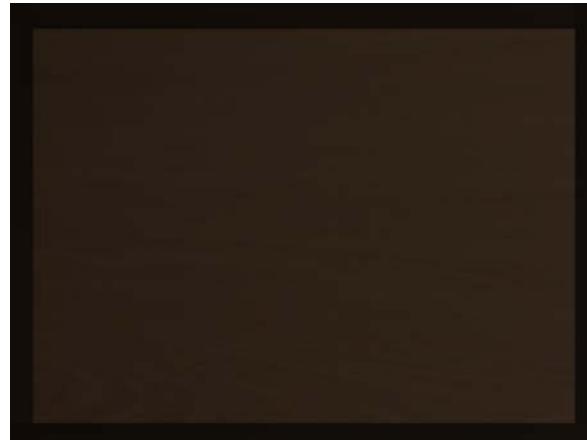
DRAWER VARIATION



HERE ARE THE VARIATIONS OF MY DRAWER. THE ONE ABOVE IS THE FIRST VERSION. WHEN THE PLAYER IS EXPLORING THE BEDROOM THEY CAN SEE THE DRAWER, WHICH HOLDS THE GLITTER THAT CAN AFFECT THE ENDING. THEY NEED TO PAY ATTENTION TO EVERYTHING IN ORDER TO GET THE GOOD ENDING. HERE I USED SOME PRIMARY SOURCE IMAGES, IN THE PENS AND THE GLITTER TUB IN ORDER TO COLLATE THE OBJECTS IN THE DRAWER.



HERE IS THE GOOD ENDING VERSION, WITH PERI.



AND THE BAD ENDING VERSION, WHERE EVERYTHING IS GONE.

TIME PLAN

1	Game Design FMP Planner	week 0	1	2	.	3	4	5	6	7	.	.	8	9	10	11	12	13	.	14	15
2		23-Jan	05-Feb	12-Feb	19-Feb	26-Feb	05-Mar	12-Mar	19-Mar	26-Mar	02-Apr	09-Apr	16-Apr	23-Apr	30-Apr	07-May	14-May	18-May	28-May	04-Jun	11-Jun
3	Task																				
4	research																		h	a	
5	Project proposal																		a	s	
6	Game Concept/Narrative																		i	s	
7	Group crit 1																		f	e	
8	Concept Sheets																		s		
9	Visual Styling																				
10	Technique Experimentation																				
11																		e	t	p	s
12	Folder Check																	x	e	r	m
13	Tutorial																	h	e	s	
14	M																	m	a	n	
15	A																	b	e	t	
16	P	Production																t	t	o	
17	P	Story map																			
18	L	Character design																			
19	I	Art (Imagery)																			
20	C	Sound																			
21	A	Animation																			
22	T	Twine																			
23	I	Game Design Document																o	t		
24	G																n	l	w		
25	N	Group Crit 2																			
26																					
27																					
28	R	Refine																g	n		
29	E																o	o			
30	A	Folder Check															o	h	n	r	
31	L																e	a	o	k	
32	I																s	i	f		
33	S																f				
34																	u	i	f		
35	Y																p	t	m		
36	T	Test															e	r	p		
37	D	Build															m				
38	N	Exhibition Plan																			
39	S	Sending for Print																			
40	G	Group Crit 2																			
41	S	Show goes up																			
42	F	Formal Presentations																			
43																					

HERE I HAVE EXTENDED MY ART AND ANIMATION DEADLINES SINCE THIS IT WHAT I AM GOING TO BE FOCUSING ON FOR THE REST OF THE PROJECT

GROUP CRIT TWO

GRADIENT BACKGROUND

I LIKED THIS IDEA AND WAS THINKING ALONG THE LINES OF SOMETHING SIMILAR. I WILL CHANGE FROM THE BLOCK COLOUR TO A GRADIENT IMAGE THAT CHANGES DEPENDING ON WHERE YOU ARE

VOICE- NONSENSE, BUT THE PLAYER CAN UNDERSTAND SOMEHOW

I LIKED THIS IDEA AND IF I HAD TIME I WOULD IMPLEMENT IT

AMBIENT SOUND- MUSICAL BOX- GETS MORE DISTORTED AS IT GET DARKER

I WANTED TO ADD AMBIENT NOISE FROM THE START AND I REALLY LIKE THIS IDEA, ESPECIALLY WITH THE CORRESPONDENCE TO THE DARK. IF I HAVE TIME I WILL LOOK INTO DOING THIS

SOUND EFFECT FOR SLEEP ANIMATION- SOUNDS THAT DON'T HAVE TO MAKE SENSE CONSIDERING IT'S A DREAM

AGAIN, THIS IS SOMETHING I CONSIDERED AT THE START OF THIS PROJECT AND I THINK I WILL TRY TO ADD SOUND EFFECTS- LIKE SLEEPING AND MAYBE A HEARTBEAT AT THE END

STAR TWINKLE ANIMATION

THIS WAS IN REFERENCE TO THE WINDOW IMAGE AND I WAS IN THE PROCESS OF IMPLEMENTING THIS

TWINE- ENDINGS

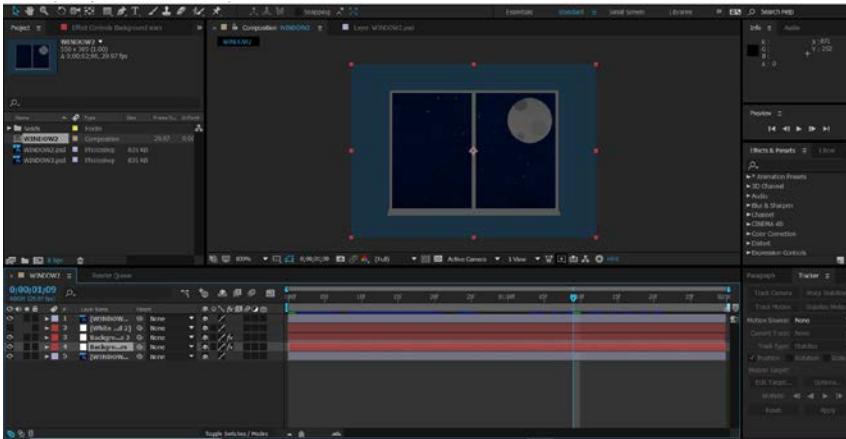
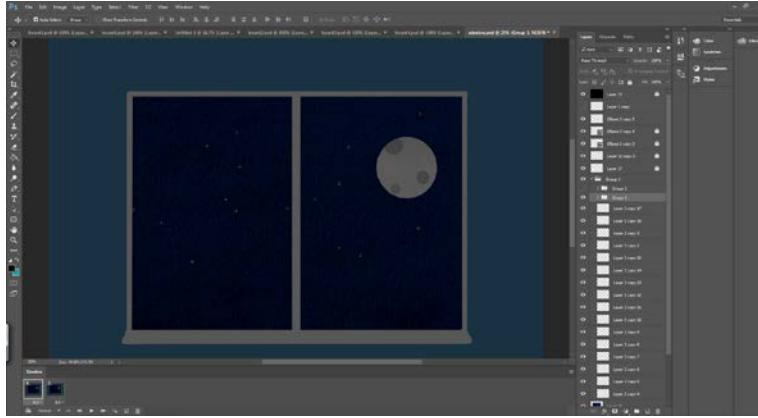


HERE IF YOU DON'T MANAGE TO GET OUT, BUT DON'T KILL ANYTHING THE MOON RETURNS AT THE ENDING, LETTING THE PLAYER RESTART.

THIS CODE RESTARTS THE GAME BUT FROM A PASSAGE WHICH CREATES THE ILLUSION OF A NEVER ENDING CYCLE. BUT THE RESTART CODE RESETS ALL THE VARIABLES AND CLASSES.

ANIMATION- STARS

HERE I STARTED ANIMATING MY WINDOW SCENE, THIS NEEDS AT LEAST TWO ANIMATIONS- ONE FOR WHEN THE STARS ARE VIBRANT AND ONE WHERE THEY ARE DULLER. I STARTED THIS IN PHOTOSHOP WHERE I TRIED TO DO THIS WITH FRAME ANIMATION, BUT THROUGH MY GROUP CRIT I REALISED IT WASN'T OBVIOUS ENOUGH.

