COLLABORATIVE GAME DESIGN:
AN INTERDISCIPLINARY VIDEO GAME
PRODUCTION TEAM

HONORS THESIS

Presented to the Honors Committee of
Texas State University
in Partial Fulfillment
of the Requirements

for Graduation in the Honors College

by

Brittany Marisol Landgrebe

San Marcos, Texas
May 2015
Copyright

by

Brittany Marisol Landgrebe

2015
FAIR USE AND AUTHOR’S PERMISSION STATEMENT

Fair Use

This work is protected by the Copyright Laws of the United States (Public Law 94-553, section 107). Consistent with fair use as defined in the Copyright Laws, brief quotations from this material are allowed with proper acknowledgement. Use of this material for financial gain without the author’s express written permission is not allowed.

Duplication Permission

As the copyright holder of this work I, Brittany Marisol Landgrebe, refuse permission to copy in excess of the “Fair Use” exemption without my written permission.
Dedication

Though they do not really understand video games, I dedicate this Honors thesis to my parents, Raul and America Marroquín. Without their encouragement, trust, and dedication to ensuring I succeed—on my own terms—I would not have gotten nearly so far in life. I am forever indebted for their support.

Por más que esto es para mí también es para ustedes. Todo lo que han hecho para mí no es olvidado, y estoy eternamente agradecida. Yo les quiero, Mami y Papi, y estoy bendecido que me eligieron como su hija.
Acknowledgements

I would like to take this opportunity to thank my thesis advisor, Anne Winchell of the Department of English, for becoming my mentor as I explored video games as a medium of creation. I also want to thank Dr. Rodion Podorozhny of the Department of Computer Science for offering his guidance in forming the Production Team.

The work put into this thesis would not have occurred without the commitment of eleven other volunteer undergraduate students at Texas State University. It both amazes me and does not surprise me that so many people were passionate and driven enough to stick with me to the end and beyond. We learned a lot during this project, and I hope we continue to learn together for a long time.

# Table of Contents

Abstract .........................................................................................................................................................................................................................................................................................................................................................1

Introduction .................................................................................................................................................................................................................................................................................................................................................2

Pre-Production .................................................................................................................................................................................................................................................................................................9

Production .................................................................................................................................................................................................................................................................................................15

Postmortem .......................................................................................................................................................................................................................................................................................22

Conclusion .................................................................................................................................................................................................................................................................................28

Executive Summary .................................................................................................................................................................................................................................................29

High Level Design Document .................................................................................................................................................................................................................................................32

* Core Concept ................................................................................................................................................................................................................................................32

* Characters ........................................................................................................................................................................................................................................33

* Letters ........................................................................................................................................................................................................................................37

* Backstory ........................................................................................................................................................................................................................................39

* Story ........................................................................................................................................................................................................................................41

* The Grabber ........................................................................................................................................................................................................................................46

* Obstacles ........................................................................................................................................................................................................................................48

* Interactions ........................................................................................................................................................................................................................................50

* Interface ........................................................................................................................................................................................................................................52

* Intro Cinematic ........................................................................................................................................................................................................................54
Level Walkthroughs .................................................................................................................. 56
Game Shell........................................................................................................................................ 60
Controller Configuration ................................................................................................................. 63
Character Actions ........................................................................................................................... 63
Exploration ....................................................................................................................................... 65
Direct Effects on Character ............................................................................................................. 67
Level Demo Design......................................................................................................................... 69
Art .................................................................................................................................................... 74
Sound ............................................................................................................................................... 76
Conclusion ......................................................................................................................................... 78
Appendix A: References.................................................................................................................... 79

Appendix B: Ludography .................................................................................................................. 83
Appendix C: Production Team ......................................................................................................... 84
Appendix D: Sample Contracts ......................................................................................................... 85
Appendix E: Level Demo .................................................................................................................. 100
Appendix F: Dialogue Script Sample ............................................................................................... 103
Abstract

Students from a wide variety of academic disciplines will come together in this thesis project to create a video game Intellectual Property (IP). The video game industry is predominately interdisciplinary, demanding that team members and leaders effectively communicate and collaborate in order to create a successful product. The purpose of this collaborative project is to experiment with an undergraduate interdisciplinary team centered on video game development in order to present a solid argument for the incorporation of such a program into the offerings of undergraduate degrees available at Texas State University. Based upon background research into current graduate and certification programs, professional studios, independent developer processes, and available texts on the various subjects within video games, this project is adapted for a single semester. The thesis project encompasses the various aspects of pre-production creative focus; the synthesis of ideas and implementation in production; and the possible outlets of marketing and distribution of post-production. This thesis project will also analyze the process through all stages of development, comparing this truncated project timeline to corporate studios and independent developers. The final products of this thesis project will include a High Level Design Document (HLDD) and a playable demo of the video game IP. In addition, it will provide all participants with experience in interdisciplinary collaborative environments and transferrable skills within the creative and innovative technological industry.
Introduction

The Value of Video Games

Though video games have only recently emerged as a staple of the entertainment industry, its growth cannot be denied. In 2008, when the United States economy was in recession, video games still performed well in the market (Still Playing, 2010). The interactive capabilities of video games have solidified its place in the wider market, becoming more accessible to a larger range of demographics.

Video games are not just a source of escapist entertainment, either. Following in the footsteps of music and motion pictures, video games are now finding places in literature and visual art courses. Interactive stories have evolved and opened video games to literary analysis in terms of plot structure, themes, minority representation, and character development. Visual and musical components are capable of adding and deepening both the experience and the story within a video game.

The Video Game Industry

What started with solitary ingénues poking through program codes on home computers burgeoned into a massive, multibillion dollar industry, where the United States alone spent $15.39 billion on game content in 2013 (Sinclair 2014). Single video game titles are now out-selling Hollywood blockbusters: Take Two’s 2013 release of Grand Theft Auto V reached over $1 billion in sales in a mere three days, outselling the entire music industry’s annual earnings in less than a month (Bleeker). Video games are no
longer a sector of the technology or entertainment industries; video games have become an industry in their own right.

During its growth, the video game industry has formed a great many specialties in regards to game creation and development. Mark Cerny, the Lead Architect for PS4, points out that some blockbuster titles, known as AAA-titles or Triple A titles in the industry, can clock in up to “1,000 man years of programming, art work, and design work” (Snead, 2014). The production teams are not the only job sectors in the video game industry; there are opportunities in marketing, data analysis, human resources, and legal protection.

Student Interest

As can be seen from the eleven volunteer Texas State University undergraduate students that make up the Production Team for my thesis project, a video game level demo and design documentation, many students have an interest in video game creation and development. There was so much interest, in fact, that I was forced to turn away potential team members so as to ensure the teams did not get too large and disorganized. Rumors spread across campus about this thesis project, fellow students recognizing my name and my interest in video game creation and inquiring about the progress and product.

Student interest in video games is not limited to Texas State; institutions of higher education across the world have created minors, majors, and post-baccalaureate programs focused on the various aspects of video game production. Writers on campus who focus on short stories or scripts asked about the correlations between screenplays and video game dialogue scripts. Student artists who have relegated digital art to a hobby in favor of
the physical mediums of their art courses indicated renewed interest in digital artwork. Programmers who work only within the coding structures taught in their classes requested recommendations on video game engines to start learning game programming.

It was not just students who were interested in the actual creation of video games, either. Marketing, management, business; nearly every liberal arts major has spoken to I or one of my team members about this thesis project, intrigued by the various aspects of taking a video game idea, making it, publishing it, and beyond. Some students had no interest in creating the game content, but about working with those who do, such as human resources and marketing. A network of students, most of them undergraduates, has made connections, all focused on video games, all focused on the industry.

Motivations

Just as in nearly every employment sector currently available, a vast majority of job listings in the video game industry asks for two years of experience. More importantly, employers seek out applicants who have shipped a title. To ship a title is a major step in looking for a new project to join; it means a potential employee has been part of a team that has released a video game to the market for consumption. Shipping a title more clearly expresses experience than two years working in the industry.

As an aspiring video game writer, I became acutely aware of my lack of a shipped title or video game development experience. To find a foothold in a competitive job market, I knew I needed something to boost my resume and portfolio. After some research, I learned of two previous Honors theses that sparked my creative energies: one was a script for a potential video game, and another a game coded by the author (Crawford, 2009; Sison, 2014). The former started with a story idea for a video game, but
went no further, while the latter started with the design of programming and going no further. It became clear that my Honors thesis could bridge the gap by merging story and design to create a video game.

    That was not enough for me.
    
    During the time I developed my thesis idea, I spoke with several students on the prospect of creating a video game Intellectual Property (IP), including design documentation and a level demo. Each and every one expressed excitement and fascination. It occurred to me then that there can be no way I am the only student on the Texas State campus with a desire to enter the video game industry as more than a consumer, but as a creator. They, too, would need some experience and a delivered game, no matter how short either would be, to build their resume and portfolio.

    If I were to make a game for my Honors thesis, I would bring what students I could with me.

    As production went underway in the Spring of 2015, my thoughts on the project as a whole continued to return to the student interest at Texas State. Artists, programmers, writers, marketers, managers—there is a place for them all in the video game industry. However, there is as yet no place for video games at Texas State. With courses on video games—as literature or as something to make—is limited to a handful of classes every year. It became clear to me that combining the success of this thesis project with the extent of student interest, this thesis could be just one step towards illustrating the desire for more courses on video games at Texas State.
Expectations

This thesis project is not about the product we created, but about the process behind our efforts. We set out to learn what we could about the development process with no industry guidance, a truncated deadline, and limited resources. What we delivered for presentation and publication is secondary to the experiences we delivered to ourselves and to each other.

From the very start, I knew that the Production Team and I would deliver something, no matter how polished or rough it might be. The Technical Team needed time to learn the Unity Game Engine, while the Creative Team needed time to develop the story. There was always the possibility that a team member would fall sick, tests or papers or projects for classes would get in the way, that the game build would break or get corrupted. No matter what, though, every single member of the team was dedicated to delivering a product, an aspect of video game development that is required in every member of the industry.

I was aware that learning how to communicate with and manage such diverse teams would be a challenge worth facing. The language used to discuss the location of an object in a space differs in surprising ways between story and digital space. Facilitating communication between the Technical and Creative Teams was at times strenuous, but in the end rewarding. Learning how to express ideas and needs across disciplines is a key soft skill in the video game industry, one that we have all further developed in this process.

Despite taking on the title of Executive Producer, I went into the project knowing that I was there to serve every member of the Production Team, and not the other way
around. As each day passed in our short four months of production, I sought out ways to help each team and each member on their delegated tasks. Though I have no programming experience, I applied for and was awarded a Student Undergraduate Research Fund (SURF) Grant to purchase game engine assets to facilitate the creation of the game. Because of my interest in video game writing, I also helped write and edit portions of the design document. With my limited experiences in digital painting, I did what I could to alleviate the strain of creating and finalizing in-game art from the artists and animator.

Every single student on the Production team is a volunteer who attends school full time. Many work outside jobs, are active members or officers in campus organizations, and help their family, all the while keeping up with schoolwork, sleep, and some semblance of a social life. This thesis project is not their job; it is mine. In turn, my job was to ensure that each of my team members took care of themselves, reminding and assuring them that their school, work, organizations, and most of all their health, was more important than the video game we were creating.

Outcomes

When I set the goals to produce design documentation and a demo for a video game IP, I did my best to be realistic and to be accepting. Our deadline for the design document and demo was set for April 24th, 2015, the day we would present this thesis project at the Texas State University Undergraduate Research Conference. As the day came ever closer, we all began pulling longer hours to create and implement the game content.
The final level demo is, admittedly, not quite up to industry standards, whether by professional studios or independent developers. Our design documentation still missed a few pieces and required some revisions. Yet, I am proud of the efforts we made and the products we delivered.

The amount and depth of learning we experienced this semester is astounding and worth every moment. When considering all our limitations, we delivered good work and a strong framework to continue working on this project after this semester. It had not fully occurred to me that my team or I would be so interested in completing the entire game, yet another testament to the passionate dedication each team member has for video games.


Pre-Production

Developing a Team

When the Spring 2015 semester began, I had confirmed five volunteer students. Several had been fellow students in my Honors Thesis Advisor’s Spring 2014 course, “Storytelling in Video Games.” I had my Creative Team, comprised of three writers, a musician, and a concept artist. While we began to develop the story and aesthetic of our video game, I needed to build my Technical Team.

Dr. Rodion Podorozhny, a professor in the Department of Computer Science at Texas State University, permitted any interested students in his CS 4398 to join my thesis project. In the end, only one student chose to join the team. This felt imbalanced, particularly because of the amount of programming work he would be required to do. To ensure a truly collaborative environment for the entire Production Team, I reached out to Sigma Chi Sigma, or EXE, the Computer Science Club of Texas State University. There I found several programmers excited and intrigued by my project and the ambitions that drive it.

Despite the size of my Production Team, I found we had a few missing links. There were roles I wish I had thought of or had been able to fill during the process. Another animator to work on sprites, the in-game character art, would have helped alleviate the workload for our animator and artists. Even with my research into the structure of video game studios, the sheer amount of art assets that would be required for the level demo did not occur to me until too late. I also wish I had found a student to help with marketing. While word of this thesis project got around, we did not manage to do formally publicity of the game.
When I began preparing for project implementation, I chose to incorporate contracts. This was not in a fear that the team members would drop out of the project, but rather to practice reading and writing contracts. It is not uncommon for studios to contract personnel on a per-game basis as needed. In addition, I wanted to make clear that each contributor would get visible accreditation for his or her work, and to explicitly state copyright stakes.

