

# Fated Encounter

A COMING OF AGE TALE

Game Design Document

# Table of Contents

<b>High Concept</b>	4
<b>Mission Statement</b>	4
<b>Player Hook</b>	4
<b>Game Vision</b>	4
Unique Selling Points	4
Audience	5
Genre	5
Rating	5
Platform	5
Software	6
<b>Gameplay &amp; Mechanics</b>	6
Overview of Gameplay	6
Gameplay Guidelines	7
Player Experience	8
Core Player Actions	8
Goals	8
Rules	9
Foundational	9
Operational	9
Behavioral	9
Control Scheme	10
Systems	10
Player	10
Player Feedback	11
Choices	12
Customization	13

Fated Encounter	GDD
	2
AI	14
Object Breakdown	14
<b>Level Design</b>	25
Setting Overview	25
Level Overview	25
Childhood Level-- Age 5	25
Teenhood Level -- Age 15	26
Adulthood -- Age 25	27
Level Mockups	28
Childhood - Level	28
Teenhood - Level	30
Adulthood - Level	32
<b>User Interface Design</b>	34
Flow Chart	34
Wireframes	35
<b>Narrative Design</b>	36
Plot Outline	36
ENDING 1	39
ENDING 2	40
ENDING 3	40
ENDING 4	41
Script	41
Storyboards	41
Fictional Worldbuilding	43
High-Level Summary	43
History	44
Geography	44
Laws of the Universes	45
Magic Elements:	45
Ecological Systems	45
Flora & Fauna	45
Weather	45
Risks and Resources	45
Dominant Sentient Species	46
Space and Time	46
Cultural Norms	46
Clothing	46
Folkways	47
Mores	48
Taboos	48

Fated Encounter	GDD
	3
Laws	48
Religious and Mythological	48
Political Systems	49
Language Systems	49
Notable Architecture	50
<b>Asset List</b>	51
Visual Assets	51
Character Specific Assets	51
Player	51
Auditory Assets	53
<b>Minimum Viable Product</b>	54
<b>Wish List (Backlog)</b>	54
<b>References</b>	61

## High Concept

Fated Encounter is an interactive adventure platformer, where players must navigate through life's obstacles all while trying to find love. Players will go through choices, encounter changes in narrative and environment, overcome obstacles, solve small puzzles while navigating through the three stages of life. Players will have basic character customization such as gender and appearances to reflect the character the player wants to play or themselves physically.

## Mission Statement

Creating a platformer that is a 2D visual experience, with an interactive narrative based with no dialogue and romance shown through emotions & mood rather than text and dialogue.

## Player Hook

Fated Encounter is an interactive adventure platformer, where players must navigate through their pilgrimages dodging various obstacles. On this unique adventure of life, learn, grow, love and evolve. And make every choice count.

## Game Vision

### Unique Selling Points

Three unique qualities to Fated Encounter are:

- 1.) A soft and romantic tone to the game's mood and narrative overall.
- 2.) Platforming that isn't dangerously difficult but offers few bits of a challenge.
- 3.) Customization that allows people of all backgrounds, orientations, and genders to play and feel represented while playing.

## Audience

- **Ideal Audience**
  - Gender: Male, Female & Non-binary
  - Ages: 13 - 25

In our Ideal Audience, the younger slices of the audience will appreciate the rather fun nature of the game as they play a fun and challenging platformer focused on a journey, that is focused on growing up and maturing which a younger audience could relate too. An older audience would appreciate the mature story of a couple that was arranged to marry finding love through the choices they made while also seeing the more subtle avenues the narrative takes.

- **Psychographics:**
  - Romance Lovers: Players who enjoy romantic elements in their games.
  - High Narrative Players: Players who enjoy narratives that are branching and changing.
  - Platformer Lovers: Players who enjoy games that have platforming.
- **Accessibility:**
  - Accessible towards audience members that are dyslexic because of our lack of text and dialogue, with cutscenes being focused on visuals, mood, symbols and lighting rather than any dialogue.