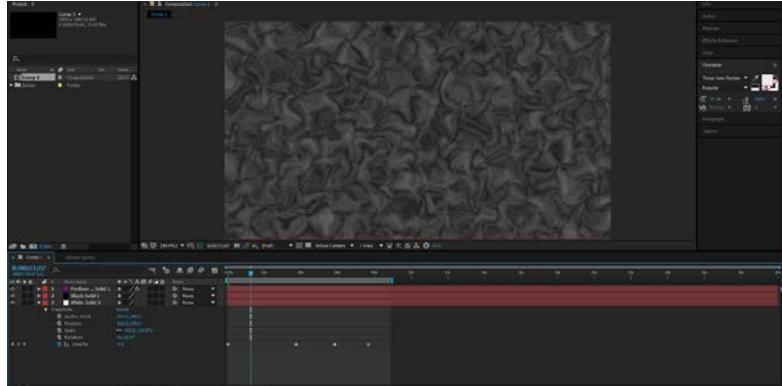


SO I TOOK IT INTO AFTER EFFECTS AND PLAYED AROUND WITH THE PARTICLE SYSTEM, SOMETHING I HAVE NEVER USED BEFORE. I TOOK OUT THE SEQUINS THAT MADE UP THE STARS IN THE FIRST IMAGE AND REPLACED THEM WITH THE PARTICLES. I THEN MADE ANOTHER LAYER AND REVERSE IT SO THAT IT LOOPED, THEN EXPORTED IT INTO PHOTOSHOP IN ORDER TO CONVERT IT TO A GIF

ANIMATION- SLEEP

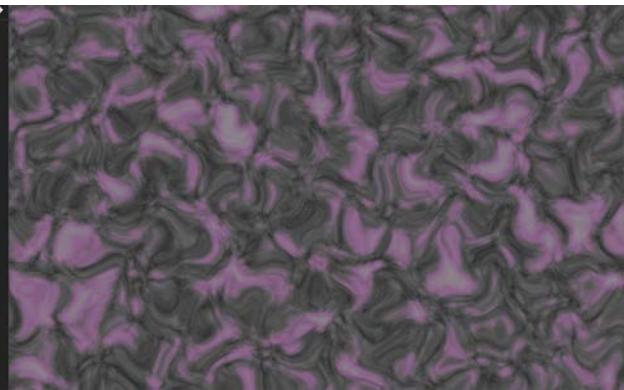
THE OTHER ANIMATION I NEEDED WAS THE ONE THAT TOOK THE PLAYER FROM ONE WORLD TO THE OTHER, REPRESENTING FALLING ASLEEP AND WAKING UP. THIS ANIMATION WILL BE REUSED, MAKING IT ONE OF THE MOST IMPORTANT IN GAME.

I STARTED BY USING THE TURBULENT NOISE, WHICH I LEARNT ABOUT WHEN LOOKING AT HOW TO MAKE THE STARS TWINKLE. I MESSED AROUND WITH THIS EFFECT ON DIFFERENT SOLIDS, MAKING THEM DIFFERENT COLOURS AND CHANGING HOW THE NOISE APPEARED. I SETTLED FOR SWIRLY AS IT LOOKED BEST AND MIMICKED BLURRY EYES. I MADE THE TOP LAYER PURPLE AND ADDED A GLOW FILTER SO IT WAS STRONGER, THE ADDED TWO SOLIDS, A BLACK AND A WHITE, WHICH THROUGH TIME STAMPS WILL FADE IN AND OUT IN REPRESENT GOING TO SLEEP, FROM DARK TO BRIGHT WHITE. I IMPORTED THE VIDEO FILE TO PHOTOSHOP AND EXPORTED IT AS A GIF.



I THEN HAD TO FIGURE OUT HOW TO PUT THIS IN MY TWINE. I STARTED BY PUTTING IT IN AS AN IMAGE, BUT IT WAS TOO BIG AND REFUSED TO LOAD QUICK ENOUGH. SO I DECIDED TO RESIZE IT IN PHOTOSHOP AND PUT IT BACK IN. THIS TIME THE BLACK BACKGROUND OF THE PASSAGE LOOKED WRONG WITH THE CHANGING ONE IN THE GIF. WITH CHANGING THE BACKGROUND OUT OF THE QUESTION, I THEN PUT IT AS A BACKGROUND WITH TAGS. THIS WORKED BEST AS IT TOOK UP THE WHOLE SCREEN WITHOUT COMPROMISING QUALITY.

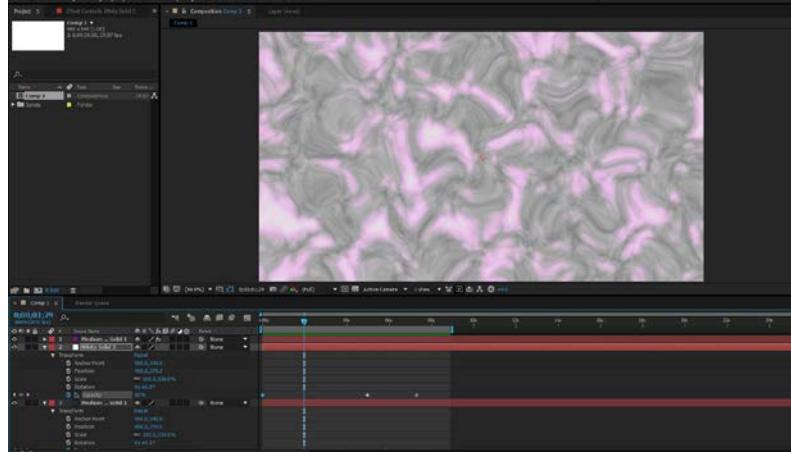
THIS PASSAGE IS TIMED TO TAKE THE PLAYER TO THE NEXT PASSAGE WHEN THE GIF IS FINISHED.



I TOOK INFLUENCE FROM THE TUNNEL IN CORALINE FOR THIS ANIMATION. I KNEW I NEEDED SOMETHING TO SEPARATE THE PLAYER AND DEFINE THE DREAMWORLD FROM THE REAL WORLD, LIKE THE TUNNEL DOES IN THE FILM. THIS IS WHERE THE PURPLE ACCENTS IN MY DESIGN COMES FROM, WITH IT CREATING AN ODD, UNEASY COMBINATION WITH THE BLACK/GREY DULL BACKGROUND

ANIMATION- WAKING

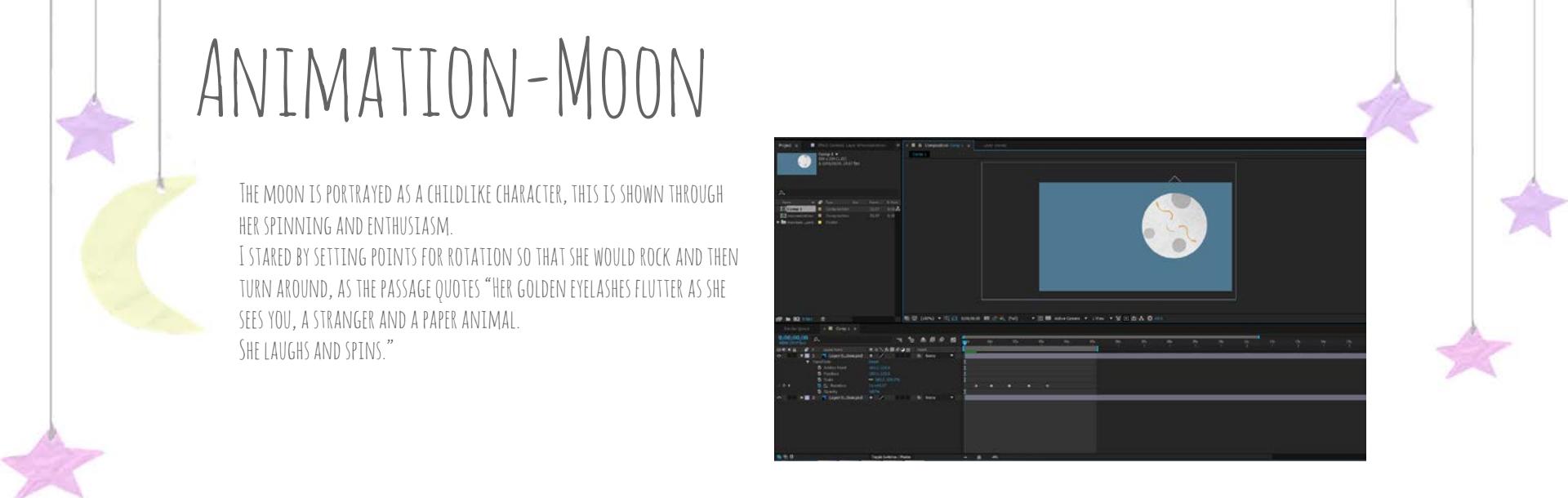
I THEN DECIDED THAT I NEEDED ONE WHEN GOING TO BACK TO YOUR ROOM OPPOSED TO JUST WHEN GOING TO SLEEP. I TRIED JUST REVERSING THE ORIGINAL ANIMATION, BUT I DIDN'T THINK IT FIT. SO I CHANGED THE COLOUR OF THE LAST SOLID FROM BLACK TO THE COLOUR OF THE ROOM.