As the team grew to its current size, I recognized the need to have other team members help with the flow of information and delegation. I promoted my Lead Writer to the title of Creative Director and made one of the programmers the Technical Director. In amending their contracts, I outlined their specific duties, something I had not really done in the original contracts. In retrospect, doing so could have helped clarify expectations for all parties involved. Samples of the contracts can be found in Appendix C.

Coordinating team meetings was an interesting task. Because of varying work, school, and other extracurricular activities that take up the day of an undergraduate student, I set up a Google Spreadsheet calendar (Image 1). Each team member color coded the times each day they were unavailable, what times were ideal for them, and what times they could manage to set aside to meet with I and the other team members. As the team grew, adding programmers and other roles to the production as a whole, each new member added their availability. To accommodate everyone, the Technical and Creative Teams set their own meeting times when I could be in attendance.
To ensure that all aspects of the video game were considered, despite the division of the meetings between the Technical Team and the Creative Team, a few team members Programmer Richard Sabrsula attended the Creative Team meetings and Artist Jessica Schas attended the Technical Team meetings. As Executive Producer, I did my best to attend both team meetings as regularly as possible.

I met with both the Creative and Technical Teams met once a week, on Tuesdays. Beyond that, they were free to set extra meeting times. The Creative Team utilized the Facebook chat system to communicate outside of meetings, while the Technical Team favored text messaging. The Creative and Technical Directors made sure to email me with new developments from these meetings, helping me manage and guide our progress. A few Production-wide Team meetings were also held in order to facilitate the collaborative nature of the project.
**Groundwork for Production**

The thesis project as a whole started at the beginning of the Spring 2015 semester. However, Pre-Production was a necessary first step. To make a game that makes sense, we needed to know what story we wanted to tell and how we might tell it.

I quickly devised the vision for the game we would create: rusted reds and browns, missing family, a conflicted search, a painful choice. I did not want to be the Executive Producer that demands the story and game be exactly what I want; rather, I chose to establish the game vision. This would help the Production Team build the game by providing guidelines in which the members could flex their skills.

Before the Technical Team could begin building the game demo proper, the Creative Team needed to develop the story for the game, brainstorm the aesthetic, and consider potential gameplay elements. I was adamant that the game express a story, making the Creative Team consider plot pacing and progression within a game world, where players may be slow to move on to each level. Meanwhile, the Technical Team began making practice demos in the Unity Game Engine, learning how the engine operated and what they could feasibly do within the timeframe allotted.

The organization of the documents and communication between Teams and individual members quickly became a concern. Video game design documentation can become very lengthy, particularly when a visible story is being told and experienced by the player. To organize the elements of the design document, I used SURF Grant funds to purchase the writing software Scrivener, by Literature & Latte. In addition, we utilized a Google Drive, so that we could share and comment on the works in progress. About two months into the project, I came upon the online project management service Trello
With it, communication became more streamlined, allowing all members to organize, delegate, and thus progress the project. This helped bypass long strings of emails and possible miscommunications.

Trello.com Project Management Interface

Setting Goals

During the first few meetings with the Creative and Technical Teams, we set our goals. While I had already indicated my goals when I presented my thesis project to potential team members, and for the approval of my thesis application, it was important for me to discuss the viability of these goals with my teams. As Executive Producer, it is my duty to ensure that our team goals were not too lofty or too easily attainable.

The Creative Team decided on what content we needed and wanted in the design document, planning out who would be responsible for what portions and how that might change as the semester progressed. The Technical Team chose to limit the level demo to about fifteen minutes of gameplay, taking into consideration what the game needed and how we wanted to implement those aspects. As a Production Team, it was agreed that the
attempt and the process of this thesis project was the point, and the product secondary to the experience.

Both goals were made with the understanding that we might not reach them, or that the products may not be as polished as what might be delivered in a studio or found in published video games. However, team members were informed, verbally and in their contracts, that there is a potential to complete the whole game after the thesis is completed. The possibility of this would be contingent on time, funding, and logistics, as some resources would be lost after the Spring 2015 semester concluded. No matter what, every team member will still retain their game credits and other rights, as outlined in the contracts they signed.
Production

Transition

Pre-Production slipped quickly into Production, without any clear indication of when it occurred. Part of this was based off our trial-and-error learning tactics as we attempted to understand what we needed in order for Production to properly begin. In addition, we soon realized that much of what we were doing during Pre-Production would be revised during Production.

Creative Team and Story

The game story came along quickly, the Creative Team hitting the ground running as soon as the semester began. As we developed the story of Miranda and her post-apocalyptic world, the Creative Team made every attempt to keep gameplay in mind. We would be limited by the four months of production, but more importantly, we had to consider our goals and how best to achieve them.

Though the story had been decided quickly, time had to be carefully spent, carefully considering how to pace the plot throughout the game levels. To highlight the skills of the Writers, we wanted to implement a branching path in the game story, where the player-character (PC) is required to make a choice that alters the path of the game and the story. In addition, we would include dialogue trees, where the PC may ask a non-player-character (NPC) a series of questions for more information.

Technical Team and Gameplay

While the branching path and dialogue trees start with the Creative Team, it is the Technical Team that must code the available options into the game. However, the
Technical Team was still in the throes of learning how the Unity Game Engine operated and where each member’s skill-sets might be most beneficial. This, too, required trial and error as each team member experimented with different aspects of game programming.

The Technical Team began testing the Unity Game Engine by building several small test-demos. Each new test-demo experimented with the various aspects of gameplay that would be implemented. While I had reserved SURF Grant funding in order to purchase pre-made items from the Unity Asset Store, the Technical Team was adamant in their desire to first attempt creating the assets on their own. We began this project to learn about production, and it was important that we not rely on purchased assets without first trying to make them from scratch. In addition to laying out platforms for the PC to navigate, we also had to consider combat, damage penalties, and inventory.

**Too Many Cooks in the Kitchen**

With eleven team members under my leadership, ideas began to bounce from every direction. In the energized atmosphere of these meetings, these new ideas grew in size and scope, at times taking the game vision in several disparate routes. While the enthusiasm was greatly appreciated, some confusion developed amidst team members as the ideas evolved. Production stalled as these new ideas were elaborated on and analyzed for inclusion in the game.

My goal to ensure a collaborative work environment began to take a hit as the vision for the game quickly escalated. While studios can fall into crunch-time when coming up on deadlines, this thesis project began on crunch-time. Time was of the essence, and it quickly became clear that we could lose a lot of it if these new ideas were all added to the game vision. Furthermore, we ran the risk of being disappointed when,
come deadline, we would be unable to complete these ideas and scrap them from the
game, or simply not have the time to try and implement them.

It quickly became clear to me that I must retake the reins of Production and
remind the teams that we must concentrate only on the creation of a level demo within
the timeline provided. This meant that while the ideas that had been brought forward
where interesting, valid, and gameplay-worthy, we had to put them on the backburner for
the time being. Some of the new ideas could and were implemented in the documentation
of the levels we did not work on for the presented level demo.

After the teams returned to the tasks at hand, I realized I needed help in managing
the teams and ensuring each team member had key roles to play in Production. I
promoted Natalie Hays, the Lead Writer, to Creative Director, and named William “Bill”
Winters as Technical Director. By delegating work to the Directors on a priority scale,
they were allowed to delegate that work amongst their team members, keeping in mind
each members’ strengths. When new developments emerged, the Directors and I were
able to assess the impacts for the Production Team as a whole by taking into account the
Directors’ close relationships with their teams. With the Directors assisting in
communication and assigning tasks, we were able to regain and refocus the vision of the
game and the process of production.

Constraints

As mentioned previously, there were many constraints on this thesis project, chief
among them our timeline of Production and how that might impact the Production Team.
Each student volunteered their time and energy to the project outside of classes, work,
studying, and other obligations. I could not and would not expect them to lower their standards for school, work, health, or other life occurrences for this project.

Although I did a lot of research on the video game industry, I was still very much limited to articles, books, and abstract conceptualizations. Whenever studio structure is discussed, there is always the caveat that the video game industry is still relatively young. Thus, there has not been much of a move towards standardizing the way studios and publishers operate.

The Production Team and I undertook this thesis project with the understanding that our process would include much trial-and-error. This touched on every aspect of the process, including the development of the idea, story, gameplay, and aesthetics. Just as each studio or independent development teams allow their structures to form organically, we had to allow the same. We learned how to operate in a flexible environment nevertheless constrained by external sources, a trial-by-fire that strengthened our resolve and tested our mettle.

**Walking Through Level Design**

By far the biggest departure in the understanding of game development has been in regards to Level Design. Because there is no standardized format for Design Documentation in the video game industry, I had chosen the High Level Design Documentation format presented in *The Ultimate Guide to Video Game Writing and Design* (Dille & Platten, 2007). However, when it came time to develop the Level Walkthroughs so that the Technical Team may begin programming, it proved less amenable to their needs.
The Level Walkthrough as the Creative Team delivered provided the Technical Team with little they could use to create the platforms and place the required NPCs, objects, and checkpoints. What they needed was a Level Design, something neither the Creative Team nor I had experience in doing. Thankfully, the Technical Team came through, collaborating with the Creative Team to develop a Level Design they could work with to program the level chosen for the demo.

Frustrating and a little embarrassing though it may have been to find myself unable to direct and manage a key element of this production, I found it an enjoyable learning experience. Level Design is an integral part of game development, as is the collaboration between all disciplines to execute cohesive design. The ability to communicate the idea of a level so that it may be technically designed is a valuable quality, one the Creative Team was able to develop during this process.

Test Demos and Story Revisions

The test-demos created by the Technical Team as they learned the Unity Game Engine, while somewhat time-consuming, proved invaluable in the long run. It allowed the teams to visualize the digital game-space and how we might implement level design. Not only did these test-demos help the Technical Team learn Unity, it also helped the Creative Team better define the limits of the engine within the time constraints. Within the contexts of the test-demos, the Creative Team was able to revise the story while the Technical Team modified gameplay, working together to analyze how the two aspects interacted with each other.
Crunch-Time

Time got away from us, but the video game industry has a saying: It only takes 10% effort to come up with an idea, another 10% to start it, but it takes 80% effort to complete a game. We came up with the idea, started it, and delivered the level demo for this thesis project. Completing a game, or in this case a level demo of a game, is impressive, an achievement that can be put on a resume and portfolio. Furthermore, I hope to complete the game in its entirety after the formal conclusion of this thesis project. There is interest from the current team members to continue as well, providing us with an established team who has the game vision firmly in grasp from the very start.

Nevertheless, we quickly entered crunch-time as our deadline loomed. As Executive Producer, I am not just the keeper of the game vision, but also beholden to every member of the Production Team. I stepped into every role I could to help the teams complete the game design document and level demo. Whenever I did so, I submitted the work I did to the Creative and Technical Directors as a member of the team they managed. Despite the dual roles I held during this time, it was the Directors who compiled and utilized what their teams delivered.

Test and Finalize

The Technical Team took great care to test level design and asset implementation at every turn. Not only were they looking for bugs to fix, but also assessing the flow of gameplay. About once a week the Technical Team delivered a level demo build for the Creative Team to play, which allowed the Writers in particular to evaluate the plot pacing and progression within the gameplay. I personally tested nearly every available demo build, taking into account the questions and comments from both teams. With both teams
and myself testing the level demo builds, we were able to ensure an in-depth collaboration of level design.

With the level demo under construction, the design document was revisited. Because it had been written throughout the process, older document elements needed revisions in order to reflect the changes made as the game demo took shape. This also included descriptions of the visual and auditory assets that were created for the game, along-side samples of the concept and game art. At this time we were able to compile the more technical aspects of the design document, with help from the Technical Team.

**Delivering the Product**

In the week leading up to our presentation time at the Undergraduate Research Conference held at Texas State University, the entire Production Team dedicated many hours to preparing the level demo and design document. Though we chose not to sample the game during the oral presentation of this thesis project to the Honors Thesis Committee and the SURF Grant representative, it was still vitally important to us to complete the demo and achieve our goal. During the poster presentation section of the conference, we set up the game for anyone and everyone to play. Our intention was to exhibit what we had accomplished and gain feedback on our progress.
Postmortem

The Aftermath

Once the video game level demo and design documentation were delivered, there seemed deceptively little left to do. If anything, it would be on me to write, edit, and compile the entire thesis before turning it in and closing the book on this project. Except, I am not the only one who learned a lot during this project. Who best to discuss the previous four months with than the team who walked with me every step of the way?

Postmortem is a video game industry term that describes a meeting or meetings of the Production Team after shipping a game. It is intended as an open forum of trust, respect, and constructive feedback. In a Postmortem, the Production Team examines the product they delivered and assess the process.

What We Did Right

Overall, doing this thesis project was a success. By creating and participating in this learning experience, we accomplished our goals. While there is certainly room for improvement, we did some things very well.

The overall flow of the timeline was thoughtfully considered, starting first with the idea and then building on it. We took care to consider what we needed to accomplish and what we wanted to see in our game before delving into the actual creation of a demo. It is quite a lot easier to revise a design document component than it is to restructure the programming of a game. While it might seem like a natural course of action, this was an important step to factor into the process.
I must also say that I chose my team well. Each and every one has a passion for video games that goes beyond playing them; they came in aware that there would be a lot of work involved in this project, including long nights and many meetings.

On the other hand, the team has expressed that they feel they chose well in coming under my leadership. I had started this project thinking it would be a big undertaking, but nowhere near the scope it has become. In truth, I did not expect my leadership and management skills would be so tested and rewarded.