## Genre

Romantic Interactive Adventure Platformer.

## Rating

### **Rating: T For Teen**

- Fated Encounter may include Suggestive Themes
  - Any moment in the Teen & Adult phases could be interpreted as suggestive.
- Fated Encounter may include Themes of Violence
  - Moments in the later levels imply that people have been here before and perished. To avoid outright showing the violence of a character's death the player .when they die, is going to be saved by their AI Partner in animation to avoid any on-screen violence.

## Platform

The game will be released on the PC platform and be low enough graphics wise to be played on a laptop that a 13-year-old would own. The game will be available on Steam and not require an age check and the Itch.io market for those who are unable to access Steam.

## **Software**

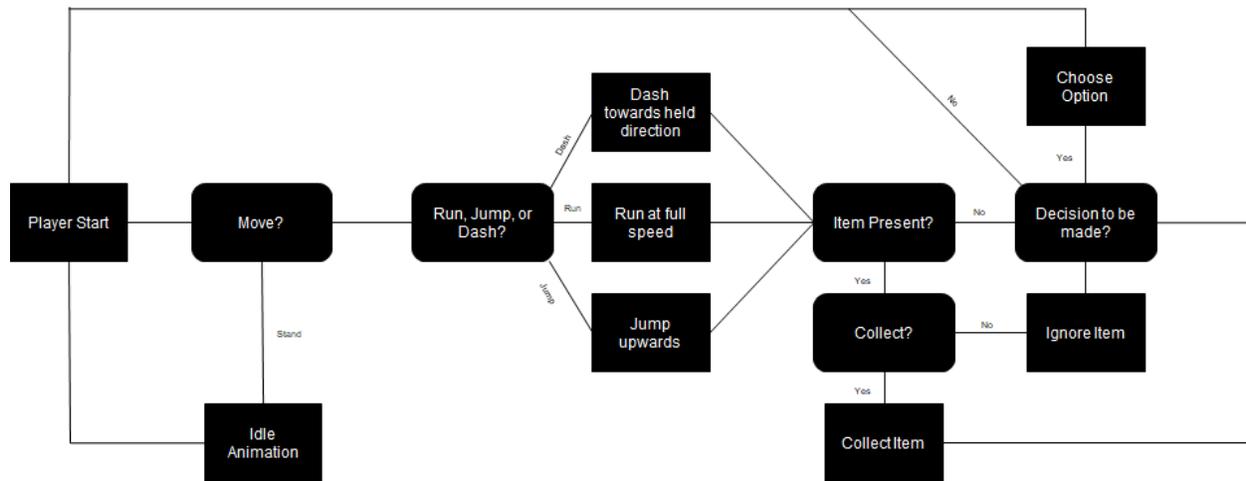
- **Unity Game Engine**
  - The engine in which the game will be developed in.
- **Microsoft Word**
  - Used for document creation ( screenplay, testing documentation, etc. )
- **Visual Studio**
  - The program will be used for scripting.
- **Audacity**
  - The program will be used for audio recording.
- **Premiere Pro**
  - The program will be used for audio mixing/editing.
- **Adobe XD**
  - The program which will be used for creating several wireframes for the UI.
- **Google Drive**
  - The program will be used for source control.
- **Photoshop**
  - The Program will be used for character design
- **ProCreate**
  - The Program will be used for character art.

All software besides Premiere Pro Adobe XD and ProCreate are free programs, team members are equipped with Premiere and Adobe XD and ProCreate prior to development.

## **Gameplay & Mechanics**

### **Overview of Gameplay**

The core gameplay revolves around the player going through a level ( a phase of the character's life ) with an AI companion who acts as an echo and has no effect on the world whatsoever. The player navigates a platforming level, dodging obstacles & overcoming small puzzles as they reach certain checkpoints that would trigger small cutscenes. In these brief cutscenes, the player will make a choice that will affect their relationship with their "life - partner", affect the story or level in certain ways, or simply be there for worldbuilding or roleplaying.