HERE I WAS TESTING IT IN THE PASSAGE. THIS CHANGE IN THE SOLID MAKES THE WHOLE ANIMATION BRIGHTER, WHICH I THINK HELPS SEPARATES GOING TO SLEEP AND WAKING UP. THE BLUE DEFINITELY LOOKS BETTER WHEN TRAVELLING BACK TO YOUR BEDROOM, IT FADES MUCH SMOOTHER INTO THE NEXT PASSAGE.

AFTER TESTING THESE IN RELATION TO THE WHOLE GAME, I FOUND THEIR SIZE MEANT THERE WAS A DELAY IN LOADING THEM SO I TOOK THEM BACK INTO PHOTOSHOP AND MADE THEM SMALLER IN ORDER TO OPTIMIZE THEM.

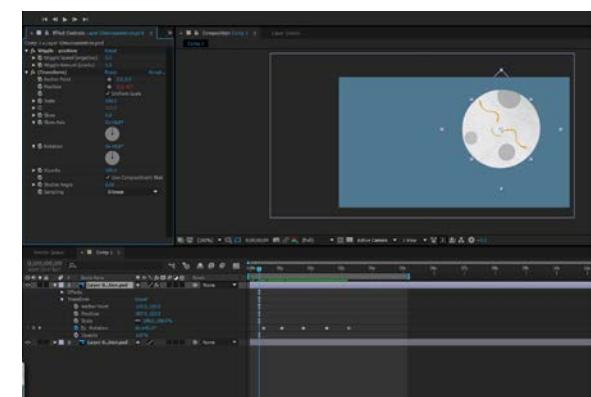
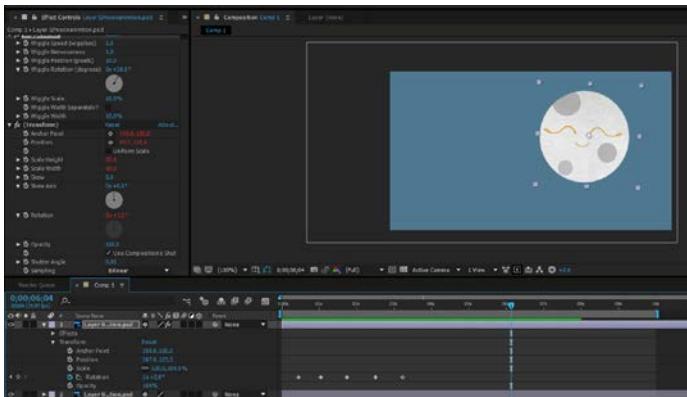
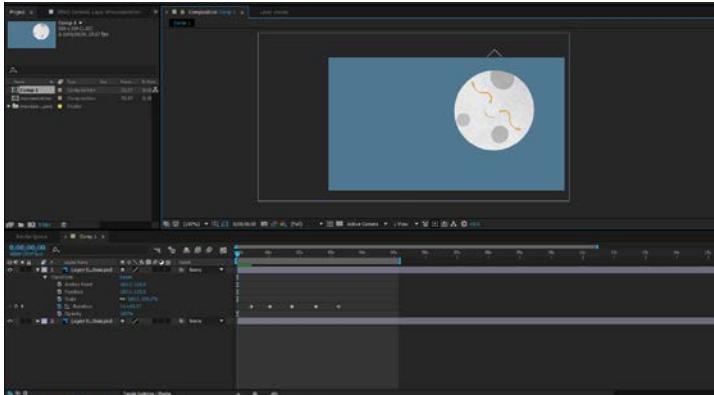
ANIMATION-MOON



THE MOON IS PORTRAYED AS A CHILDLIKE CHARACTER, THIS IS SHOWN THROUGH HER SPINNING AND ENTHUSIASM.

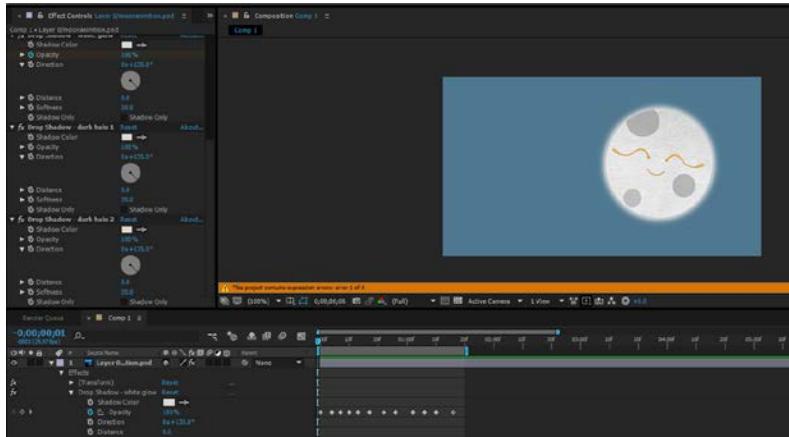
I STARED BY SETTING POINTS FOR ROTATION SO THAT SHE WOULD ROCK AND THEN TURN AROUND, AS THE PASSAGE QUOTES “HER GOLDEN EYELASHES FLUTTER AS SHE SEES YOU, A STRANGER AND A PAPER ANIMAL. SHE LAUGHS AND SPINS.”

I THEN TRIED A NEW EFFECT, WHICH I HAD SEEN IN TUTORIALS- WIGGLE. I EXPERIMENTED WITH THE DIFFERENT WIGGLE EFFECTS IN AN ATTEMPT TO GET A MORE NATURAL LOOKING FLOATING ACTION. I TRIED VERTICAL WIGGLE, BUT IT DIDN'T LOOK RIGHT, SO I TRIED 'WIGGLERAMA'. THIS TOOK ALL THE DIFFERENT ELEMENTS OF THE 'WIGGLE' EFFECTS AND MASHED THEM TOGETHER TO CREATE A PURPOSELY RANDOM MOVEMENTS. I LIKED THIS, IT MADE IT LOOK MORE NATURAL AND BOUNCY, WHICH WAS THE WAY I WANTED TO PORTRAY HER. THE ADDED MOVEMENT ALSO HELPS ACCENTUATE HER ENTHUSIASTIC, HAPPY, EXCITABLE PERSONALITY. IT ADDS A STARK CONTRAST WHEN THE PLAYER PICKS THE WRONG CHOICES AND SHE GETS UPSET.



ANIMATION-MOON

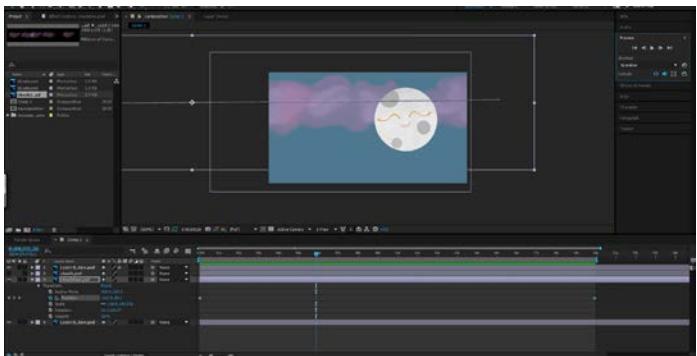
I THEN DECIDED TO TACKLE THE 'GLOW' PASSAGE. I USED THE GLOW EFFECT IN ORDER TO ADD A WHITE GLOW AROUND THE MOON. FROM HERE I USED KEYFRAMES TO ANIMATE THE GLOW, MAKING IT PULSE SOFTLY, USING A VERY SHORT PERIOD OF TIME SO THAT IT WOULD LOOP EFFECTIVELY AS A GIF.