The choice of game engine was also a crucial one. Other free or low-cost game engines on the market may have greater capabilities, but that was not the goal for this level demo. The biggest component in choosing the game engine was not so much the power behind it, but the user interface. Our Technical Team needed to be able to learn the interface quickly so they could begin testing the capabilities and their skill-sets. The Unity Game Engine served us well, along with its available Asset Store.

Requiring mandatory weekly meetings for each of the Teams really helped with communication amongst their members. These meetings also allowed us to examine any concerns we had in the design document or level demo. Hashing out solutions in person takes much less time than in emails or text messages. I worried that I might need to push for regular meetings, particularly because meetings can sometimes feel unproductive, but there were no complaints. If we covered everything within the first few minutes of a meeting, the team members would still hang out and chat. I particularly approve of this, because a work environment is so much more productive if the team members get to know each other.
In regards to these Team meetings, I am glad I chose to promote team members to Director positions. When the Production Team nearly doubled in size, I knew I would need help in analyzing progress and delegating tasks. Furthermore, there were times where I might need to be late to a meeting, or miss it altogether. It was nice to know that there was a single person who could direct the meetings in my absence. More than that, I liked being able to sit to the side and watch the teams work together, readily available if they had any questions or needed me as the Executive Producer to make an executive decision.

I had not set out to have separate team meetings for the Creative and Technical Teams, though I feel now that it was a productive move. A member of the Creative Team attended Technical Team meetings while a Technical Team member attended Creative Team meetings; however, it simply worked out that each team had separate times of availability within their schedules. I feel this helped with productivity within these meetings, concentrating on the tasks the teams had to deal with in particular.

**What Can Be Done Better**

While we had regular Creative and Technical Team meetings, we fell short in the organization of consistent Production-wide meetings, holding only two over the course of this project. Regular and more constant in-person interactions could alleviate some of the strained connections between the Technical and Creative Teams. Communication and collaboration is one of the core tenets of video game production, and there needed to be more communication between the teams. As before, texts and emails between the teams are not nearly so effective as in-person meetings. The logistics of getting eleven highly active students together proved to be a more difficult obstacle than I would have liked.
The inability to have the entire Production Team work together in a single setting and during the same time stressed the ability to communicate design and vision. As Executive Producer, I look back and realize I faltered in ensuring constructive correspondence between the team members. How the two Teams communicate are inherently different, and it was my job to facilitate the transfer of information and ideas. As I continue to learn and grow in my leadership and management roles, I will take special care in strengthening interdisciplinary communication.

In regards to the Creative Team, we particularly struggled with keeping the design document under control. Though we each utilized Scrivener, a writing platform specifically designed to help organize large documents, the process of sharing the individual design document elements was a little too haphazard. The way I set up the Google Drive folders impacted our ability to keep a cohesive document throughout its construction. Instead of giving each team member his or her own folder, or in addition, I should have created a folder specifically for the design document in its most up to date form. A smaller but still relevant aspect that could have helped would also be a standard format in naming documents; something as simple as the way the words in the title are ordered can save time in finding and compiling the design document.

The Creative Team also found themselves revising their work as the Programming Team began working on design implementation for the level demo. While we had made an effort to consider how gameplay would affect the story we had established, we had not previously written a design document for a video game IP that would actually be made. When it came time to revise in deference to the programming that could be done in our timeframe, we occasionally faltered. How the game is first
conceptualized often changes with the reality of getting made, and we did what we could to stay true to the original game vision laid out in Pre-Production.

For the Technical Team, we struggled in assessing and appropriately assigning tasks on the level demo. Since all the members were new to the Unity Game Engine and had varying levels of video game creation knowledge, some team members were delegated to tasks that were not their strongest skills. However, this was somewhat expected, as Texas State is still in need of more courses on video game production and the various aspects of such an undertaking.

In talking with the Technical Team, I became aware of the need for version control too late in the game. There had been some previous discussion about it, but my understanding of what that meant in a programming context was lacking. Version control software helps the programmers of a project manage and track changes of the code implemented in a programming document, such as our level demo. By the time it became a distinct concern, we were already too close to the presentation deadline to purchase or properly utilize any version control software.

Despite the size of the Production Team, we greatly lacked in Artists and Animators. Part of this shortfall came from my admitted underestimation of the amount of time our current Artists and Animator needed to complete each aspect of concept and game art, as well as the sheer amount of art assets we would need. While I had allocated a significant portion of the SURF Grant funds for the purchase of art and other assets from the Unity Asset Store, the Production Team was eager to create as much of our own content as possible. As Executive Producer, I should have made the call to purchase art
assets sooner and more adamantly, regardless of how impresses I was at the dedication to the project and its customization.

Though we did need more Artists and Animators, it would also have been extremely beneficial if they had been able to meet on their own time, in addition to attending the Creative and Technical Team meetings. The level demo as delivered lacks a certain amount of visual cohesion. One of the factors that led to this comes from the fact that each Artist and Animator having their own distinct style. When the deadline began to loom over us, getting the art assets in the game took the place of artistic continuity.

However, much of the setbacks we encountered were at least somewhat expected, as Texas State is still in need of more courses one video game production and the various aspects of such an undertaking. Despite the much longer list of things we could have done better during the development of the game design document and level demo, the Production Team is in agreement: for the lack of video game industry guidance, resources, and time, we delivered a phenomenal project. It is our hope that current and future students of Texas State will take up projects such as ours for class courses, independent study courses, undergraduate and graduate theses, and extracurricular activities to present at Texas State and as a representative of Texas State.

For myself, and for the Production Team, we end this thesis project with the contemplation of completing the entire game, including revamping the level we demoed, in the coming summer months. This is above and beyond what I had expected, yet I am pleased and honored. The logistics, funding, and legal avenues to consider for such an undertaking feels daunting. Then again, I felt the exact same way when I started this thesis project, and look how far we have come.
Conclusion

Accomplishments

This thesis project was about the process, not the product. I’m proud of what we were able to accomplish in a single semester, particularly with limited resources and time. There is always a worry, however small, that everything may just fall apart, particularly with such a large team of volunteer students. Group projects are not always looked on with anticipation. However, I am lucky to be able to say, without a doubt, that this has been the best group project I have worked on yet, thanks to the dedication and passion of my team members.

Implications

These limited resources and dedicated volunteer undergraduate students makes it very clear that Texas State University has a strong community of students who are interested in and committed to the creation and development of video games. With Austin, Texas, just down the road, one of the United State’s leading cities in video game industry employment, the opportunities are within our grasp. We are interested and we are so close. If one undergraduate student can get eleven other undergraduates to volunteer to join a video game production team and stick with it until the end, there is no telling what a formal track in video game development might do for Texas State and its students.
Executive Summary

Title: Fugue

Genre: 2D Adventure, Platformer

Version: 1.6

The Big Idea: Fugue charts the journey of a young girl traveling through a psychological fugue-state world where she collects scraps of letters and travels through danger in order to return to the complete world and save those she loves most.

The game is set in a post-apocalyptic world where the cities are worn down and nature has meshed with the concrete remnants of the previous age. An equal mixture of nature and urban environments creates a dynamic and diverse setting. This world serves as the backdrop for Fugue, presenting a unique environment for a story-driven platforming game.

The story begins with Miranda as she wakes up in the ruins of a building. Confused and frightened, she begins to recollect what had happened: Miranda and her Mother had been scavenging for medicinal plants when Scouts of the Redence Clan ambushed them and kidnapped Miranda’s Mother, leaving Miranda behind with a severe concussion that will cause her to hallucinate, illusions twisting her understanding of reality and giving form to her Fears.

A Crow arrives and, much to her surprise, speaks with Miranda. A Bobcat soon follows, joining the odd conversation. They urge Miranda to find the letters left for her. Before Miranda can read the letters, a large, black being accosts her, ripping the letters
into scraps before running off. The Bobcat and Crow implore Miranda to find the scraps of letters, advising her use a lantern to light her way and keep her Fears at bay.

The level segments of the game are centered on Miranda’s journey through the city, providing opportunities for beautiful backdrops, art, and animation. Periodically, the Bobcat and Crow will appear, not as an obstacle, but as opposing forces. They take sides as it becomes clear to Miranda that she must find the Letter Scraps in order to find her way to her Mother or her Clan, but not both.

Miranda must collect all the scraps of the two letters, each detailing the nature of her relationships with her Mother and the Clan while raising the stakes for Miranda to recover from her fugue state and find them. The letters are revealed scrap by scrap as the game progresses and more are collected, eventually leading up to the final junction where Miranda must choose: rescue her Mother or her Clan. Choosing either of the options will affect the course of the game as Miranda proceeds deeper into the fugue state.

Miranda will need to platform through the level segments of the game in order to collect the scraps of the letters, oil, and medicinal herbs proceed to new sections of the game. She will need oil to fuel her lantern to dissipate Fears that will stand in her way. On the way, she will meet many foes, some of her own creation. No friends will be found on her path, though the memories of them can strengthen her resolve.

**Category:** *Fugue* is an intriguing, well-paced game that combines the paper-like artistic style of Simogo’s *Year Walk* with gameplay akin to that of Ubisoft’s *Child of Light.*

**Platforms:** PC with a possible port to Mac

**License:** *Fugue* is a stand-alone Intellectual Property
**Play Mechanic:** Miranda must take advantage of the many platforms to traverse the world, intermixed with mild puzzle and combat elements. Navigating her surroundings is simple to master, building off the classic platforming games that have come before.

The combat system is simple, revolving around the use an oil-fueled lantern to defeat Fears that stand in her way. Miranda will be able to find more oil as she progresses through each stage of the game. If she does not find enough oil, she may find herself unable to proceed past some Fears. She must be careful with how she uses her lantern.

**Technology:** Unity Game Engine, Version 4.6.3

**Target Audience:** Young teens and upwards, for players who are looking for an immersive world driven by plot with simple, artistic gameplay.

**Key Features:**

- Unique combat mechanic
- Beautiful artistic style
- Fluid platforming
- Emotional story
- Multiple endings

**Marketing Summary:** *Fugue* focuses on simple play mechanics intermixed with a provoking story that creates a compelling experience. By marrying the fun actions of platforming and unique combat with the contemplative intensity of plot, *Fugue* fits in nicely within the independent games market.
High Level Design Document

Core Concept

*Fugue* tells the story of an impending choice rife with consequences and with no black-and-white answer. In a post-apocalyptic world, Miranda finds herself lost and alone, left with a decision: find and rescue her Mother, or return and protect her Clan. Her journey is hindered by a concussion that adds surreal elements to her reality as she searches for the paths that will lead her to her Mother or her Clan.

*Fugue* combines the muted darkness of adventure horror with the platforming puzzles of a 2D realm, adding the dialogue and choices of roleplaying video games. Miranda must search out scraps of two letters, written by her Mother and the Clan Leader. These letters are, in part, conceived in Miranda’s fugue state, and trigger Flashbacks that reveal the sources of their development in Miranda’s mind. Other items can also trigger Flashbacks, developing Miranda’s relationship with her family and her clan and making her choice that much harder.

The landscape is unkind, mottled and broken by years of decay, forcing Miranda to platform across areas to continue on her way to familiar ground. Miranda’s Fears take physical form in her concussed state, attacking her as she encounters them. Her only defense is a lantern, one that must be replenished to keep her way lit and the Fears at bay. In the fugue state of her concussion, Miranda is both assisted and hindered by the talking Crow and Bobcat, who have differing opinions on whom Miranda should seek out.

As Miranda collects the scraps of letters, she finds her way to an old high school where the Clan had once been camped and where Miranda had done much of her growing
up. There she must choose which path to take. Will she heed the letters and find her Clan, or will she heed her heart and rescue her Mother? Only you can decide.

Characters

**Miranda (Player-Character)**

At sixteen years old, Miranda is next in line to become the Healer of her Clan. Trained by her Mother, Miranda is one of few people in post-apocalyptic America with advanced knowledge of medicine. Most Healers across the nation have basic understanding of healing plants and binding wounds, but Miranda’s Clan has supplemented her training with old, worn books on medicine from before The Fall. Not every clan has a Healer, while some might have several, making them highly sought after.

Miranda’s Clan has always trained anyone who exhibit aptitude towards healing. In the last few generations, Miranda’s family has been most adept, gaining them some renown in the area. Her father died in a clan raid when she was young, denying both clans a healer. Miranda’s Mother chose not to take another partner, nor to have more children. No others of the Clan proved to be more than able in the healing arts, leaving Miranda and her Mother as the only Healers of their Clan.

Miranda is a strong, determined, clever young woman who has grown into her Healer duties with grace. In this post-apocalyptic world, she and the rest of them members of her Clan enter adulthood at the age of fifteen. For the last year she has gone with her mother to collect supplies, both healing plants and the small, hidden stores of pre-Fall medicines. Despite her youth, her role as apprentice Healer has afforded her
many responsibilities; because of her capabilities within her role, she has already become highly respected.  

**The Clans**

Miranda’s Clan, the Novant Clan, was formed soon after The Fall. Their strength and efficiency has made them one of the oldest clans around, capable of diplomacy or action whenever necessary. However, they hold to the old traditions of America, before The Fall. They attempt to ensure there are roles for every clan member, including the children and the elderly, and do what they can to care the sick and the weak. They are willing to take in occasional outsiders, though they are careful to ensure the safety of the clan when doing so.

The rival clan of the area, the Redence, has recently solidified their ruling structure, one of calculation and power, both perceived and exercised. To raise and maintain their military strength, the ruler of the Redence demands that all those that provide nothing to the clan be removed or eliminated, mainly the sick and the elderly. Children are trained at an early age in the arts of guerrilla warfare, manipulation, and survival, used as bait or Scouts in the Redence Clan’s search for resources or information.