## Gameplay Guidelines

The do's designed for Fated Encounter are - keeping the game romantic, the mood light soft and wholesome until narrative states otherwise. Showcasing the player and their partner's love as much as possible. Offer various situations and choices that can both make players think and use instinct to decide. The final do for this game is to make sure all audiences feel included in the game's narrative.

The don'ts for this game is to: make choices to feel like a drag, make obvious answered choices, Life Partner AI annoying or unwanted, and make the game extremely challenging.

## Player Experience

### The player can:

- Platform through the level.
- Make choices during story cutscenes
- Customize their character and their Life Partner
- Collect Aquamarines

## Core Player Actions

- **Movement:**
  - Jump
  - Climb
  - Dash
  - Slide
- **Actions:**
  - Push
  - Interact
- **Make Narrative Branching Choices**

## Goals

### Main Goal:

- Obtain the Final Opau Fruit
  - Which implies the completion of the stage.
  - Which would complete the game.

### Sub Goals:

- Build up Character Affinity to the max of 5.
  - Make choices that boost the character affinity with their AI

### Moment to Moment:

- Collect Aquamarines to boost their companion's relationship.
- Make Choices that affect certain aspects of the game.
- Overcome Obstacles
- Solve Puzzles

# Rules

## Foundational

- Player Actions:
  - Jump
  - Climb
  - Dash
  - Slide
- Player Choices:
  - Will make mainly binary ( a few exceptions will be nonbinary ) choices that will affect the story and relationship of the game.

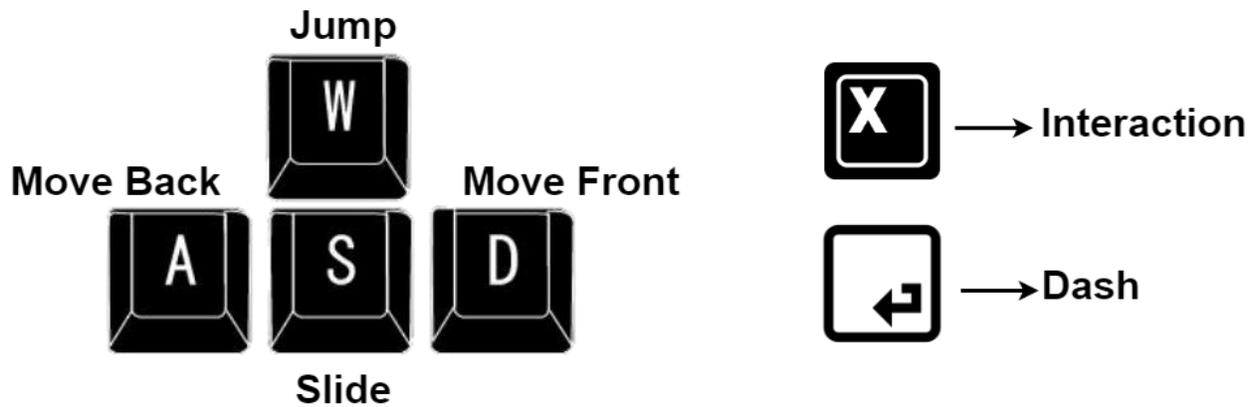
## Operational

- Obstacles act in their own way, dependent on the specific obstacle. Either way the obstacle will one shot the player and respawn them before the obstacle entirely. But an animation will play showing the life partner saving the player's character.
- Partner AI Conditions:
  - The AI remains as an echo, following the player at a specific set distance from dependent on the affinity. The AI only moves or interacts in the world if certain interactions call for them.

## Behavioral

- The player moving relatively slow and tame for the level itself, at least in the beginning. As they learn the mechanics of
- The player role-playing in a specific way, making choices and decisions based on aspects of the roleplay
  - Either as a character in the context of the world.
  - Or a self-inserts, as the player, will play as if they themselves in the context of the world.