ANIMATION- MOON



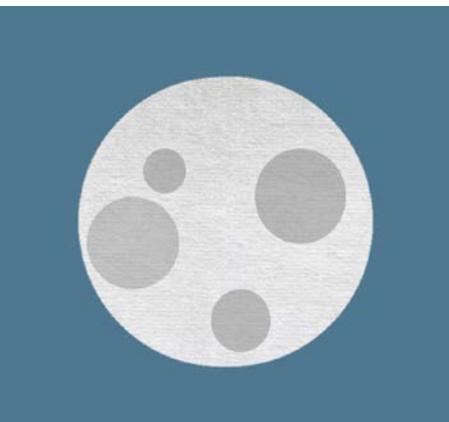
IN THE PASSAGE, THE MOON MENTIONS “CANDY FLOSS CLOUDS”, SO I DECIDED TO ADD PINK CLOUDS. I STARTED IN PHOTOSHOP EXPERIMENTING WITH DIFFERENT SHAPES AND STYLES UNTIL I WAS HAPPY.



I THEN TOOK THIS INTO AFTER EFFECTS AND ANIMATED IT USING THE POSITION FEATURE, ENSURING IT LOOPED.



IMAGES - MOON



When animating the moon, I realised that I needed other expressions in order to meet the criteria of the other passages. So here I flipped her eyes over and filled in the middle to demonstrate when she is upset. I also ensured that she kept her naive look as the player has to choose whether or not to trust her, so her facial features and overall appearance are important. I made the frown small to keep up the 'cute' look.

The one below is then her back for the passage where she turns her back on you.

And the one on the right is her default expression.

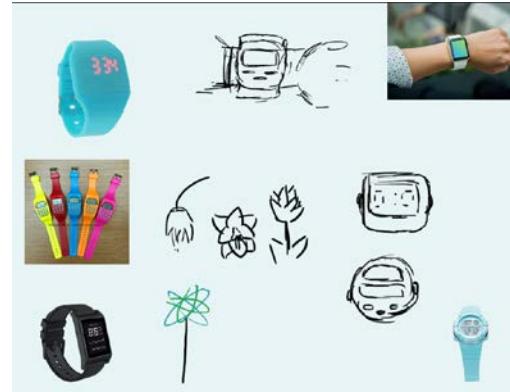


IMAGES- WATCH

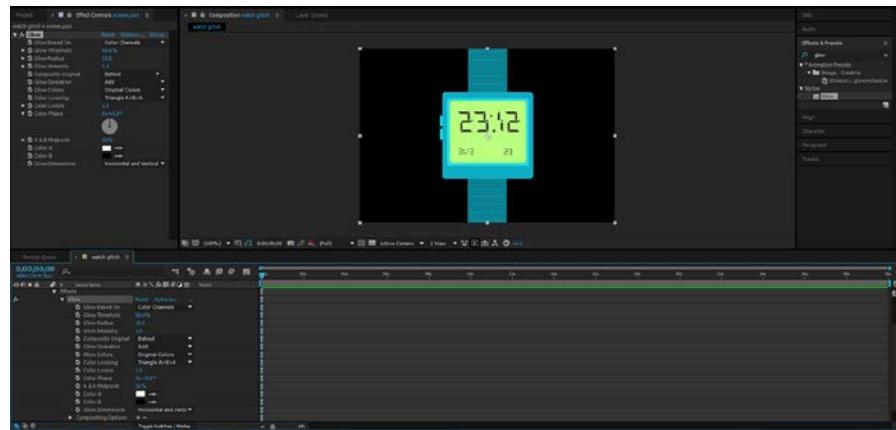
THE WATCH IS AN ITEM WHICH ALLOWS THE PLAYER TO RETURN TO THEIR BEDROOM, IT REFLECTS SOMETHING FROM THE REAL WORLD IN THE DREAM WORLD AND ACTS AS A PORTAL. I STARTED BY MAKING A MINI MOODBOARD AND SOME INITIAL SKETCHES TO GET AN IDEA ABOUT HOW I WAS GOING TO MAKE IT.



I DECIDED NOT TO USE MIXED MEDIA WITH THIS, MAKING IT IN PHOTOSHOP USING ROUNDED SQUARES. I TRIED DIFFERENT COLOUR COMBINATIONS BEFORE SETTLING ON BLUE. I THEN USED A FONT TO MAKE NUMBERS ON THE FACE.



I THEN TOOK THIS INTO AFTER EFFECTS. I THOUGHT IT WOULD BE INTERESTING TO HAVE THE WATCH GLITCH AND APPEAR BROKEN, THUS MAKING THE IDEA OF IT BEING A TELEPORT SYSTEM MORE FEASIBLE. HERE I ADDED A GLOW TO THE SCREEN, WHICH WILL FLASH. I SEPARATED THE TIME AND MOVED THE BOTTOM HALF OVER TO MAKE IT LOOK LIKE A GLITCH, THIS WILL MOVE SUBTLY TOO. THE DATE AND THE SECOND COUNTER WILL ALSO FLASH AND DISAPPEAR. I DECIDED NOT TO MAKE THE CLOCK ACTUALLY COUNT TO FURTHER THE IDEA OF IT BEING BROKEN.



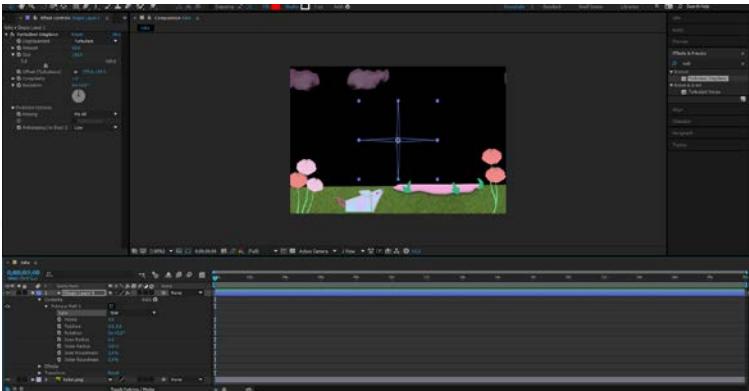
ANIMATION- WATCH



AFTER PUTTING A BACKGROUND THE COLOUR OF THE PASSAGE IT WAS GOING INTO, I DECIDED TO CHANGE THE COLOUR OF THE WATCH FROM BLUE TO PURPLE SO YOU CAN SEE IT CLEARLY AGAINST SAID BACKGROUND.



ANIMATION- GLINT



I WAS ORIGINALLY GOING TO MAKE THE BUBBLE GUM LAKE RIPPLE WHEN THE WATCH IS THROWN IN, BUT I DIDN'T LIKE THE RESULTS I WAS GETTING SO I DECIDED TO FOCUS ON THE SCENE BEFORE. I MADE A STAR IN AFTER EFFECTS IN ORDER TO SIGNAL TO THE PLAYER WHERE THE OBJECT THEY HAVE A CHOICE TO EITHER PICK UP OR NOT IS.

I THEN DIDN'T LIKE THE OUTCOME OR RESTRICTIONS WITH THIS STAR SO I MADE MY OWN IN PHOTOSHOP AND IMPORTED IT. I THEN PLACED IT BY THE REEDS. I TRIED USING A GLOW EFFECT, BUT IT WAS SO SMALL THAT YOU COULDN'T SEE THE ANIMATION SO I SETTLED FOR JUST CHANGED THE OPACITY TO MAKE A SOFT PULSE.