**Miranda’s Mother**

Miranda’s Mother, Susan, is in her mid-thirties, though her dark hair has more than a few grays. She is enigmatic to many of the Clan, soft-spoken and reserved in her manners when around others. Everyone respects and admires her, though it is mainly due to her abilities and role as Healer of the Novant Clan. Only Miranda sees the other side of her mother, the caring, thoughtful side. Presumably, Miranda’s father also saw this side to her Susan.
Susan is incredibly intelligent and well-read, reading what books she can find from the before The Fall. Susan’s Grandmother had found many, including the medical texts that Miranda has learned from. Aside from the nonfiction books on healing and herbalism, Miranda considers reading a waste of time, when they could be find more resources or spending time with other clan members.

**Novant Clan Leader**

Roberta is the current leader of the Novant Clan, an imposing woman who does everything she can to be fair and compassionate. When dealing with other clans, Roberta always tries for a diplomatic solution, preferring to maintain as non-violent a community as possible. She is not blind to the need for protection, training men and women as guards and warriors with the express intent of defending the Novant Clan.

In an attempt to balance the running of the clan, Roberta works with a council of elders to ensure fair and just rulings on the various aspects of everyday life. Crime is taken seriously, both outside of the clan and within. After many generations of stability, crime is not very common among those who were born into the clan. However, outsiders who join take some time in adjusting, and occasionally must be held accountable. Roberta is put in the position of overseeing trials when people have committed crimes, and of giving out punishments.

**Scavenger**

Richard is a slightly older man, a lone Scavenger, whom Miranda encounters several times during her fugue state. Once a member of the Novant Clan, he was exiled after murdering a man. He was offered a place in the Redence Clan, who praised his actions, but declined.
Richard has mixed emotions about Miranda and the Novant Clan. He had killed a man for abusing his mother, which lead to his trial and subsequent exile. However, he had also watched over Miranda and the other young clan members when they were children. He is bitter about his exile, but has no particular ill will to anyone.
Letters

Miranda,

We are dying, Miranda. You are our salvation, and I can only pray you receive this in time. The sickness is spreading. It's getting worse. Two of our elders have succumbed to it and our children grow weaker by the day. We cannot hold out much longer. We need that medicine. I know what kind of person you are. Impulsive. Following your heart where it leads you, but you always seem to look behind you to make sure you're going the right direction. We cannot afford that any more, not with the lives of every man, woman, and child in jeopardy. The opposing clan will attack soon. We will not have the strength to repel them. If you do not come back to us, then we will not survive.

I spoke to Murdock. He seems to believe in you. I'm envious of his trust, his whole-hearted belief in you and your Mother. He's a good boy with a big heart, yet his condition is among our most critical. Even I begin to succumb to the effects. There may not be a home for you to come back to if you don't come soon. We will either be eradicated by this illness or the opposing clan will destroy us. We need our Healers to save us.

Hurry, Miranda.

We need you.
Dearest Miranda,

The world will not be kind to you. It will do everything in its power to break you – and I hope I've taught you that. I hope I've taught you resilience and courage and kindness and sincerity and that there's always room for things to be made better. I hope I've taught you all this and more because one day I won't be there for you.

Do not come find me.

If you’re reading this, I’m gone. You leave me behind if someone's chasing you. You forget about me and you run, as far and as fast as you can. Don't look back. Don't stop. Just run for me. Run until you're safe and sound back home with the Clan.

You’re Healer now. The Clan is counting on you. Murdock will need your expertise. Clumsy boy, given the chance, would be fatal to his patients. Being Healer is terrifying, I know, but you’re the only one who can do it. And you can, Miranda. I know you can. You’re strong and brave and so smart.

Do not come find me.

Go back to the Clan, be the Healer you are meant to be. I know you’re scared, but you need to be brave. You need to grow up, Miranda. You need to be better than I was.

Persistence wins out over Fear. Fear wins out only if you let the dark in. Keep the lantern lit. The important thing for you to know is that the Clan always comes first. The Clan can’t lose both its healers. If something happens to me, you have to go back to them.

Do not come find me.

I love you.
Backstory

The year is 2712 and the world has crumbled to pieces. The world’s global economy had begun to plummet decades before The Fall, which led to unstable governments and the global economy to strain exponentially. The United States felt increased pressure from some of its main trading partners, China and Canada, to export more than it imports from these nations. While other world powers around the globe felt similar economic strains, the United States could not fulfill this bargain with its partners. In turn, several trading partners started to ration out their exports to the United States until their demands were met.

As the economic tensions between more countries increased, so did the tensions back home. With fewer imports into the United States, common goods began to run scarce. The job market became increasingly competitive as the demand for common, everyday goods increased. Agriculture in the United States began to falter as new generations struggled to find jobs within the cities. Prices of food increased as the demand remained at a steady incline. The United States government was failing to provide for its citizens and discontent began to show after several years of economic and agricultural stress. Other countries, specifically world powers, felt similar discomforts, as more economic demands could not be met.

These sorts of pressures remained for about a decade before mass riots and political upheavals began to occur around the world. The United States struggled with mostly violent protests that demanded new systems of government. War was threatened from numerous countries, however the United States begged for peace. In 2693 the United States called for a meeting of all the nations to find a solution for the worldwide
discontent. Many of the world’s leading powers agreed, and planned to meet in the following months. The meeting would be in held in Washington D.C. and all of the world leaders who wished to fix the problem were invited to participate. With the meeting planned, riots decreased for a short period of time in hopes that the meeting would be a success.

During the second day of the economic reconstructions, an American terrorist infiltrated the talks and blew a bomb up within the meeting. Many of the world’s leaders died in the explosion, which led to calls of war from around the globe. That catastrophe triggered what is known as The Fall. Riots reached record numbers in the United States and democracy was overthrown in favor of anarchy. World trade ultimately halted as governments around the globe well in the wake of the explosion. Communication between other countries eventually began to fall silent as the world crumbled. Modern society fell at its own feet, leaving everyone to fend for themselves.

The several years after The Fall in the United States were terrible for everyone. Riots, raids, murders, and overall crime dominated the scene the majority of the time. Families were split apart by roaming gangs or scattered completely trying to save themselves from the mayhem. As time moved on and away from The Fall, communities began to reform around the former country. These communities call themselves by individual names, but are widely known as clans.

Clans have a social hierarchy that is largely patriarchal in structure. A male leader who has proven himself to lead well in Clan relations and overall guidance rules over a group as small as twenty five people to as large as three hundred strong. A council of advisors that consists of numerous family heads advises the Clan Leader. Family heads
can be either male or female, and usually focus on a certain type of trade or good within their family. Generally the council will meet once a week, if not more, to discuss the state of the Clan as well as news pertaining to other clans.

Clans are not stationary communities. They roam large areas known as their territories or neutral areas. These territories are settled in old neighborhoods, downtown areas, and sometimes whole small towns. Territory wars are not uncommon in this new societal landscape, and smaller clans will generally be challenged the most for their land. For some clans turf wars are a simple matter of conquering over others and having more land to stretch their lands. If the Clan Leader is kind, the smaller clan will be assimilated into their own. Otherwise the clan will be killed off or chased off.

More often than not, Clans go to war for necessity. Since The Fall of society resources like fresh water, steady food supplies, and most importantly, medicine, have gone scarce. In order to keep the Clan safe and healthy these supplies are required. Almost more important than these resources are the families that know where, when, and how to find and use them. Cooks and food preparers are more common to come by, but doctors and healers are a gift to have within a Clan. If a clan can get their hands on a healing family they will already have the advantage compared to most other clans.

**Story**

The story of Fugue takes place in post apocalyptic Houston, Texas, in 2247. Miranda, Fugue’s protagonist, is out scavenging for medical supplies with her mother and several guards when members of the Redence Clan, a warring clan that occasionally attacks small groups in the area, ambushes them. During the struggle, Miranda’s mother is taken hostage by the Redence Clan Scouts and Miranda is knocked out cold. She wakes
up in an old room in a building nearby. As Miranda begins to recollect what had happened, she begins to panic, especially when she realizes that she has sustained a head injury from the altercation. Unbeknownst to her, the concussion is severe enough that she begins to hallucinate, illusions twisting her understanding of reality, which confuses and further upsets her.

Miranda begins to move around the building, searching for clues to clarify what has happened when she runs into a Crow. Much to her surprise, the Crow begins speaking to Miranda, urging her to seek out a letter from her Mother, Susan, so that Miranda can find and rescue her. Just as Miranda finishes talking to the Crow, a Bobcat crosses her path and cautions her against being so hasty. The Bobcat states that Miranda’s clan could be in trouble and she must find the Clan Leader, Roberta, as soon as she can by finding the letter meant for her. As both animals make their exit, Miranda comes across a lantern. The Crow advises her to take the lantern and the Bobcat says that she must keep it full of oil if she hopes to find the letters. In a whirlwind of confusion and pain, Miranda begins to look for these supposed letters and finds that they have actually been stuck in her pockets. As she takes them out to read them a large, black being flashes into view and snatches the letters from her hands, ripping them into pieces as it runs out of view. This leaves Miranda to search for the scraps of letters as she tries to navigate her fugue state.

Almost as soon as she starts moving, Miranda notices that something is not quite right. The fugue state she is in has distorted how she sees her environment. Miranda does not understand the extent of which she truly grasps reality. Colors do not have their vibrant color as they have before, and something else more frightening lurks around
every corner. Miranda’s Fears manifest themselves as dark, shadowy figures that attack her on sight. The only way she can fend them off is with the lantern she picked up, directing the beam of light at them. She must move through the various buildings with her lantern and what is left of her wits.

As Miranda finds her first Letter Scrap she begins to remember bits and pieces of her past, both good and bad, about both her mother and her clan. These Memories remind her of how each side has influenced her throughout the years. For better or for worse, Miranda moves through her environment, keeping the impressions of these Memories in mind. She will occasionally see a familiar object or briefly recall a small event, all of them reminding her how happy she once was. These Memories, Flashbacks, and moments lead her along her path as she maneuvers through buildings and a decaying landscape.

Miranda must journey through the outskirts of Houston to a small town and the wild areas between them, and beyond looking for familiar ground. In various areas she will lose her way, fleeing from her Fears, Redence Clan members, or her own confusion. The Bobcat and Crow occasionally come to her, putting her on the right track. Miranda is generally unsure of which direction she must go, torn between helping her Mother and helping her Clan, but must keep on the move to avoid enemies.

Miranda is not entirely alone as she moves through the city ruins. Besides the Crow and Bobcat, who try to persuade Miranda to their corresponding sides, she can sometimes encounter Richard, a lone Scavenger in the area. He offers a neutral opinion on both Susan and Roberta, as his chief concern is Miranda’s health. Richard will advise Miranda to help herself and heal her injury as soon as possible. His motives are unknown
to Miranda but she feels the impulse to trust him nonetheless. She does not recall that Richard once watched over her and the other children when she was younger, before he was exiled from the Novant Clan, and he does not make an effort to clarify their previous relationship.

Eventually, Miranda will come across a location central to her development, the clan’s last strong settlement. This settlement is a rundown high school where Miranda spent many of her years growing up. It is in this location where Miranda finds the last of her Letter Scraps. However, in order to complete the letters, she needs to gain access to the Administration Wing. Miranda then searches for a way inside and climbs to the roof of the Administration Wing. Suddenly Miranda is face to face with the creature that confronted her in the beginning, known now to her as a Phobia. Miranda fights off the phobia by shining the lantern’s light in its eyes until it stumbles back into an old air conditioning unit. The phobia and the air conditioner fall through the floor, ultimately killing the Phobia. This gives Miranda a passage into the Administration Wing where she must face her fate.

Once in the Administration Wing, Miranda faces the Crow and Bobcat for the last time as they try to appeal to her in favor of either her Mother or the Clan. They have followed her and offered guidance during her journey, but once Miranda picks a side the other will be seen far less.

If Miranda chooses to save her mother, Susan, she will enter the Counselor’s Office and discover a scouting message left behind by the Redence Clan. The clan has moved to a new location, a hospital, with her mother as a captive Healer. From there Miranda and the Crow will seek out the hospital in order to save her mother.
If Miranda chooses to save her clan she will enter the Principal’s Office. Once there she will walk into the Office and discover a correspondence left behind by one of Novant Clan’s scouts and Roberta. She will read it to discover that Roberta is looking for her, needing Miranda’s help to lead and protect the Clan. From there Miranda will leave with the Bobcat and move to the last known location of the clan, the decaying Morgan Tower in downtown Houston.
The Grabber

EXT. ROOF OF SCHOOL - DAY
MIRANDA has made it above the Gymnasium. She stops for breath, but she hears a sound behind her. She whirls around and sees a hulking PHOBIA.

MIRANDA
Shit.

CROW
That’s not an ordinary Fear.

Miranda readies her lantern.

MIRANDA
Don’t you think I can see that?!

BOBCAT
Good luck. Hopefully your lantern still works on it.

MIRANDA
Thanks for that.

BOBCAT
It’s still worth a shot, though.

Miranda runs towards the Phobia, lantern in hand. Nothing happens. She is knocked backwards.

CROW
Its eyes are closed. I think you need to wait for its eyes to open.

MIRANDA
Does it even have eyes?!

Two bright lights show in the Phobia’s face.

BOBCAT
I think those are its eyes.

Miranda runs towards the Phobia, screaming. It shrieks and
stumbles back into an old A/C unit. The floor beneath the unit is weakened by rot, so the phobia and A/C unit plummet three stories. Miranda looks down at it. The phobia is not moving.

MIRANDA
(grimly)
Now we can get into the Admin building.