## Control Scheme



(Iconexperience, n.d)

Action	Keyboard Mapping
Movement	A & D
Jump	W
Slide	S
Interaction	X
Dash	Enter

\* Control schemes can be remapped by the player.

## Systems

### Player

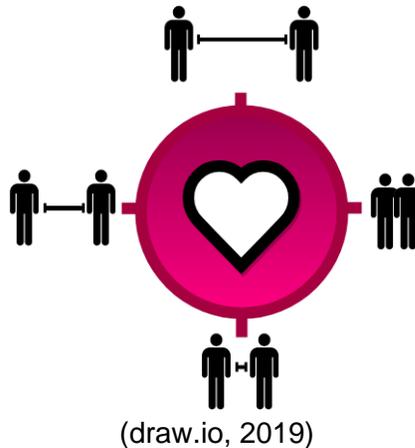
#### Movement

- The player can move front and back.
- The player can slide.
- The can jump and dash forward as well.

## Player Feedback

### Visual

- **Affinity:** This meter keeps track of the player's affinity and how close they are with their AI companion. Depending on the choices and actions the player decides to make the affinity will change accordingly.
  - The player will start off at the top where they and their companion are far apart from each other. Also indicating a very low state affinity.
  - The second state of affinity is where the player and their companion are kinds of close to each other.
  - The third state of affinity is where the player and their companion are fairly close to each other.
  - The last state of affinity is where the player and their companion are really close to each other. This is when the companion trusts the player and will lend them a hand in order to solve some obstacles.



- **Interactables:** Any items in the world that can be interacted by the player are going to be highlighted and have a distinct glowing look.



(File:About icon (The Noun Project).svg, 2013)

- **Movement:** There will be some visual effects for the player's movements. For example, when the player dashes there will be a blur effect.



('Human Action Poses Postures' by Gan Khoo Lay, n.d.)

## Auditory

- **Movement:** Any movement actions by the player will have distinct sounds as well.



(game-icons.net, n.d.)

- **Interactables:** Any interactives that the player interacts with have a distinct sound.



(File>About icon (The Noun Project).svg, 2013)

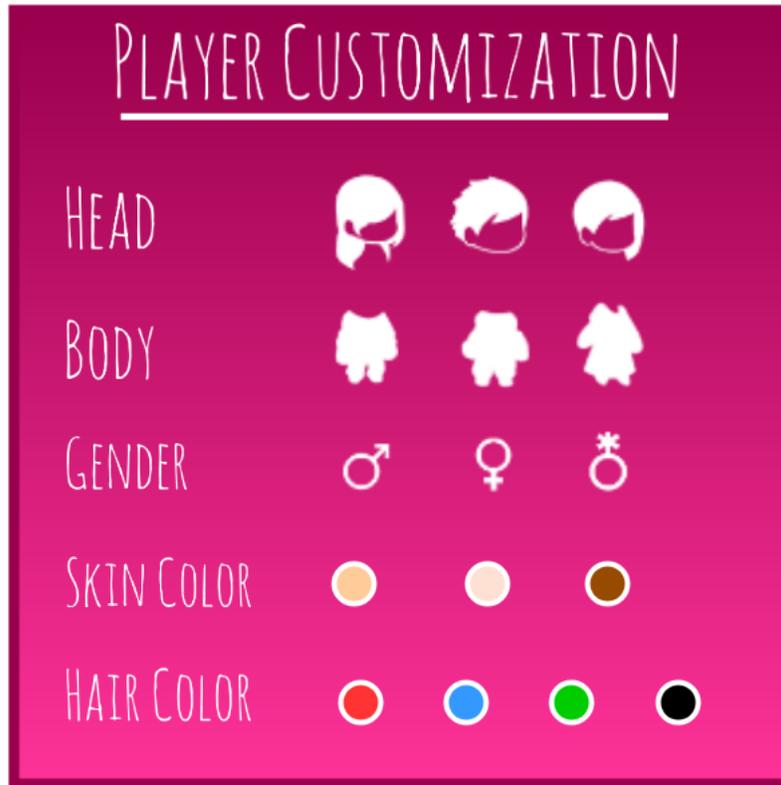
- **Choices:** Depending on what choices the player makes the mood of the game may change in terms of audio.