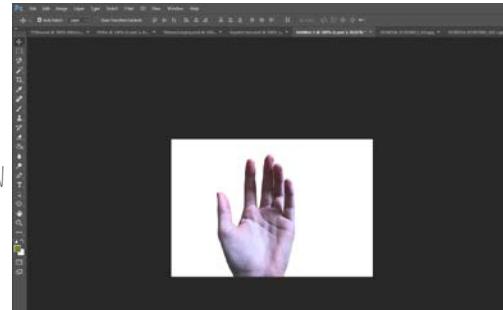
IMAGES- HANDS

PUSHING THE MIXED MEDIA THEME, I DECIDED TO MAKE THE PLAYER A REAL PERSON USING PHOTOGRAPHS TO REFERENCES THEM. THIS IS SEEN WITH THE HAND IMAGES BUT ALSO AT THE END WITH THE 'END OF TRANSMISSION IMAGE'

TO START I TOOK PICTURES OF MY OWN HANDS WITH THE INTENTION OF PHOTOSHOPPING THE BLOOD AND THE SEQUINS INTO THEM, BUT THIS PROVED TRICKY.



SO I DECIDED TO TAKE IMAGES OF MY HANDS ACTUALLY HOLDING THE ITEMS. HERE I FOUND THE SAME SEQUINS I USED FOR THE LADYBIRD PICTURES AND TOOK A PICTURE OF ME HOLDING THEM. IN GAME THIS WILL BE USED FOR THE SCENE WHEN THE PLAYER SHOWS THE MOON THE SEQUINS. I LIKED THE CONTRAST AND SURPRISE OF SEEING A REAL HAND AFTER THE REST OF THE IMAGES BEING FABRICATED. IT ALSO HELPS THE PLAYER RELATE TO THEIR CHARACTER AND REINFORCE THEIR ACTIONS AS REAL.



THE BLOOD HAND WAS LITTLE BIT MORE TRICKY. I SMOTHERED MY HAND IN FAKE BLOOD IN ORDER TO ACHIEVE THIS IMAGE. I THEN TOOK IT INTO PHOTOSHOP AND ANIMATED THE BLOOD SO IT SPARKLED.

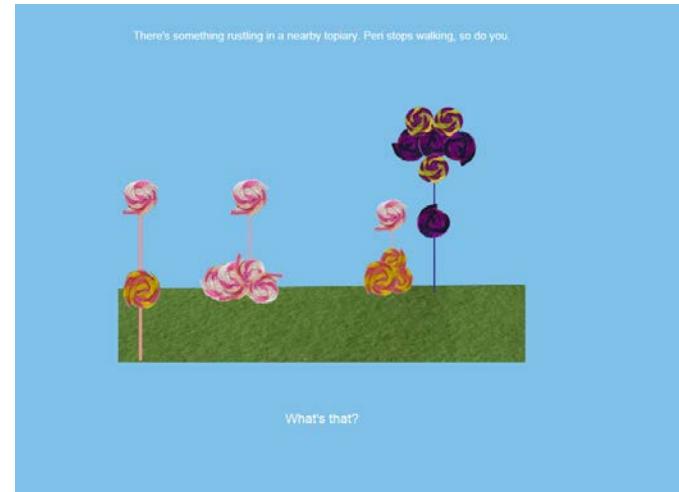
ANIMATION- TOPIARIES



HERE I WAS ANIMATING THE BUSHES RUSTLING BEFORE WE MEET THE SHEEP. I DECIDED TO USE THE WIGGLE EFFECT IN ORDER TO CREATE THIS MOVEMENT

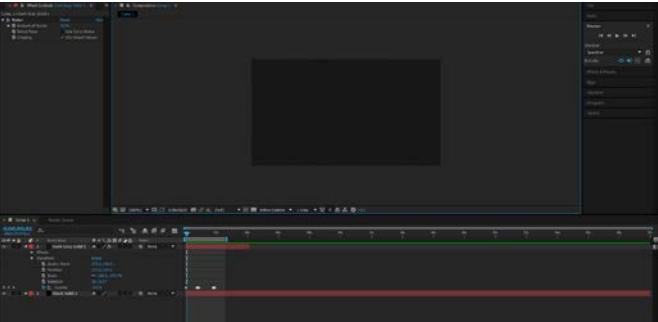


ONE THING I DIDN'T LIKE WAS THE DECREASE IN QUALITY OF THE TREE AT THE FRONT WHEN I IMPORTED THIS INTO AFTER EFFECTS- IT LOOKED EVEN WORSE WHEN I LINKED IT IN GAME. I MANAGED TO FIX THIS BY USING TWO LAYERS OF THE SAME IMAGE IN AFTER EFFECTS .



What's that?

ANIMATION- STATIC



ORIGINALY WITH MY ENDINGS, THE SCREEN JUST FADED TO BLACK AND THE PLAYER ENDS UP BACK IN THEIR ROOM. I WANTED THIS TO BE MORE IMMERSIVE AND INTERACTIVE SO I DECIDED TO MAKE A STATIC BACKGROUND BY USING THE NOISE EFFECT.

THIS SIMULATES TV STATIC AND WITH THE IDEA THAT THERE'S NO SIGNAL, THE DREAM HAS ENDED AND THE DARKNESS HAS TAKEN OVER. THERE IS THEN A TIMED PASSAGE THAT HAS FLICKERING STATIC BEFORE SETTLING ON BLACK.

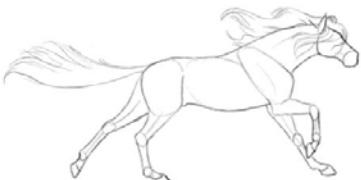
THE DIVERSION FROM THE USUAL WAKING UP AND GOING TO SLEEP ANIMATIONS ALSO SIGNAL TO THE PLAYER THAT THIS IS DIFFERENT.

THIS ONLY PLAYS ON THE BAD ENDINGS- SETTING THEM APART FROM THE GOOD ENDING, WHICH PLAYS THE USUAL WAKING UP ANIMATION.

SHEEP



WHEN I STARTED TO DO MY SHEEP IMAGES, I REALISED I
NEEDED DIFFERENT POSES THUS CREATED THESE THREE.



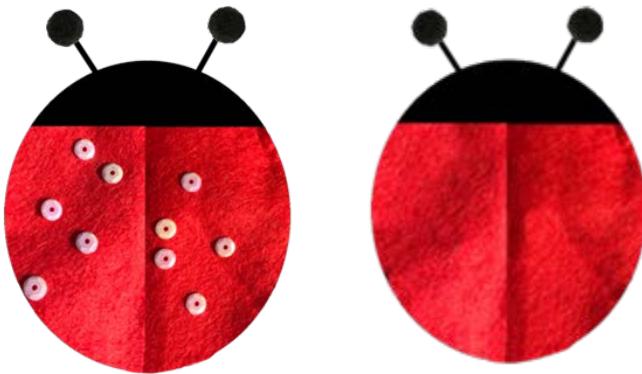
WITH THE SHEEP BATTLE- I PURPOSEFULLY MADE THE LONE SHEEP THE ONE THAT HAD
PREVIOUSLY APPROACHED YOU IN ORDER TO EVOKE SOME SENSE OF GUILT IN THE
PLAYER.