FADE TO:
BLACK.
Obstacles

Enemies

• Fears
  o Black, formless apparitions
  o Pace back and forth/pursue Miranda
  o Contact results in injury/death
  o Can only be defeated by using the lantern
  o Can be maneuvered around in some areas
  o There will be several types of Fears to battle against

• Phobia
  o Will appear as boss fights
  o Encountered in a room above the Administration Wing
  o Unavoidable, must be fought
  o Enormous, much bigger than other Fears
  o Vaguely humanoid
  o Defeated by using large amounts of oil
  o Must use lantern’s hard light to push it back
    ▪ Hitting Phobia with hard light will push it back
    ▪ Can only be done when its eyes are open
  o Future Phobia battles will have their own weaknesses to exploit in order to defeat

• Redence Clan Members
  o Human enemy clan members
- Will attack if they spot Miranda
- Miranda must avoid, sneak around, or run from them
- Cannot be fought and defeated
- Wield weapons
- Are not as fast as Miranda
- Will chase her until she escapes

**Environment**

- **Platforming**
  - Miranda will need to platform to progress
  - There will be areas that require altering of the environment to advance

- **Blocked areas**
  - Will require completing some other level obstacle to proceed through
  - Ex. Defeating the Phobia to unlock the Administration Wing

- **Darkness**
  - There will be points in the game where there is consuming darkness
  - Lantern must be used extensively to see in the dark

**Scripted Events**

- **Flashbulbs**
  - Triggered by objects found
    - Planters, toys, etc.
- Very brief past image in fugue state
- Superficial, non-centric to story
- Ex. Finding a book triggers a shadowy imprint of a man and woman

- Flashbacks
  - Triggered by optional Letter Scraps
  - Superficial, not central to plotline
  - Optional events

- Memories
  - Triggered by finding mandatory Letter Scraps
  - Plot-centric
  - Mandatory events

Interactions

Miranda interacts with non-player characters (NPCs) through branching dialogue options. There are not many NPCs who will pause to talk with her during her fugue-state reality, limited to the Crow, Bobcat, and Richard the Scavenger. The Crow and Bobcat are somewhat antagonistic, exhibiting preferences to Miranda’s Mother, Susan, or the Clan Leader of Novant, Roberta. Depending on Miranda’s responses, their preferences may strengthen, or they will become more neutral. Richard remains carefully unbiased, providing extra information and plot summary up to each point in gameplay in which he is encountered.

During some Flashbacks, Miranda’s attitude towards the events or people can be affected by limited dialogue options. The events in the Flashbacks are not altered, but
how Miranda approaches them can differ. For instance, Miranda can indicate her comfort in her Mother’s arms after sustaining an injury, or express her desire not to be coddled.

The world of *Fugue* is presented as a 2D side-scroller. In this way the world is largely interacted and explored with by moving from side to side, jumping up to a new platform, or falling down to another. Doors or gateways will be visible in the background for Miranda to interact with and enter a new area. Some require a tool or key to access. There are also secret passageways that Miranda can access from various rooms in order to get to another location at a quicker pace. Different stories of buildings and the general environment can be accessed through staircases or fallen debris that function as slopes.

Miranda’s main weapon is the lantern she obtains at the beginning of the game. The lantern requires oil in order to function, which Miranda must find and take in order to see her way and defend against the Fears. The lantern is always on, though it uses very little oil to keep it lit. When she directs the light at Fears in order to destroy them, oil is used more quickly.

To defend herself against Redence Clan members, Miranda can use a few makeshift weapons. Heavy tree branches, a crowbar, or other items can be used to ward them off before she escapes. Because she was trained to heal, not kill or maim, Miranda is much weaker than the Redence Clan members, making it much more feasible to wound and run, rather than kill.

Besides the lantern, several different objects can be picked up and equipped by Miranda. These items would be keys into new areas, crowbars to pry open or move heavy debris blocking areas, or keepsake items she finds along the way. Medical supplies, such as wild plants that have healing properties, can also be collected and used.
Interface

The components of the main head’s up display (HUD) are visible when you move about in the game world. To help keep you immersed in the game, the HUD will generally have very few items. A small circle on the lower left-hand corner of the screen will indicate the current Oil Level in Miranda’s lantern. A ten-point health meter will lie next to the Oil Level. Some instructional text, such as when Miranda can interact with an item, will show up on the upper left-hand corner. These instructional texts can be turned off in the Menu, under Subtitles.

There is no inventory system for *Fugue*. Miranda may only pick up health plants and canisters of oil for her lantern. However, if Miranda’s health or oil is already full, attempting to take these items wastes them, as she is too weak in her fugue state to carry anything more than the lantern.

Any items that Miranda picks up must be utilized as soon as she does. For instance, a key for a locked door will remain in her hand until she uses it and no longer needs it. When Miranda is carrying a usable item, such as a key, she cannot pick up health plants or canisters of oil. However, she can use her lantern.

Miranda’s main weapon is her lantern, which she uses to dispel the Fears that plague her. If she gets too close to a Redence Clan Scout, she will be attacked. In these instances, an improvised defense weapon will be in the vicinity, but can only be picked up if Miranda enters combat. Once Miranda exits combat and is a safe distance away, the weapon will automatically drop from her hands.
When Miranda collects a scrap of letter, the content will be shown on the screen. Once done with the scrap, the player can close out of the item and continue on the journey. The scraps will compile in Miranda’s journal, accessed through the Pause Menu.
Intro Cinematic

EXT. CLEARING—PRESENT

Eyes blink open and shut. The screen moves with it, going black and then slowly having the world coming into focus. Miranda finds herself waking up, groaning. She looks around at the ruined buildings, then down at the grass she is lying on. Her eyes focus on a plant commonly known to Healers. She looks around panicked, then gets up and starts stumbling, running down an alleyway. Color floods into the world as she runs into a memory.

EXT. FOREST—MEMORY

She walks with her mother, both carrying baskets.

MIRANDA
Did you see Eric take that toy from Barbara?

SUSIE
Yeah. They’re growing up so fast.

MIRANDA
Getting little personalities.

SUSIE
More like big personalities. Such big personalities for such little people.

They laugh. A twig snaps by them. They both go silent and look in the direction of the twig. Enemy clan members swarm them, appearing out of the brush.

CHUCK
Grab the older one. She’s the healer.

MIRANDA
Mom!

They grab Miranda’s mother and start to haul her off. Miranda runs towards her mother.

MIRANDA (CONT’D)
Let go of her!
(Growls)
I’ll kill you.
CHUCK
Take care of her, please.

Two other members hold Miranda back. Miranda struggles to break free.

MIRANDA
Mom!

She is hit on the head with a heavy thunk and fades out.

EXT. CLEARING- PRESENT

Miranda is left standing in the dull-colored world again, alone. She falls to her knees and screams between her teeth.

TITLE SCREEN:
FUGUE.
Level Walkthroughs

Level One:

This level is the beginning of the game. It starts with the Flashback, then the player is able to control Miranda. She is in a small room of a decrepit office building. The building is sideways, but can be climb out through open windows. The building and the clearing outside has multiple items that she can gather, particularly the healing plants Miranda and her Mother had been scavenging for. She stumbles across the Crow, which leads her to lantern oil, then disappears. She questions the purpose of lantern oil without a lantern when the Bobcat shows up and takes her to the lantern. The Bobcat runs off after this. She sighs. Alone again.

She decides to look around for any clues as to where her mother went. She finds various Letter Scraps, both from her Mother and her Clan Leader, Roberta. When she finds the scrap from her Mother, it triggers the manifestation a Fear. She is horrified and unable to do much besides shake the lantern at it. Luckily, it works, and the Fear vanishes.

Miranda continues on, learning more through Letter Scraps. The Bobcat and Crow now join her in her quest and offer her words of encouragement. The Crow tells her to help her mother, whereas the Bobcat tells her to help her clan.

Miranda is still grappling with this new world, but it is unforgiving and uncaring about her state. As she travels, she must find ways to avoid Scouts from the Redence Clan, though she can learn tidbits of information about where her Mother and her Clan. Some of this information can help guide her through the maze of the city, though her fugue state makes it more difficult and confusing.
If the Redence Clan Scouts do see her, they will chase after her and attack. Because the Scouts are not weakened by a head injury or fugue state, they will be much stronger than Miranda, who can quickly pass out if she stays in combat too long. Her best course of action is to flee, getting far enough away that they no longer pursue her.

**Level Two:**

Miranda will travel through the remains of the city the game takes place in. She need to traverse a mixture of ruins and plant-life platform obstacles, as well as avoid the many Fears that stand in her way of making it to the end of the level. Miranda travels through the streets of the level, rampant with vines used for platforming. She can use both these and the jutting concrete slabs from the fallen ruins to travel through the level. There will be a few more scraps for the letters to be picked up in this part.

The streets will lead into the interior of a collapsed building, noticeably less rampant with vines but also filled with more Fears and less light. Miranda will be forced to utilize their lantern more frequently now to dispel the Fears and to be able to see in the dark. There will be a few oil barrels scattered about, but not in excess, so Miranda will have to ration how much they use their lantern. There will be a few scraps of the letters to be picked up before leaving the building onto the rooftops.

From the rooftops, Miranda will need to find their way back down to street level, wary of gaps and bridges falling apart from disuse and rust. There will be less enemies to fight here, but they will be placed to be unavoidable combat. The Crow will assist Miranda on the rooftops, helping them cross a particularly large gap by constructing shoddy makeshift bridges out of rope. Eventually, after making it across several gaps,
bridges, and obstacles, Miranda will be able to descend from the rooftops back to street level.

Miranda will cross a courtyard, in the middle being an empty fountain filled with refuse and leaves, but reminiscent of a more beautiful age. The Bobcat will appear here, remarking on the overall state of affairs Miranda has found herself in and urging her to stay in the fugue state. After Miranda bypasses the Bobcat, they will be followed for a short period of time before outrunning the Bobcat. Her fleeing from the Bobcat takes her into a brief sewer encounter with a large Fear, which consumes a large amount of her oil. There will be no Letter Scraps found here.

After the defeat of the Fear, she resurfaces back to a vined and concrete street platforming area, containing several scraps of the letters as well as medicinal herbs and oil. This part of the level will lead up to the school.

This section of the level will consist of the largest part of the scraps being gathered, which will detail the circumstances in which Miranda finds herself, her main goal, and the conflict of the game. Throughout the level Miranda will offer advice for the player and comment on the letters and/or her surroundings. Much of this narration will take place between the courtyard and the school building.

**Level Three (Level Demo):**

The layout of the third level of *Fugue* is in a rundown high school. There are several floor levels that contain various room sizes. Among these floors are several classrooms, a Cafeteria, Auditorium, Gym, and an Administration Wing. These locations will have the typical color schemes of most high schools such as neutral hues and the school’s official colors. Rooms can be accessed on the different floors either by climbing
staircases and opening doors, or by using the air vent system as secret passageways. Miranda will first enter the high school from the main entrance. This will be her first checkpoint and respawn area in the high school.

The Cafeteria serves as the hub for Miranda’s activities. The Scavenger will be in this area and Miranda can interact with him to discuss what she could do in the high school. In the area is a large supply of lantern oil and health plants.

There are a few Flashbulb moments scattered throughout the school. Some classrooms may require keys or crowbars in order to access them, and these will be located across the map on tables or desks within the classrooms.

The last of the Letter Scraps are found in this level in various areas. Susan’s Letter Scraps can be found in classroom A and the Gymnasium, while Roberta’s letters are found in classroom B and the Auditorium. As in the previous levels, the Letter Scraps are required in order for Miranda to move onto the last area of the level. Flashbacks are scattered around in the form of objects that Miranda might recognize. Unlike the Memories, Flashbacks are entirely optional for Miranda to pick up.

Much like the previous levels, Miranda will also have to face Fears across most of the level. The Fears can be destroyed by the use of her lantern, fueled by oil. The crow and the bobcat can be spoken to, their preference in Miranda’s impending choice the strongest yet. They can be found at the beginning of the level and in the administration building right before the point of no return.

The only area that cannot be accessed either immediately or with a key/crowbar is the Administration Wing. In order to gain access to the Administration Wing, Miranda must go through the room above it. Here she will encounter the hardest enemy so far, the
phobia. To defeat it she must shine a light from her lantern in its eyes until it backs into an old air conditioning unit and falls through the floor. This will allow access into the Administration Wing, which is final checkpoint before the endgame choice.

This is the last time Miranda can talk to either the bird or the bobcat before having to make a choice. They will plead their cases to Miranda for either Susan or Roberta, then Miranda must choose between entering the Counselor’s Office or the Principal’s Office. Once inside, she finds a note that indicates either Roberta’s search for her or the location of Susan. A final cutscene shows the consequences of her decision.