## Choices

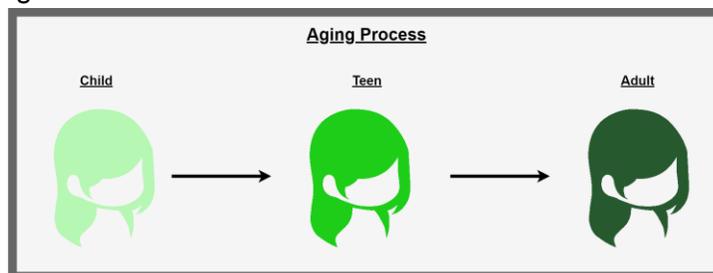
- There are three types of choices present in Fated Encounter
- These choices can be broken down into three categories.

Choice Type	Description
False Affordance Choices	Are present for player satisfaction but have no effect/consequences on the story or on the characters.
Story Choices	Will majorly affect the story in terms of context for the levels.
Relationship Choices	Will not affect the story as heavily but will affect the relationship stats of the three Romanceable characters.

**Customization**

(Items created by Rahul Yerramneedi)

- The player can customize the character's
  - Head
  - Body
  - Gender
  - Skin Color
  - Hair Color
- The player can also input a player name, but as the game won't have any text or dialogue this is more for the player's satisfaction than anything else.
- When the player ages, their hair color will darken to showcase the passage of time and the aging of the character.



(Items created by Rahul Yerramneedi)

## AI

- There is one AI companions that the player will attempt to woo and romance.
- This AI has a set comfort zone, the closer they are to the player character is the higher their affinity.
- AI will also help the player solve some obstacles if they have high enough affinity.
- Depending on their affinity, the player will also get visual feedback that indicates their affinity status with the player as well
- The degree of Affinity:
  - Max - 4
  - Min - 1
  - Affinity is raised through relationship choices dependent on character.
  - Affinity is decreased through relationship choices dependent on character.

## Object Breakdown

**Object:** Trees

**Overview:** Objects placed in the world. Appearance varies in certain biomes.

**Description:** Worldbuilding objects used to portray biome player is currently in

**Attributes:** N/A

**Role:** World Building Object

States	State Attributes
Idle	Not moving Playing Idle sound and animation Idle leaf ruffle sound
Waving	Swaying in wind or snow Playing wind or snow sound accordingly

**Object:** Rocks

**Overview:** Objects placed in the world. Appearances vary in biomes.

**Description:** Worldbuilding objects used to portray certain areas in biomes or add height to a floor.

**Attributes:** N/A

**Role:** World Building Object

States	States Attributes
Idle	Not moving Playing Idle Animation 1

**Object:** Bridges

**Overview:** Object placed in mountainous regions.

**Description:** Used to portray a jump is needed if broken or give players a way to cross large gaps.

**Attributes:** N/A

**Role:** Platforming or Environment Object

States	States Attributes
Idle (Wooden Bridge)	Idle Swaying Creaking Sound
Idle (Stone Bridge)	Idle No Movement Rubble Sound

**Object:** Pillars

**Overview:** Objects placed inside ruins.

**Description:** Used to portray change of scenery or ruinous area in the tundra.

**Attributes:** N/A

**Role:** Environment Object

States	States Attributes
Idle	Standing tall No movement
Fallen	Laying down No movement
Falling	Falling down Whooshing sound Collision sound