IMAGES- LADYBIRD

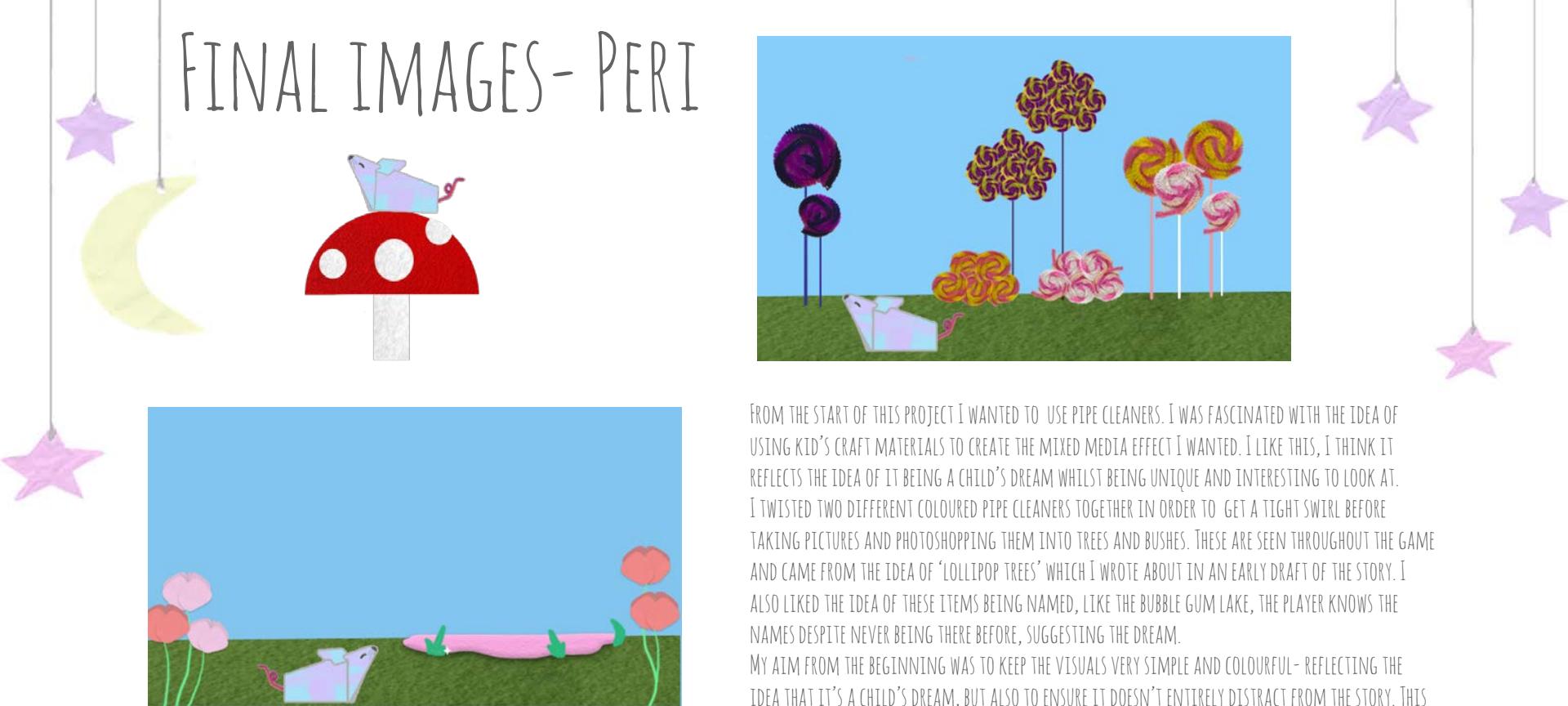


THE LADYBIRD IS AN ODD CHARACTER THAT ONLY PLAYS A PART IF YOU MEET CERTAIN CRITERIA- IT IS THE ONLY OTHER OPTION TO KILL INSTEAD OF THE SHEEP.

IT REPRESENTS A SMALL DEFENCELESS ENEMY AND IS USED TO MAKE THE PLAYER FEEL SOMEWHAT GUILT ABOUT THEIR ACTIONS. IT CAN'T FIGHT BACK AND UNLIKE THE SHEEP DIES INSTANTLY.



FINAL IMAGES- PERI



I PURPOSEFULLY DIDN'T ANIMATION PERI OR GIVE HIM ANY OTHER POSE. I WANTED TO REFLECT SOME RIGIDNESS IN HIS PERSONALITY AND ALSO THE FACT HE WAS A PAPER MOUSE. I WANTED HIM TO LOOK DIFFERENT AND STAND OUT.

FROM THE START OF THIS PROJECT I WANTED TO USE PIPE CLEANERS. I WAS FASCINATED WITH THE IDEA OF USING KID'S CRAFT MATERIALS TO CREATE THE MIXED MEDIA EFFECT I WANTED. I LIKE THIS, I THINK IT REFLECTS THE IDEA OF IT BEING A CHILD'S DREAM WHILST BEING UNIQUE AND INTERESTING TO LOOK AT. I TWISTED TWO DIFFERENT COLOURED PIPE CLEANERS TOGETHER IN ORDER TO GET A TIGHT SWIRL BEFORE TAKING PICTURES AND PHOTOSHOPPING THEM INTO TREES AND BUSHES. THESE ARE SEEN THROUGHOUT THE GAME AND CAME FROM THE IDEA OF 'LOLLIPOP TREES' WHICH I WROTE ABOUT IN AN EARLY DRAFT OF THE STORY. I ALSO LIKED THE IDEA OF THESE ITEMS BEING NAMED, LIKE THE BUBBLE GUM LAKE, THE PLAYER KNOWS THE NAMES DESPITE NEVER BEING THERE BEFORE, SUGGESTING THE DREAM.

MY AIM FROM THE BEGINNING WAS TO KEEP THE VISUALS VERY SIMPLE AND COLOURFUL- REFLECTING THE IDEA THAT IT'S A CHILD'S DREAM, BUT ALSO TO ENSURE IT DOESN'T ENTIRELY DISTRACT FROM THE STORY. THIS IS ALSO WHY EVERYTHING IS 2D, IT'S AS IF A CHILD HAS PUT IT TOGETHER. I LIKED THE IDEA OF IT LOOKING LIKE A CHILDREN'S BOOK, HENCE MY RESEARCH INTO ILLUSTRATORS AT THE BEGINNING OF THE PROJECT, AND I THINK I HAVE ACHIEVED THAT IN MY OWN WAY.

FINAL IMAGES- DREAM

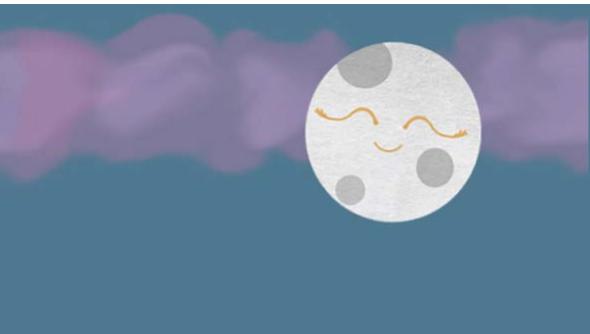


THE STORY OF THE 'WORM' WAS AN ANECDOTE DESIGNED TO SUBTLY WARN THE PLAYER OF THE TIMED OPTIONS TO COME. IT WAS SEEN AS A REWARD FOR PLAYERS WHO ANSWER 'CORRECTLY'.
I WANTED TO BE STRANGE AND SURREAL THOUGH, NOT JUST A STRAIGHTFORWARD STORY.

"THERE WAS ONCE A WORM WHO HAD TO MAKE IT BACK UNDER GROUND AFTER THE RAIN, HE HAD TWO OPTIONS- RISK IT AND SLITHER INTO THE OPEN OR BACKTRACK AND HIDE UNDER A LEAF. HE DIDN'T MUCH LIKE THOSE OPTIONS, SO HE WAITED, AND HIS PATIENCE PAID OFF. HE WAS PICKED UP BY A HUMAN AND PLACED BACK ON THE SOIL WHERE HE COULD HAPPILY BURROW AWAY."
"OF COURSE IF HE WAITED TOO LONG, HE WOULD HAVE MET HIS FRIEND MR BLACKBIRD."

THE PLAYER IS TOLD TO TAKE THEIR TIME, BUT NOT TOO LONG. IN THE VISUAL I MADE THE WORM A GUMMY WORM, AND THE LEAF IT'S TAKING SHELTER UNDER A PINEAPPLE AND THIS IS ALL HAPPENING ON A KITCHEN COUNTER. I THOUGHT THIS ADDED AN ODD TWIST THAT FITS WITH THE THEME OF THE STORY.
BEFORE THIS IMAGE PERI ASKS THE PLAYER WHAT THEIR FAVOURITE COLOUR IS AND THE BACKGROUND CHANGES APPROPRIATELY. THIS IS ALSO A SUBTLE HINT THAT PERI CAN CONTROL THE COLOUR OF THE SKY AND THUS THE DARKNESS.

FINAL IMAGES- MOON



HERE ARE STILLS FROM THE MOON.