**Game Shell**

At start-up will be the Main Menu, with the following options:

- **Continue** – returns the player to their most recently saved game
- **Start New Game** – begins a brand new game in an empty Save Slot
  - If there are no available Save Slots, the player must delete an old one to begin their new game
- **Load Game** – allows the player to pick which game and which Save to load
- **Controls** – layout of in-game controls
  - Customize control configuration
  - Reset controller configuration to default
- **Options**
  - Audio
    - Subtitles – on/off
• Tutorial Instructions – on/off
  ▪ Music Volume – sliding bar, scale of 0-10
  ▪ Speech Volume – sliding bar, scale of 0-10
  ▪ Sound Effects Volume – sliding bar, scale of 0-10

  o Video
  ▪ Brightness – sliding bar, scale of 0-10
  ▪ Graphics – Low, Medium, or High quality options
    ▪ Default will be set to Medium

  o Screen Size – list of monitor sizes and resolutions

Pressing P will bring up the Pause Screen with the following options:

• Resume – return to gameplay

• Options
  ▪ Audio
    ▪ Subtitles – on/off
      ▪ Tutorial Instructions – on/off
      ▪ Music Volume – sliding bar, scale of 0-10
      ▪ Speech Volume – sliding bar, scale of 0-10
      ▪ Sound Effects Volume – sliding bar, scale of 0-10

  o Video
    ▪ Brightness – sliding bar, scale of 0-10
    ▪ Graphics – Low, Medium, or High quality options
      ▪ Default will be set to Medium

  o Screen Size – list of monitor sizes and resolutions
• Map – in-game map of the world unlocked so far

• Journal – inventory of Letter Scraps collected so far
  o Letter Scraps can be reread once they are collected

• Controls – layout of in-game controls
  o Customize control configuration
  o Reset controller configuration to default

• Save – save current game progress
  o 3 save slots available
  o Cannot load game-saves from the Pause Menu

Quit – return player to Main Menu
Controller Configuration

The player can customize controller configuration. The default configuration is:

<table>
<thead>
<tr>
<th>Key</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>W/Up Arrow</td>
<td>Jump</td>
</tr>
<tr>
<td>A/Left Arrow</td>
<td>Walk Left</td>
</tr>
<tr>
<td>D/Right Arrow</td>
<td>Walk Right</td>
</tr>
<tr>
<td>E/X</td>
<td>Interact with Object</td>
</tr>
<tr>
<td>Shift</td>
<td>Direct Lantern Light</td>
</tr>
<tr>
<td>P</td>
<td>Pause Game</td>
</tr>
<tr>
<td>R</td>
<td>Block Attack (Redence Clan Scout)</td>
</tr>
<tr>
<td>C</td>
<td>Counterattack (Redence Clan Scout)</td>
</tr>
</tbody>
</table>

Character Actions

Movement in the environment is limited to the 2D aspect. Miranda can move from side to side and jump. If she does not land on a solid area, such as stairs or platforms, she will fall. Fall too far, and Miranda will pass out, sending her back to the last checkpoint or save.

To use an object, Miranda must physically step over the item to pick it up or activate it. For items that can be used, such as a key or crowbar to unlock a blocked area, the item will stay in Miranda’s hand until it is used. It is then discarded and disappears. When picking up a weapon to defend herself against Redence Clan Scouts, the weapon will drop once she is a safe distance from the enemy.
Like usable objects, you must be near the NPC for detection of interaction to occur. When an NPC is capable of being spoken to, dialogue text will indicate that the NPC would like to talk. If Miranda chooses to speak to the NPC, the option to initiate a conversation will pop up on the HUD.

Once an NPC interaction is engaged, a series of dialogue options will present itself that will allow you to respond and pose questions or statements of your own. Dialogue-ending options will be highlighted or symbolized to show the interaction will end, while dialogue-continuing options will remain normalized.

When a conversation with an NPC is terminated, Miranda will not be able to speak to them again. The NPC will either leave the area or indicate they are too busy to talk some more.

The primary form of combat is against the Fears. Miranda must use her lantern to direct the light at the Fear in order to dispel them. If Miranda gets too close to the Fear before it completely dissipates, then she will gain damage to her health. In order to continue to defeat Fears, her lantern must be kept full of lantern oil.

Any time Miranda gets too close to a Redence Clan Scout, they will detect her and attempt to kill her. When this occurs, an improvised weapon that was previously hidden will appear as an item that can be used to defend herself. Once it is in her hand, she may continually block any attacks or counterattack.

However, because the Redence Clan Scouts are not affected by a head injury, they will be stronger than Miranda and she will have a hard time actively engaging in combat. To receive her health, Miranda can flee the area, though the Scouts will pursue her for a
short distance. When she has put enough distance between herself and the Redence Clan Scouts, the weapon will drop from her hand automatically and disappear.

Miranda’s primary weapon is her lantern, so she may fight off the Fears that plague her throughout her journey. Miranda will always carry her lantern, though she must keep it filled with lantern oil in order to effectively use it in combat.

Any other weapons will be improvised and only provided when Miranda must defend herself from Redence Clan Scouts. The weapon will immediately be dropped once Miranda is far enough away from the Scouts. These improvised weapons are specific to the surroundings, such as a tree branch in a wooded area or a frying pan in the kitchen of a building.

Miranda can pick up health plants to boost her health and canisters of oil to refill her lantern. Some areas will have items she can examine, such as a chalkboard in an abandoned school. However, these items cannot be collected.

When Miranda collects a scrap of letter, the content will be shown on the screen. Once done with the scrap, the player can close out of the item and continue on the journey. The scraps will compile in Miranda’s journal, accessed through the Pause Menu.

**Exploration**

Fugue will be a linear game, where will travel from one of the level to the other while traversing platforms, fighting off enemies, and finding items to keep herself alive.

To advance through the levels, the Miranda will need to collect Letter Scraps as she progresses. These scraps of letters will eventually, at the end of each level, come together as whole pieces and give Miranda an option to go one route or another. She will not be able to advance without both complete letters. To collect these letters, Miranda
will run, jump, and fight her way through the post-apocalyptic world. Letters will be found on various platforms littered throughout the game.

Miranda will have a map to see the areas she has already explored readily available in the Pause Menu.

Collecting each scrap of letter triggers a dialogue box of that letter by the voice-over of either the Mother or the Clan Leader. By collecting these letters and paying attention to what is read the player will get a sense of the story and world. These Letter Scraps will also be readily available as a menu option to be read later.

There will be items found in the world that trigger certain events. Finding specific items will trigger Flashbulb moments: short recollections of Miranda’s past in the fugue state. Some optional Letter Scraps will trigger Flashbacks. These Flashbacks are light in their story importance, usually lighter and happier. Mandatory Letter Scraps must be collected in order to continue. Memories, unlike Flashbacks, are longer and more story centric to Miranda’s journey, carrying importance to the narrative.

To progress through the story, Miranda will need to collect these Letter Scraps and form the complete letters. When they reach the end of each level, she will be given a choice as to which letter they will choose to follow. This will progress the story through a Flashback. After each Flashback, Miranda will return to the fugue state and continue on with her journey.

Miranda will need to travel through the world by platforming across the decaying remains of the old civilization and through what fauna have naturally grown over the years. While the gameplay is overall simple in it’s mechanics, there will be several parts in the game where Miranda will encounter obstacles that she will not be able to overcome.
without altering the world around her. Short puzzles may be solved to alter the environment around her, while level boss battles must be defeated in order to unlock the next section of her world.

As well as Letter Scraps, Miranda will also be collecting oil to fuel their lantern and medicinal herbs to maintain her deteriorating health. If Miranda goes too long without a medical herb, she will pass out and be returned to the last checkpoint or save.

**Direct Effects on Character**

A small health meter on the lower left hand of the screen displays Miranda’s health. The health meter decreases when she is attacked by either Fears or rival Clansmen, depending on the level of play.

The health meter functions differently when it comes to dealing with Fears versus Clansmen in the game. The only weapon that can work against the Fears is her lantern. If the lantern runs out of oil and goes out, Miranda cannot attack the Fears whatsoever. When a Fear approaches Miranda after the lantern oil has run out, Miranda’s health will reach zero and she will have to begin from her last checkpoint or save. Oil can be found in different areas within the game, and can be saved when the lantern is not actively being used. The less the lantern is used, the longer the oil will last. The Crow or Bobcat will appear in the areas in which oil can be found and will often be in close proximity to the oil.

On the other hand, if a member of the Redence Clan attacks Miranda, her health will decrease every time the attacker successfully hits her. This carries on until either Miranda defeats the attacker, her health reaches zero, or she manages to run away. Once
her health reaches zero she passes out and is returned to the last checkpoint or save before the battle.

There are several ways in which Miranda can regain health within the game. Health can be replenished by finding bandages, rubbing alcohol, and other assorted medical materials scattered throughout the game. She can also find Flashbulb moments, otherwise known as moments, in the game that make her feel rejuvenated. These different health pick up are scattered throughout the level and are typically easy to find for the player.

Miranda cannot die in the game, but when her health reaches zero she does pass out before a checkpoint or save have been reloaded. There is no game over screen in this way, and the game will reload from a previous save instead.
Level Demo Design

Areas Within Level:

Entrance Hall (Tutorial) – There are no enemies or NPCs in this area, but there is a lot of debris for the player to test the control.

Main Hallway – Checkpoint between areas. Fears are present in this area. Crow and Bobcat can be interacted with in dialogue. There is a large hole in the area; if Miranda does not navigate carefully, she can fall into the hole, sending her back to the beginning of the area.

Classroom A – Functioned as an office for the Clan Leader once. One or two Fears are in this area. A Letter Scrap can be found on a small desk. Miranda can sit behind a large desk in a large chair, which will trigger a Flashback (optional). There is a canister of oil in this room.

Classroom B – This room was an old nursery area for all the children that Miranda’s Mother used to work in. One or two Fears are in this area. A Letter Scrap can be found inside a basket. There is also an old doll in this room amongst an old pile of rotting clothes that triggers a Flashback (optional).

Cafeteria – Cafeteria is a large area with many tables scattered around; at the end of the Cafeteria there is the open kitchen area. There are a good number of Fears in this area as well as old traps. The Scavenger can be found here and Miranda can talk him. Several canisters of oil are in the area.

Auditorium – Some Fears in the area, especially from backstage. Small stairs lead onto the stage, and on the podium is a Letter Scrap. The frayed cord of the curtains on the stage trigger a Flashback (optional).
Gymnasium – A large, flat space with some old equipment spaced around with a few Fears enemies around. This area used to be the old common area for her clan when she was younger. A large mural on the wall can be interacted with to trigger a Flashback (optional). Beside the mural a Letter Scrap will be on top of an old paint can.

Administration Wing – There are no enemies in the area, and this is the final checkpoint. This area is a very small hallway with a few holes in the floor. There is a door to the Principal’s Office, which signifies the choice to return to Miranda’s Clan. The other door is to the Counselor’s Office, which indicates the choice to go in search of Miranda’s Mother. The Crow and Bobcat will be in this area and will stop Miranda before she opens either door to explain the consequences and that there is no return to save the other faction beyond either door. Once Miranda picks a door the game goes to the cutscene that depicts the outcome of her decision.

**NPCs:**

Fears - Fears will attack Miranda, can be stopped when she uses her lantern.

Crow- Tries to persuade Miranda to support her mother and appeal to her pathos. Often has arguments with the Bobcat.

Bobcat- Will try to persuade Miranda into siding with her clan and appeal to her ethos. Often tries to antagonize the bird.

Scavenger- Richard, the Scavenger that Miranda has encountered before in previous levels (before demo). The scavenger will try to rationalize the situation at hand with Miranda, and will offer unbiased opinions about both her mother and her clan. Outside of her fugue state, the scavenger is her old babysitter, following her to make sure she is okay. Exiled from the clan.
Phobia - Miranda encounters this Level Boss in a room above the Administration Wing. To defeat it, she must shine the lantern at the Phobia when its eyes are open to send it backwards. It backs into an A/C unit and the floor beneath the unit is weakened, and so the Phobia falls three stories and dies. This opens the Admin building. Outside of Miranda’s fugue state, this is actually the Head Guard of the Novant Clan, who has been searching for her to bring her back to the clan.

**Ambient Dialogue (Crow and Bobcat):**

Dialogue One:

Crow: I only want what’s best for her.
Bobcat: What do you think I want?!
Crow: Dinner, I was assuming.
Bobcat: You’re surprisingly mighty for something that eats carrion.
Crow: Wrong animal.
Bobcat: Like it matters.

Dialogue Two:

Crow: Look at me. I can fly. How’s it down there on the ground?
Bobcat: You’re the worst.
Crow: Takes one to know one.
Bobcat: I hope Miranda chooses soon. I don’t want to be around you anymore.

**Letter Scraps:**

Classroom A Letter Scrap (Clan Leader):

Do you remember that apple tree you used to climb when you were younger?

Classroom B Letter Scrap (Mother):
You remember those stories I used to tell you, don’t you?

Gymnasium Letter Scrap (Clan Leader):

The sickness is spreading. It’s getting worse. We can’t hold out much longer.

We need you.

Auditorium Letter Scrap (Mother):

The Clan can’t lose both its healers. If something happens to me, you have to go back to them.

Do not come find me.

I love you.

Flashbacks:

Classroom A: Sitting in the desk chair triggers a Flashback. (Clan Leader)

They are sitting in a semicircle around a fire. Every week, the clan has a social event for everyone to unwind. It is a way to appreciate all the hard work everyone has done. They cook small mammals, whatever they can find. Roberta, the Clan Leader, sits in the center of the semicircle. Her hair is down and she is laughing, her eyes sparkling in the fire. She is warm and welcoming and obviously beloved by the clan. Someone calls to Roberta, and she turns away, ending the Flashback.

Classroom B: The doll triggers a Flashback. (Mother)

Miranda picks up the doll and goes back to when she was little. Her mother holds her by the hands and walks her forward. Miranda stumbles, falls, and starts crying. Her mother scoops her up and covers her with kisses before handing her a stuffed doll. Miranda is happy again. A masculine voice calls her mother’s name, Susan, and she looks towards it. The Flashback ends.
The Choice (End Cutscenes)

Clan Choice: If Miranda chooses to save her Clan she will enter the Principal’s Office. She discovers a correspondence left behind by one of Novant Clan’s scouts and Roberta. She will read it to discover that Roberta is looking for her help in healing and leading the Clan. Miranda will be touched and compelled to continue to the next scouting location noted on the letter.