**Object:** Animals

**Overview:** Multiple types of animals that will be placed in according to biomes.

**Description:** Used for environment building.

**Attributes:** N/A

**Role:** Environment Objects

States	States Attributes
Naays	Idle: Eating Running away: medium speed sprint Idle looking: Looking over at player
Baas	Idle 1: Laying down Moving away: Slow move away Idle looking: Pulling head up from Idle 1 to look at a player
Bulloos	Idle 1: Swing tail standing Moving away: slow walk away from the player Idle looking: slight head movement towards player then back to idle 1 state.
Mooos	Idle 1: standing with head up Moving Away: Slow walk away Idle Looking: Staring at the player.
Hurrqs	Idle 1: Standing with head down eating cactus Moving away: lies down away from the player. Idle Looking: looks towards the player
Hoos	Idle1: Perched in tree branch eyes closed Moving away: Flies away and disappears Idle Looking: Opens eyes.
Chkchck	Idle 1: Perched upside down in tree/cave Moving away: Flies towards players and behind them into the sky away.
Wopop	Idle 1: floating in one spot Moving away: Fast swim away
Chirps	Idle 1: Perched on any object Moving away: Chirps then flys away upwards

**Object:** Aquamarine Drops

**Overview:** Collectible item that helps raise affinity

**Description:** Collective jewel that can be found throughout levels to help mitigate affinity lose from choices made.

**Attributes:** Affinity Boost

**Role:** Collectible Object

States	States Attributes
Idle	Hovering up and down slowly
Collected	Shine Sprite appears then disappears Sound played

**Object:** Clothes

**Overview:** Player and Partner appearance object

**Description:** Same clothing with different colors, will sway in wind and snow.

**Attributes:** N/A

**Role:** Aesthetic Object

States	States Attributes
Idle	No movement on clothing
Windy/Snowy	Slight sway in the direction of wind/snow

**Object:** Leaves

**Overview:** Small object placed in the forest biomes

**Description:** Used for adding depth to a forest environment

**Attributes:** N/A

**Role:** Environment Object

States	States Attributes
Idle (Pile)	No movement No sound
Idle (small pile)	No movement No sound
Blown away (Pile)	Rustling sound Blown away animation

**Object:** Mountains

**Overview:** Background imagery and level object

**Description:** Used in tundra and valley biomes as imagery and level geography

**Attributes:** N/A

**Role:** Environment Object and Level Geometry

States	States Attributes
Idle	No Movement
Avalanche (Level Geometry)	Falling snow and rocks

**Object:** Background Art

**Overview:** Art object that varies per level

**Description:** Used to complete the level's aesthetic

**Attributes:** N/A

**Role:** Art Object

States	States Attributes
Idle (all images)	No movement solid image
Level 1 Image	Valley imagery
Level 2 Image	Deep Forest Imagery

Level 3 Image	Tundra Mountain Imagery
---------------	-------------------------

**Object:** Fruits

**Overview:** Various generic fruits placed in worlds

**Description:** Apples, Bananas, or Pineapples placed in the world for environment building

**Attributes:** N/A

**Role:** Environment Objects

States	States Attributes
Idle	No movement hanging from according to tree
Swaying	Swaying form tree from wind/snow
Falling	Falling from the tree due to wind/snow
Idle (ground)	Sitting on the ground no movement

**Object:** Ruins

**Overview:** Environment objects used for world building. Level Geometry

**Description:** Objects consisting of broken castle parts used for level building and level geometry.

**Attributes:** N/A

**Role:** Level building Objects

States	States Attributes
Idle	No movement
Crumbling	Small falling pebbles Rock collision sound

**Object:** Tents**Overview:** Small environment objects that act as world building objects.**Description:** Small nomadic tents that are background objects used to showcase old camps or the village the players leave from. Snowy in the tundra region**Attributes:** N/A**Role:** Environment Object

States	States Attributes
Idle	No Movement
Windy	Swaying in the wind or snow

**Object:** Boats**Overview:** Small wooden canoes placed as the end of level interactives**Description:** Wooden canoe with a small paddle that players can interact with to end level 2.**Attributes:** Interaction**Role:** Interactable and Environment Object