THE MAIN THING I WOULD CHANGE IF I HAD THE TIME AND ABILITY WOULD BE THE SIZE OF THE IMAGES. I ORIGINALLY EXPERIMENTED WITH HAVING IMAGES LIKE THE MOON FULL SCREEN TO TAKE ADVANTAGE OF THE SIMPLE BACKGROUND. THOUGH I HAD ISSUES WITH ALIGNMENT AND DECIDED TO SCRAP THE IDEA IN FAVOUR OF SMALLER IMAGES. I KEPT THE SIMPLE COLOURED BACKGROUNDS THOUGH. SINCE THE BACKGROUND PLAYS AN IMPORTANT PART IN THE STORY BY DEMONSTRATING THE DARK, I DECIDED SIMPLE WOULD BE MORE EFFECTIVE. IT ALSO ADDS A BARRIER OF SORTS WHEN THERE ISN'T AN IMAGE, CREATING SUSPENSE FOR THE PLAYER SINCE THEY CAN'T SEE WHAT'S HAPPENING.

FINAL IMAGES- SHEEP



IF I HAD MORE TIME, ONE OF THE THINGS I WANTED TO DO WAS ANIMATE THE SHEEP USING A SPRITE SHEET SO THEY ACTUALLY FROLICKED, INSTEAD OF JUST BEING STATIC IMAGES. I THINK THIS WOULD HAVE ADDED MORE REALISM AND MAYBE MORE ATTACHMENT FOR THE PLAYER TO SEE THEM AS ALIVE AND REAL.

ENDING- END OF TRANSMISSION



AS A LAST MINUTE IDEA, I DECIDED TO ADD SOMETHING MORE TO THE ENDINGS. WORKING WITH THE IDEA OF SURREALISM AND THAT ANYTHING CAN HAPPEN IN A DREAM, I DECIDED TO CONFUSE THE PLAYER EVEN MORE. I TOOK THE BBC 'END OF BROADCAST' SCREEN AND PHOTOSHOPPED PERI INTO IT IN PLACE OF THE CLOWN, TOOK AWAY THE CHILD'S FACE TO REPRESENT THE PLAYER, ADDED 'DEAD END' TO THE BLACKBOARD TO REPRESENT THE BAD ENDING AND THE TEXT 'PERI VISION' AT THE BOTTOM OF THE SCREEN.

I ORIGINALLY HAD STATIC JUST TO REPRESENT THE END OF THE DREAM, BUT I LIKE THE IDEA OF THIS THEN TRANSLATING TO METAPHORICAL A TV PROGRAMME, SOMETHING OF PERI'S CREATION AND FOR ITS PLEASURE. IT ADDS AN OMINOUS TWIST.

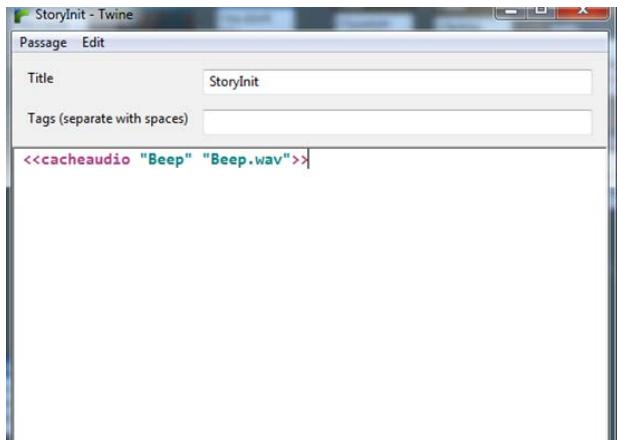
IT ALSO HELPS DEFINE THE HORROR ASPECT A LITTLE BIT MORE. IT POPS UP UNEXPECTEDLY AT THE END, SEVERING AS A JUMP SCARE WITH A LOUD BEEP.

SOUNDS

IN MY PROPOSAL I SAID THAT I WOULD HAVE LIKED TO ADD SOUND. IN THE END I DIDN'T HAVE TIME TO ADD THE MUSIC I WANTED TO. THE PLAN WAS SOMETHING AMBIENT, SOMETHING THAT SLOWLY GOT MORE CORRUPTED AS IT GOT DARKER IN ORDER TO COMPLIMENT THIS DARKNESS. I ALSO WANTED TO ADD SOUND EFFECTS, LIKE A NOISE FOR WHEN PERI THROWS THE WATCH INTO THE LAKE, MOST LIKELY A SPLASH OR POP.

BUT ONE THING I DID DO LATE ON IN THE GAME WAS ADD A BEEP SOUND EFFECT. WHEN I ADDED THE END OF TRANSMISSION SCREEN THE INTENT WAS TO SHOCK AND MAYBE EVEN SERVE AS A JUMP SCARE FOR THE PLAYER AND FOR THIS TO HAPPEN IT NEEDED NOISE. I USED A FREE SECONDARY SOURCE BEEP FOR THIS, RAISING THE VOLUME IN AUDACITY SO IT WAS A SCARE AFTER A SILENT GAME.