Mother Choice: If Miranda chooses to save her Mother she will enter the Counselor’s Office. She will discover a Novant Clan Scout’s note that makes reference to an old hospital across town, where they have taken Susan. Miranda will be relieved to have direction in her search and is compelled to immediately go on her way.
Art

Concept Art

First Miranda Concept

Mother Concept Art

Blundering Doubt Concept

Nagging Doubt Concept
Inspiration for the art direction of *Fugue* mostly came from video games such as Klei Entertainment’s *Don’t Starve*, Playdead’s *Limbo*, and Simogo’s *Year Walk*. The miniseries *Over the Garden Wall*, created by Patrick McHale for Cartoon Network, also influenced the style.

The brighter colors of the Flashbacks, Memories, and Moments, compared to the grittier, duller setting of Miranda’s fugue-state reality was a bridge to cross, which we attempted to do by maintaining simple, clean lines. While Miranda has been raised in a post-apocalyptic world, her clan has been a warm, vibrant community that belies the rough world around them. We chose to limit the more gruesome elements that can populate post-apocalyptic games in favor of a slightly more hopeful style.
For the design of Miranda and her mother, Susan, we chose to have the family be of mixed race. Miranda is half Latina, half African-American. It was important to the team that we develop and express the growth of some social aspects within the Novant Clan, despite The Fall.

The bandanas that Miranda and Susan wear are symbolic of their roles as Healers. This item connects Miranda to her mother and their shared occupation, as well as Miranda’s duty to her Clan. Nevertheless, the bandanas are practical in a pinch, helping to create tourniquets or staunch the flow of blood.

When it came to the concept of the Fears, we chose to emulate their forms from animals that the average American person would have an aversion to, such as a possum. While the animals we chose are generally dark in nature, we were mostly influenced by the shadowy illusion of abstract Fears, which have no concrete form. This is especially evident in the death animation.

**Sound**

The theme behind the music in Fugue will be centered around uneasiness and melancholy emotion. The instrumentation behind this type of theme will involve the double bass, cello, viola, violin, harp, baritone, trombone, and trumpet. There will also be select sections of the music that will include the remaining portions of the orchestra staple such as the clarinet, flute, French horn, and oboe. In dynamic or high-intensity situations, drums will be pivotal with making the tension rise with crescendos and decrescendos, as well as fills, sweeps, and risers.

Ideally, we want the music to give off a stripped-down approach to illustrate that one a complete orchestra is playing. Instead, the music is somewhat fragmented, yet
unique and full. This particular style will give the game a unique identity for music in its genre. Some complements of this sound will involve dynamic notes playing in the melody to accentuate dynamic actions in the game. For example, Miranda may pick up an item that is important to the story. When Miranda picks the item up, the music may dynamically change. This is one example of a variety of elements that can be done in order for the music to fit seamlessly into the game and help the player experience. The music isn't the primary focus, but its involvement is integral in order to make this game the best that it can be.
Conclusion

At its core, Fugue is about finding a way past fear.

Designed to be a contemplative yet exhilarating game, Fugue places you squarely in an unfamiliar world in what should feel like a recognizable reality.

By combining an intriguing world, varied combat situations, a unique weapon system, and a player-character that reflects player choice, Fugue combines all the best aspects of 2D platform games and roleplaying games to elevate the gameplay experience.

Decisions are not meant to thoroughly satisfy and gameplay feeds a need to act that draws you inexorably towards the choice that must be made. The combination of spacial action and steady story progression will make Fugue a game to remember.
Appendix A: References


Appendix B: Ludography


Ubisoft (2014). *Child of Light* [Video Game]. Montreal, Quebec, Canada: Ubisoft Montreal.
# Appendix C: Production Team

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Executive Producer</td>
<td>Brittany “Mari” Landgrebe</td>
</tr>
<tr>
<td>Creative Director</td>
<td>Natalie Hays</td>
</tr>
<tr>
<td>Technical Director</td>
<td>William “Bill” Winters</td>
</tr>
<tr>
<td>Writer</td>
<td>Adam Rollins</td>
</tr>
<tr>
<td>Writer</td>
<td>Leah Knoble</td>
</tr>
<tr>
<td>Sound Designer</td>
<td>Josue Plaza</td>
</tr>
<tr>
<td>Artist</td>
<td>Jessica Schas</td>
</tr>
<tr>
<td>Artist</td>
<td>Ryan Jeanes</td>
</tr>
<tr>
<td>Animator</td>
<td>Rowan Stone</td>
</tr>
<tr>
<td>Programmer</td>
<td>Richard Sabrsula</td>
</tr>
<tr>
<td>Programmer</td>
<td>Travis Kovar</td>
</tr>
<tr>
<td>Programmer</td>
<td>Benjamin Munoz</td>
</tr>
</tbody>
</table>
Appendix D: Sample Contracts

Thesis Participation Contract
Amendment: Attribution and Title
Creative Director

AMENDMENT made in San Marcos, Texas, by and between Brittany “Mari” Landgrebe, known hereafter as Executive Producer, and Natalie Hays, hereafter known as Creative Director, collectively known as the “Parties” and individually as the “Party,” affective 25 February 2015.

The following Amendment modifies the Contract “Thesis Participation Contract: Lead Writer”, hereafter known as the Original Contract, made in San Marcos, Texas, by and between Brittany “Mari” Landgrebe, known previously and hereafter as Executive Producer, and Natalie Hays, previously known as Lead Writer and hereafter known as Creative Director, collectively known as the “Parties” and individually as the “Party,” made affective 29 January 2015.

In the Contract “Thesis Participation Contract: Lead Writer” and in continuation of this Amendment, the Parties intend to collaborate in the creation of a video game Intellectual Property (IP) Executive Summary, High Level Design Document, playable demo, and all contributions to the creation therein, hereafter known as the “Work,” and are desirous of modifying all their rights and obligations in and to said Work.

Now, therefore, in consideration of the execution of this Amendment, and the undertakings of the Parties as hereinafter set forth, it is agreed as follows:

1. This Amendment defines “Creators” as a member of the Creative Team who provides creative content, such as written, visual, and auditory creation, for the Work.
2. In accordance with the title, the Creative Director will hold oversight responsibilities of the Programming Team as follows, in regards to the contemplated completion date of the Work:
a. Organize and allocate tasks to individual Creators;
b. Maintain regular communication with individual Creators on progress of tasks;
c. Assist individual Creators with allocated tasks upon request or requirement;
d. Communicate with the Technical Director and Executive Producer in regards to:
   i. Obstacles regarding input of creative content into the Work;
   ii. Successful implementation of creative content into the Work;
   iii. Necessary revisions to creative content and/or their implementation;
e. Communicate with the Executive Producer in regards to:
   i. Production task progresses in regards to creative content;
   ii. Mediation of any and all conflicts that arise;
f. And take reasonable actions to ensure completion of the Work in regards to the
contemplated completion date.

3. In regards to Paragraphs 6 and 6.b of the Original Contract, the attribution of “Lead
Writer – Natalie Hays” will be modified in the following manner:
a. “Creative Director” – Natalie Hays
b. Regardless if the instance described in paragraph 4.a of the Original Contract
shall come to pass, the Creative Director will retain this amended accreditation
regardless of future amendments or Contracts.

The aforementioned will serve as a summary of the Thesis Contract Amendment.

__________________________________________________________
Brittany “Mari” Landgrebe, Executive Producer                  Date

__________________________________________________________
Natalie Hays, Creative Director                                Date

Witnessed By:

__________________________________________________________
Anne Winchell, Texas State University                          Date
Thesis Participation Contract
Lead Writer

CONTRACT made in San Marcos, Texas, by and between Brittany “Mari” Landgrebe, known hereafter as Executive Producer, and Natalie Hays, hereafter known as Lead Writer, collectively known as the “Parties” and individually as the “Party,” affective 29 January 2015.

The Parties intend to collaborate in the creation of a video game Intellectual Property (IP) Executive Summary, High Level Design Document, playable demo, and all contributions to the creation therein, hereafter known as the “Work,” and are desirous of establishing all their rights and obligations in and to said Work. The scope and duration of the Work may be amended and/or extended through the joint agreement of all Parties to amendments to this Contract.

Now, therefore, in consideration of the execution of this Contract, and the undertakings of the Parties as hereinafter set forth, it is agreed as follows:

4. The parties shall collaborate in the writing of the Work and upon completion thereof shall hold ownership of the Work as follows:
   a. Executive Producer will hold complete ownership of the Work
   b. Lead Writer will hold no ownership of the Work
      i. Lead Writer shall retain accreditation of her collaboration in the Work
   c. If, prior to the completion of the Work, any or all other Parties shall voluntarily withdraw from the collaboration, the Executive Producer shall retain the right to complete the Work alone, in conjunction with the other listed Parties, or with other collaborator or collaborators.
      i. If the above mentioned in paragraph 1.c occurs, the Executive Producer shall retain the right to complete the Work alone, in conjunction with the other listed Parties, or with other collaborator or collaborators.
d. No Party shall receive monetary compensation of any kind during or for the creation and completion of the Work.

5. If, prior to the completion of the Work, there shall be a dispute of any kind with respect to the Work, then the parties may terminate this Thesis Contract by an instrument in writing.
   a. If the above mentioned in paragraph 2 occurs, Executive Producer shall retain the right to complete the Work alone, in conjunction with the other listed Parties, or with other collaborator or collaborators.

6. Upon completion of the Work, if the Work shall be in form such as to qualify if for copyright, it shall be registered for such copyright in the name of the Executive Producer, and the Executive Producer hereby designates herself or an attorney of her choosing to register such Work with the United States Copyright Office.

7. It is contemplated that the Work will be completed by not later than 5 May 2015.
   a. Continuation of the Work beyond the expected date by any Party or Parties may be permitted by written Contract between all Parties.

8. It is understood that the Parties are not “professional writers,” as agreed by all Parties and as that term is defined in the Writer’s Guild of America Basic Contract.
   a. No Party shall receive monetary compensation of any kind during or for the creation and completion of the Work.

9. Any contract for the sale or other disposition of the Work, where the Work has been completed by the Parties in accordance herewith, shall require that the Work shall be attributed to the authors in the following manner:
   a. “Executive Producer” – B Mari Landgrebe
   b. “Lead Writer” – Natalie Hays
   c. Regardless if the instance described in paragraph 4.a shall come to pass, all Parties will retain their accreditation regardless of future amendments or Contracts.

10. The Executive Producer retains the right to option and/or sell the Work without the written consent of all Parties, which consent, however, shall not be unreasonably withheld.
a. Should circumstances require a single designated contact, the Parties will mutually agree upon said contact and make such designation in writing. The designation shall include the period of time for which such requirement is anticipated.
   i. Should any Party or Parties desire to change such designation, the existing designation immediately becomes null and void upon written notice to the other Party.

11. It is acknowledged and agreed that should a Party or Parties acquire representation, heretofore known as Agent or Agents, for this Work in future, all Parties shall submit a written Contract or denial of the use of such representation.
   a. If all Parties agree to be represented on this Work by Agent or Agents, the Agent or Agents will be designated in a side letter to this Contract.
   b. If any Party denies another Party’s representative for this Work, the Party’s representative shall not have permission to represent this Work.
   c. Any Agent or Agents shall have a specified period in which to sell or otherwise dispose of work.
   d. If there shall be more than one Agent:
      i. The aggregate commission of the sale or other disposition of the Work shall be limited to 10% and shall be equally divided among the agents.
      ii. All Agents shall be instructed to notify each other when they have begun negotiations for the sale or other disposition of the Work and of the terms thereof.
      iii. No agent shall conclude an Contract for the sale or other disposition of the Work unless s/he shall have first notified the other Agents thereof.
   1. If there shall be a dispute among the Agents as to the sale or other disposition of the Work by any of them, the matter shall immediately be referred to the Parties, who shall determine the matter for them.

12. Any and all expenses of any kind whatsoever which shall be incurred by any Party or Parties in connection with the writing, registration, sale, or other disposition of the Work shall be the sole responsibility of the Executive Producer.
a. Should any Party or Parties wish to contribute to the expenses of the above mentioned in paragraph 9, such Contract will be made in writing.

13. All money or other things of value derived from the sale or other disposition of the Work, if no amendments to this Contract are made in regards to money or other things of value, shall be applied as follows:
   a. In payment of commissions, if any.
   b. In payment of any expenses or reimbursement of any Party or Parties for expenses paid in connection with the Work.
   c. To the Parties in the proportion of their ownership.

14. It is understood and agreed that for the purposes of this Contract the Parties shall share hereunder, unless otherwise herein stated in paragraphs 1.c, 1.c.i, 2, and 2.a, the proceeds from the sale or any and all other disposition of the Work and the rights and licenses therein and with respect thereto, including but not limited to the following:
   a. Video game rights
   b. Motion picture rights
   c. Sequel rights
   d. Remake rights
   e. Television film rights
   f. Television live rights
   g. Stage rights
   h. Radio rights
   i. Publication rights
   j. Interactive rights
   k. Merchandising rights

15. Should the Work be sold or otherwise disposed of and, as an incident thereto, the Parties be employed to revise the Work, the total compensation provided for such employment Contract shall be shared by them jointly, provided that the instances described in paragraphs 1.c, 1.c.i, 2, and 2.a have not amended this Contract.
   a. If any amendments have been made to this Contract, the sharing of compensation described in paragraph 12 will adhere to such amendments.
b. If any Party or Parties shall be unavailable for the purposes of collaboration on such revision, then the Party or Parties who is/are available shall be permitted to do such revision or screenplay and shall be entitled to the full amount of compensation in connection therewith, provided, however, that in such a case the purchase price shall remain fair and reasonable, and in no event shall the Party or Parties not available for the revision or screenplay shall receive less that 10% of the total selling price.