States	States Attributes
Idle	No movement paddle stowed
Paddling	The player using paddle and boat moving right

A player

**Object:** Spikes

**Overview: Description:** hazard objects that cause the player to be rescued by partner and lose affinity

**Attributes:** Lose Affinity

**Role:** Hazard

States	States Attributes
Idle	No movement

**Object:** Opau Fruit

**Overview:**

**Description:** End of level and game goal to gather this fruit.

**Attributes:** Affinity up

**Role:** End Game Goal Object

States	States Attributes
Idle	Slight hovering upwards and downwards
Collected	Slight shine after grabbed

**Object:** Opau Tree

**Overview:** Special tree that grows the special Opau fruits

**Description:** Tall tree with umbrella-like leaves, will be placed where players can collect Opau fruit

**Attributes:** Level Goal Completed

**Role:** Environment Object

States	States Attributes
Idle	Standing tall

**Object:** Ropes

**Overview:** Object that can be used to climb high walls or propelled the player to the mountain peak

**Description:** Burlap rope that is used in movement mechanics for the player.

**Attributes:** N/A

**Role:** Interactable object

States	States Attributes
Idle	No movement
In use	Slight wobble up and down when player climbs on

**Object:** Flowers

**Overview:** Small flowers spread throughout forest and valley biomes

**Description:** Small red/pink flowers.

**Attributes:** N/A

**Role:** Environment Object

States	States Attributes
Idle	No movement
Swaying	A slight breeze like movement

**Object:** Torches

**Overview:** Small torches used in the tundra environment ruins

**Description:** Flickering fire torches that are placed along walls in ruins

**Attributes:** N/A

**Role:** Environment Object

States	States Attributes
Idle	Small flickering fire
Put out	Smoldering fire ashes

**Object:** Fire Pit

**Overview:** Small campfire pits with flames that are placed in tundra regions

**Description:** Small fire pits with low flame or smoldering ashes

**Attributes:** N/A

**Role:** Environment Objects

States	States Attributes
--------	-------------------

Idle	Flame burning
Flickering	Flame going out
Smoldering	Ashes flickering

**Object:** Walls**Overview:** Walls that are hazardous to the player and ruin walls**Description:** Walls that clap together in a beat like a manner and Ruin walls to contain the player in the fallen castle**Attributes:** Hazardous**Role:** Hazard / Environment object

States	States Attributes
Idle (wall)	No movement
Idle(Hazard wall)	No movement, Leaves falling off of it.
Clapping (hazard wall)	Walls moving back and forth clapping together. Going back to Idle when the player is out of range

**Object:** Player Character**Overview:** Character object containing all scripts needed for the functionality.**Description:** Varies on player customization.**Attributes:** Movement and interaction.**Role:** Main Character Object**Asset Link:** [Player](#)

States	States Attributes
Idle	Standing, occasionally playing with clothing.
Walking	Slow pace walk in the chosen direction
Running	Fast paced sprint in the chosen direction
Jumping	Medium-high jump (3 units on Y-axis)
Dashing	Lean in toward direction and dash long distance in a direction (7 units)

Sliding	Fall down and slide on back down certain hills
Interaction	Reach a hand out toward interactable

**Object:** Life Partner Object

**Overview:** Object containing the A.I. script for the life partner

**Description:** Varies on the player choice of partner customization

**Attributes:** Following A.I.

**Role:** A.I. Partner Object.

**Asset Link:** [Partner](#)

States	States Attributes
Idle	Swaying movement, fiddling with own hands occasionally
Walking	Slow walk towards the player
Running	Medium paced sprint towards the player
Jumping	Jump on Y-axis towards the player
Dash	Dash after player dashes
Sliding	Fall on the back and slide downhill after the player does
Clapping	Small clap after the player does successful hazard avoidance Small clap sound plays

# Level Design

## Setting Overview

The Earth the Pukos inhabit is a very nature expansive earth. The only human civilization that is left behind is grey ruins and sculptures which have become overgrown with different nature and fauna. The world itself is very colorful, with bright greens & blues and vibrant colors. Wildlife of different types roams the world as well, with various fruits and vegetables of different shapes and colors growing from the trees and from the dirt.