BELLOW YOU CAN SEE WHERE IT SAT IN THE STORYINTIT PASSAGE, SO THE SOUND LOADED WITH THE GAME. I THEN ADDED IT TO THE PASSAGE SO WHEN BUILT IT WOULD PLAY UPON THE PASSAGE BEING ACCESSED.



```
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EVALUATION

IN THIS PROJECT WE WERE ASKED TO WRITE OUR OWN BRIEF AND THEN COMPLETE IT. I DECIDED TO DESIGN AND MAKE A TWINE GAME/NARRATIVE, SOMETHING DECEIVING IN THAT IT APPEARED INNOCENT BUT HELD DARK TWISTS AND TURNS.

MY NARRATIVE TOOK INFLUENCE FROM CORALINE AND ALICE IN WONDERLAND AND CENTRED AROUND THE PLAYER, WHO IS AFRAID OF THE DARK, FACING THEIR FEAR IN A NIGHTMARE. I STARTED BY RESEARCHING THESE EXISTING NARRATIVES, LOOKING AT EXISTING TWINE GAMES AND THEN ALSO CHILDREN'S MIXED-MEDIA ILLUSTRATORS. FROM THE START MY IDEA WAS TO HAVE A HEAVILY MIXED-MEDIA ELEMENT TO MAKE MY GAME VISUALLY APPEALING, MEMORABLE AND UNIQUE. WITH THE CHILD-LIKE THEMES I LIKED THE IDEA OF USING KID'S CRAFT ITEMS LIKE PIPE CLEANERS AND FELT IN ORDER TO MAKE MY ENVIRONMENTS AND THE DREAM SETTING ALLOWED ME TO EXPLORE THIS WITHOUT RESTRAINT. I REFERENCED THIS HERE IN MY PROPOSAL, 'I WILL USE A VARIETY OF SOFTWARE WHEN MAKING MY GAME, ALL OF WHICH I HAVE SOME EXPERIENCE WITH. I WILL FOCUS ON MIXED MEDIA WORK WITH HAND DRAWN IMAGES, PRIMARY SOURCE TEXTURES AND PAINTINGS AND THEN USE PHOTOSHOP FOR DIGITAL WORK AS WELL AS COLLATING EVERYTHING. I WILL THEN USE AFTER EFFECTS TO ANIMATE AND TWINE TO MAKE THE GAME.' I THINK I HAVE ACHIEVED THIS TO A REASONABLE EXTENT, USING PIPE CLEANERS TO MAKE BUSHES AND TREES AND ACTUAL PHOTOGRAPHS FOR HANDS. IF I HAD MORE TIME, HOWEVER, I WOULD HAVE LIKED TO MAKE MORE OF THE ASSETS BY HAND, WHETHER THEY BE HAND DRAWN, ORIGAMI OR USING MORE AND DIFFERENT MATERIAL LIKE FELT AND TISSUE PAPER. I THINK THIS WOULD HAVE MADE THE GAME EVEN MORE UNIQUE VISUALLY AND ADDED TO MY OVERALL VISION.

IN MY OWN PROPOSAL I SAID 'IN THE STORY YOU WILL PLAY AS A CHILD AND SEE ANXIETIES AND FEARS WITHIN DREAM FORM, THE PLAYER WILL THEN HAVE THE CHOICE OF WHAT TO DO IN ORDER TO DEFEAT THEM OR LEAVE THEM ALONE. I WOULD LIKE TO INVOLVE TIMED EVENTS AND I WILL AIM TO CREATE A PLAYABLE NARRATIVE WITH SOME IMAGERY, ANIMATION AND SOUND.' I THINK I HAVE ACHIEVED THE MAJORITY OF THIS, WITH TIMED EVENTS BEING PRESENT WITH TIMED GIFS AND TIMED PASSAGES WHICH FORCE THE PLAYER ONWARDS. THOUGH I THINK I COULD HAVE DEVELOPED THIS FURTHER WITH THE WHOLE GAME BEING TIMED AND THE TIME IT TAKES YOU TO ACCESS CERTAIN PASSAGES HAVING AN EFFECT ON YOUR ENDING. I STARTED MESSING AROUND WITH THIS WITH THE PLAYERTIME MACRO BUT DIDN'T HAVE THE TIME TO GET IT TO WORK, SO I STUCK WITH THE MORE SIMPLE INDIVIDUAL EVENTS. I MANAGED TO PUT A CONSIDERABLE AMOUNT OF IMAGERY AND ANIMATION IN MY NARRATIVE, BUT SOUND WAS SOMETHING I WAS LACKING. I DID MANAGE TO PUT IN A SINGLE SOUND EFFECT, BUT I WOULD HAVE LIKED MORE BOTH IN TERMS OF SOUND EFFECTS AND AMBIENT MUSIC. WHEN LOOKING AT EXISTING GAMES I CAME ACROSS ONE WHERE THE PLAYER WAS TOLD TO DRAW THEIR OWN INTERPRETATION OF SYMBOLS ON THEIR ARMS AND THEN POST A PICTURE TO A BLOG AT THEN END TO SEE WHAT OTHER PEOPLE'S PLAYER EXPERIENCE WAS. I LIKED THIS IDEA FOR A MORE INTERACTIVE GAME AND AN INTERESTING IDEA I HAD WAS TO MAKE THE GAME MORE INTERACTIVE, PERHAPS HAVING INSTRUCTIONS ON HOW TO MAKE AN ORIGAMI MOUSE LIKE PERI TO PLAY ALONG WITH. OF COURSE THIS WOULD COME WITH MORE TIME.

OVERALL I THINK I ACHIEVE AND FULFILLED MY BRIEF THOUGH I BELIEVE THERE IS SPACE TO BUILD UPON WHAT I HAVE COMPLETED AND ADD MORE STORY AND MORE IMAGES TO EXPAND THE EXPERIENCE.

UNITY VS UNREAL ENGINE

UNITY AND UNREAL ARE CONSIDERED THE TOP TWO GAME ENGINES IN TERMS OF GAMES DESIGN. UNITY WAS INITIALLY RELEASED IN 2012 WITH ITS MOST RECENT RELEASE BEING UNITY 2018. UNREAL WAS INITIALLY RELEASED IN 1998 WITH ITS MOST RECENT INCARNATION UNREAL ENGINE 4. UNREAL HAS BEEN FREE TO THE PUBLIC SINCE 2015 WITH AN INNOVATIVE SCHEME WHERE USERS THAT ARE MAKING PROFIT PAY SELECTIVE ROYALTIES. ON THE OTHER HAND UNITY RUNS OFF LICENCES. A PERSONAL LICENCE IS FREE AND USERS EARNING BELOW A CERTAIN AMOUNT DON'T HAVE TO PAY ROYALTIES. UNITY PLUS/PRO/ENTERPRISE LICENSES ARE PAID FOR AND CONTAIN MORE FEATURES AND NO PAY RESTRICTIONS. OVERALL, I THINK THAT UNREAL'S APPROACH TO HAVING A FREE ENGINE WITH ALL FEATURES AVAILABLE IS MORE APPEALING THAN HAVING FEATURES LOCKED LIKE UNITY.

IN TERMS OF PROGRAMMING UNITY USES C#, WHICH IS WIDELY CONSIDERED EASIER TO CODE THAN UNREAL'S C++. HOWEVER, UNREAL OFFERS A NODE-BASED VISUAL CODING SYSTEM CALLED BLUEPRINTS, WHICH ALLOWS USERS WHO MAY BE LESS CONFIDENT OR EXPERIENCED WITH PROGRAMMING A SIMPLER OPTION. OVERALL, I THINK THAT THE MORE VISUAL BASED IDEA OF BLUEPRINTS IS BETTER AS IT OFFERS A DIFFERENT WAY TO CODE, WHICH CAN APPEAL TO A WIDER AUDIENCE.

UNITY IS SAID TO GENERALLY WORK BETTER WITH 2D DEVELOPMENT WITH A SPRITE EDITOR AND A SEPARATE PHYSICS ENGINE FOR 2D OBJECTS. UNREAL, ON THE OTHER HAND, HAS ARGUABLY BETTER GRAPHICS WITH ITS COMPLEX PARTITION SYSTEM AND DYNAMIC LIGHTING. THESE EXAMPLES FROM NOT-LONELY SHOW THE DIFFERENCES IN UNITY 5 AND UNREAL ENGINE 4.



Personally, I think that both engines look impressive and it's a matter of opinion and situation as to which one is best to use. Both systems support console platforms like PlayStation 4, Xbox One and Nintendo Switch, though Unity offers support to a wider range of consoles like the 3DS, PlayStation Vita and Wii U. An example of a well-known game made in Unity would be Cuphead, once again showing off its 2D prevalence on Windows and Xbox.



An example of an Unreal game would be Borderlands 2, which takes advantage of Unreal's 3D potential with Windows, PS3 and Xbox 360.



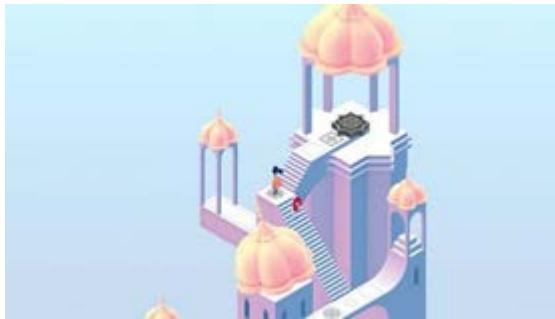
IN TERMS OF MOBILE PLATFORMS, UNREAL SUPPORTS IOS AND ANDROID WHILST UNITY ALSO SUPPORTS WINDOWS PHONE, BLACKBERRY AND TIZEN. EXAMPLES OF UNITY MOBILE GAMES INCLUDE THE PUZZLE GAME MONUMENT VALLEY. IT USED UNITY 3D WITH 3D ASSETS WHICH APPEAR 2D TO THE PLAYER. THEY USED EXTENSIONS WITHIN UNITY IN ORDER TO MAKE THE CREATION OF GEOMETRY AND MESHES MORE EFFICIENT THAN JUST COPYING CUBES. IT IS AVAILABLE ON ANDROID AND IOS.



THERE ARE FEWER EXAMPLES OF MOBILE GAMES FROM UNREAL, BUT AN EXAMPLE IS INJUSTICE 2, A DC CHARACTER-BASED ACTION GAME. OVERALL UNITY SEEM TO HAVE A MUCH BIGGER PREVALENCE IN THE MOBILE GAME MARKET WITH BIG TITLES SUCH AS HEATHSTONE USING THE ENGINE.



IN TERMS OF PROGRESSION BETWEEN VERSIONS OF THE ENGINES AND THE GAMES THEY CAN PRODUCE, NATURALLY THE QUALITY AND CAPABILITY OF THEIR GRAPHICS HAVE IMPROVED GREATLY. GOOBALL WAS A MAC GAME REALISED 2005 WITH AN EARLY VERSION OF UNITY, SHOWN NEXT TO MONUMENT VALLEY MADE WITH A MUCH LATER VERSION.



SIMILARLY, A COMPARISON OF ENVIRONMENT AND ASSETS FROM AN EARLY UNREAL GAME, ADVENTURE PINBALL - FORGOTTEN ISLAND RELEASED IN 2001 AND BORDERLANDS 2 FROM 2012.





Overall, both engines have their strengths and weaknesses. Unity has a larger community for queries and tutorials with C# as a language and a large variety of platforms. Unreal is free and has a visual coding system, which makes prototypes easier to make but overall they both have a strong library of games.

<https://unity3d.com/games-made-with-unity>

<https://www.slant.co/versus/1047/5128/~UNITY-VS-UNREAL-ENGINE-4> <https://www.youtube.com/watch?v=z4G-HKQ-2AG>

<http://blog.liveedu.tv/unity-vs-unreal/>

<http://not-lonely.com/blog/making-of/unity-ue-comparison/>