16. Nothing in this Contract shall be deemed to create a partnership or a joint venture between the Parties, who are collaborators on this single Work.

17. Unless this Contract is first terminated by a settlement Contract or arbitration award, or by the death or disability of one or all of the Parties, its term shall equal the copyright of the Screenplay derived from this Work, including all extensions.

18. Each Party represents and warrants that s/he has full power to enter into this Contract and that any material provided for the Work does not infringe or violate the rights of any other person, including but not limited to registration with a formal guild entity and copyright, and is original within the scope of future parameters.
   a. Each party shall hold the other harmless from, and indemnify the other against, all damages and costs, including reasonable attorneys’ fees, from any breach of these warranties and representations.

19. This Thesis Contract shall be executed in sufficient number of copies so that one fully executed copy may be, and shall be, delivered to each Party and to the current mediators/arbitrators as listed below:
   a. Professor Anne Winchell, Texas State University, English Department, Honors College
   b. Doctor Heather Galloway, Texas State University, Honors College

20. This Contract is executed in and shall be subject to the laws of the State of Texas.

21. If any disputes shall arise concerning the interpretation or application of this Contract, or the rights or liabilities of the Parties arising hereunder, such dispute shall be submitted to the mediator/arbitrator in paragraph 16.a and 16.b, or any mediator or
arbitrator agreed on by all Parties, for arbitration in accordance within the mediators/arbitrators who presides over any decision.

a. The determination of the mediators/arbitrators who presides over any decision as to all such matters shall be conclusive and binding upon the Parties.

i. Appeal to the determination of the above decision listed in paragraph 18.a may only be permissible in the event that the Work produced from this Contract will be removed from the scope of the setting in which this Contract and the Work is established, the institution of Texas State University.

1. In such an event as described in paragraph 18.a.i, the dispute shall be submitted to arbitration in accordance with the Rules of the American Arbitration Association.

a. Judgment on the award rendered may be entered in any court having jurisdiction thereof.

b. The arbitrator’s determination in all such matters shall be conclusive and binding upon all Parties.

The aforementioned will serve as a summary of the Thesis Contract.

_________________________             _________________________
Brittany “Mari” Landgrebe, Executive Producer       Date

_________________________             _________________________
Natalie Hays, Lead Writer       Date

Witnessed By:

_________________________             _________________________
Anne Winchell, Texas State University       Date
Thesis Participation Contract
Technical Director

CONTRACT made in San Marcos, Texas, by and between Brittany “Mari” Landgrebe, known hereafter as Executive Producer, and William “Bill” Winters, hereafter known as Technical Director, collectively known as the “Parties” and individually as the “Party,” affective 25 February 2015.

The Parties intend to collaborate in the creation of a video game Intellectual Property (IP) Executive Summary, High Level Design Document, playable demo, and all contributions to the creation therein, hereafter known as the “Work,” and are desirous of establishing all their rights and obligations in and to said Work. The scope and duration of the Work may be amended and/or extended through the joint agreement of all Parties to amendments to this Contract.

Now, therefore, in consideration of the execution of this Contract, and the undertakings of the Parties as hereinafter set forth, it is agreed as follows:

22. The parties shall collaborate in the writing of the Work and upon completion thereof shall hold ownership of the Work as follows:
   a. Executive Producer will hold complete ownership of the Work
   b. Technical Director will hold the following ownership of the Work
      i. Technical Director shall retain accreditation of his collaboration in the Work
   c. If, prior to the completion of the Work, any or all other Parties shall voluntarily withdraw from the collaboration, the Executive Producer shall retain the right to complete the Work alone, in conjunction with other listed Parties, or with other collaborator or collaborators.
      i. If the above mentioned in paragraph 1.c occurs, the Executive Producer shall retain the right to complete the Work alone, in conjunction with the other listed Parties, or with other collaborator or collaborators.
d. No Party shall receive monetary compensation of any kind during or for the creation and completion of the Work.

23. In accordance with the title, the Technical Director will hold oversight responsibilities of the Programming Team as follows, in regards to the contemplated completion date of the Work:
   a. Organize and allocate tasks to individual Programmers;
   b. Maintain regular communication with individual Programmers on progress of tasks;
   c. Assist individual Programmers with allocated tasks upon request or requirement;
   d. Communicate with the Creative Director and the Executive Producer in regards to:
      i. Obstacles regarding input of creative content into the Work;
      ii. Successful implementation of creative content and technical content into the Work;
      iii. Necessary revisions to creative content and/or their implementation;
   e. Communicate with the Executive Producer in regards to:
      i. Production task progresses;
      ii. Mediation of any and all conflicts that arise;
   f. And take reasonable actions to ensure completion of the Work in regards to the contemplated completion date.

24. If, prior to the completion of the Work, there shall be a dispute of any kind with respect to the Work, then the parties may terminate this Thesis Contract by an instrument in writing.
   a. If the above mentioned in paragraph 3 occurs, Executive Producer shall retain the right to complete the Work alone, in conjunction with the other listed Parties, or with other collaborator or collaborators.
   b. Technical Director shall retain non-exclusive ownership of all technical creation provided by Technical Director in the collaboration of this Work regardless of the occurrences described in paragraphs 3 and 3.a.
25. Upon completion of the Work, if the Work shall be in form such as to qualify if for copyright, it shall be registered for such copyright in the name of the Executive Producer, and the Executive Producer hereby designates herself or an attorney of his choosing to register such Work with the United States Copyright Office.

26. It is contemplated that the Work will be completed by not later than 5 May 2015.
   a. Continuation of the Work beyond the expected date by any Party or Parties may be permitted by written Contract between all Parties.

27. Any contract for the sale or other disposition of the Work, where the Work has been completed by the Parties in accordance herewith, shall require that the Work shall be attributed to the authors in the following manner:
   a. “Executive Producer” – B Mari Landgrebe
   b. “Technical Director” – Bill Winters
      i. Title of accreditation of “Technical Director” may be amended upon written agreement by the Parties.
   c. Regardless if the instance described in paragraph 5.a shall come to pass, all Parties will retain their accreditation regardless of future amendments or Contracts.

28. The Executive Producer retains the right to option and/or sell the Work without the written consent of all Parties, which consent, however, shall not be unreasonably withheld.
   a. Should circumstances require a single designated contact, the Parties will mutually agree upon said contact and make such designation in writing. The designation shall include the period of time for which such requirement is anticipated.
      i. Should any Party or Parties desire to change such designation, the existing designation immediately becomes null and void upon written notice to the other Party or Parties.

29. It is acknowledged and agreed that should a Party or Parties acquire representation, heretofore known as Agent or Agents, for this Work in future, all Parties shall submit a written Contract or denial of the use of such representation.
a. If all Parties agree to be represented on this Work by Agent or Agents, the Agent or Agents will be designated in a side letter to this Contract.

b. If any Party denies another Party’s representative for this Work, the Party’s representative shall not have permission to represent this Work.

c. Any Agent or Agents shall have a specified period in which to sell or otherwise dispose of Work.

d. If there shall be more than one Agent:
   i. The aggregate commission of the sale or other disposition of the Work shall be limited to 10% and shall be equally divided among the agents.
   ii. All Agents shall be instructed to notify each other when they have begun negotiations for the sale or other disposition of the Work and of the terms thereof.
   iii. No agent shall conclude Contract for the sale or other disposition of the Work unless s/he shall have first notified the other Agents thereof.
      1. If there shall be a dispute among the Agents as to the sale or other disposition of the Work by any of them, the matter shall immediately be referred to the Parties, who shall determine the matter for them.

30. Any and all expenses of any kind whatsoever which shall be incurred by any Party or Parties in connection with the writing, registration, sale, or other disposition of the Work shall be the sole responsibility of the Executive Producer.

   a. Should any Party or Parties wish to contribute to the expenses of the above mentioned in paragraph 9, such Contract will be made in writing.

31. All money or other things of value derived from the sale or other disposition of the Work, if no amendments to this Contract are made in regards to money or other things of value, shall be applied as follows:

   a. In payment of commissions, if any.
   b. In payment of any expenses or reimbursement of any Party or Parties for expenses paid in connection with the Work.
   c. To the Parties in the proportion of their ownership.
32. It is understood and agreed that for the purposes of this Contract the Parties shall share hereunder, unless otherwise herein stated in paragraphs 1.c, 1.c.i, 3, and 3.a, the proceeds from the sale or any and all other disposition of the Work and the rights and licenses therein and with respect thereto, including but not limited to the following:
   a. Video game rights
   b. Motion picture rights
   c. Sequel rights
   d. Remake rights
   e. Television film rights
   f. Television live rights
   g. Stage rights
   h. Radio rights
   i. Publication rights
   j. Interactive rights
   k. Merchandising rights

33. Should the Work be sold or otherwise disposed of and, as an incident thereto, the Parties be employed to revise the Work, the total compensation provided for such employment Contract shall be shared by them jointly, provided that the instances described in paragraphs 1.c, 1.c.i, 3, and 3.a have not amended this Contract.
   a. If any amendments have been made to this Contract, the sharing of compensation described in paragraph 12 will adhere to such amendments.
   b. If any Party or Parties shall be unavailable for the purposes of collaboration on such revision, then the Party or Parties who is/are available shall be permitted to do such revision and shall be entitled to the full amount of compensation in connection therewith, provided, however, that in such a case the purchase price shall remain fair and reasonable, and in no event shall the Party or Parties not available for the revision shall receive less that 10% of the total selling price.

34. Nothing in this Contract shall be deemed to create a partnership or a joint venture between the Parties, who are collaborators on this single Work.
35. Unless this Contract is first terminated by a settlement Contract or arbitration award, or by the death or disability of one or all of the Parties, its term shall equal the copyright of the Interactive Media derived from this Work, including all extensions.

36. Each Party represents and warrants that s/he has full power to enter into this Contract and that any material provided for the Work does not infringe or violate the rights of any other person, including but not limited to registration with a formal guild entity and copyright, and is original within the scope of future parameters.
   a. Each party shall hold the other harmless from, and indemnify the other against, all damages and costs, including reasonable attorneys’ fees, from any breach of these warranties and representations.

37. This Thesis Contract shall be executed in sufficient number of copies so that one fully executed copy may be, and shall be, delivered to each Party and to the current mediators/arbitrators as listed below:
   a. Professor Anne Winchell, Texas State University, English Department, Honors College
   b. Doctor Heather Galloway, Texas State University, Honors College

38. This Contract is executed in and shall be subject to the laws of the State of Texas.

39. If any disputes shall arise concerning the interpretation or application of this Contract, or the rights or liabilities of the Parties arising hereunder, such dispute shall be submitted to the mediator/arbitrator in paragraph 16.a and 16.b, or any mediator or arbitrator agreed on by all Parties, for arbitration in accordance within the mediators/arbitrators who presides over any decision.
   a. The determination of the mediators/arbitrators who presides over any decision as to all such matters shall be conclusive and binding upon the Parties.
      i. Appeal to the determination of the above decision listed in paragraph 18.a may only be permissible in the event that the Work produced from this Contract will be removed from the scope of the setting in which this Contract and the Work is established, the institution of Texas State University.
1. In such an event as described in paragraph 18.a.i, the dispute shall be submitted to arbitration in accordance with the Rules of the American Arbitration Association.
   a. Judgment on the award rendered may be entered in any court having jurisdiction thereof.
   b. The arbitrator’s determination in all such matters shall be conclusive and binding upon all Parties.

The aforementioned will serve as a summary of the Thesis Contract.

__________________________  __________________________
Brittany “Mari” Landgrebe, Executive Producer          Date

__________________________  __________________________
Bill Winters, Technical Director          Date

Witnessed By:

__________________________  __________________________
Anne Winchell, Texas State University          Date
Appendix E: Level Demo
THE CLAN HAD TO ABANDON THE SCHOOL. THE REPAIRS WERE TOO MUCH. IT HAD BECOME A DEATHTRAP.

What do I do now? And here now?
Appendix F: Dialogue Script Sample

Dialogue Sequence: Scavenger and Miranda

<table>
<thead>
<tr>
<th>Scavenger:</th>
<th>Seems like you keep finding me, instead of your clan or your mother. What are you doing here? Are you following me?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miranda:</td>
<td>A No! I thought I saw my mother. We used to live here, you know.</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.A Yeah, I remember. Her infirmary is gone now.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.2 Oh. She loved that infirmary. We don’t have anything that nice now.</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.A2.A3 A good healer needs a good infirmary. And also some patients.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.1 The clan needs my mom.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.2 The clan needs a healer.</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.C Well, kid, no one here but me, so I suggest you keep moving. Find someone you care about, and stick with them.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.3 That infirmary really helped the clan keep sick people from infecting other people.</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.A2.A3 A good healer needs a good infirmary. And also some patients.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.1 The clan needs my mom.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.2 The clan needs a healer.</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.C Well, kid, no one here but me, so I suggest you keep moving. Find someone you care about, and stick with them.</td>
</tr>
<tr>
<td>Miranda:</td>
<td>B</td>
</tr>
<tr>
<td>-----------</td>
<td>---</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.B</td>
</tr>
<tr>
<td>Miranda:</td>
<td>B.2</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.B2.B3</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.1</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.2</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.C</td>
</tr>
<tr>
<td>Miranda:</td>
<td>B.3</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.B2.B3</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.1</td>
</tr>
<tr>
<td>Miranda:</td>
<td>A.B.2</td>
</tr>
<tr>
<td>Scavenger:</td>
<td>R.C</td>
</tr>
</tbody>
</table>

Dialogue Flow Visualization