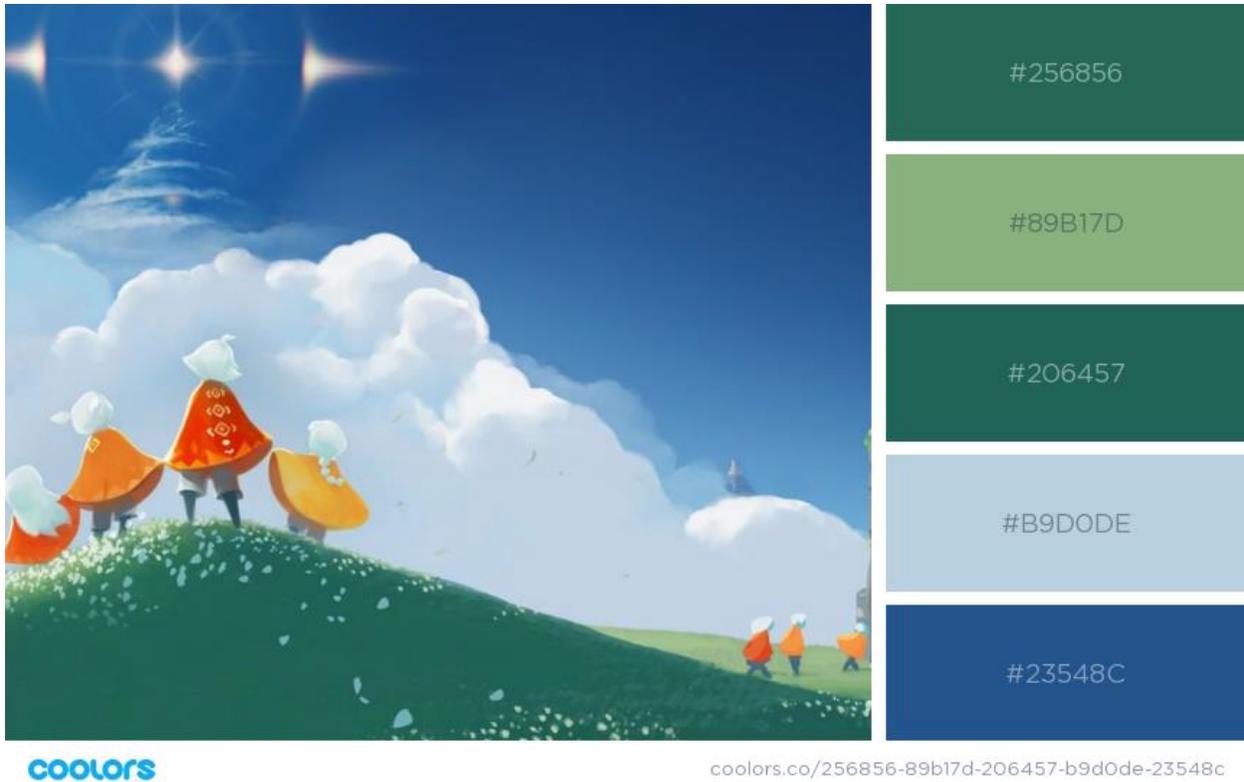
The tribes of the Pukos are filled with various tents where the people live, which are colored in different shades of blues and whites. Smaller huts exist where the domesticated animals of the Pukos live and are taken care of. Magic populates the world as well, causing strange circumstances like floating rocks and platforms, along with certain fruits being everlasting and living.

## Level Overview

### Childhood Level-- Age 5

This level is the introduction to the world, the mechanics, of platforming and making choices, the characters and their Life Partner. It also establishes the atmosphere and mood, as the childhood stage is the lightest of the stages with a grassland background and stage aesthetic, it gives off an adventurous mood as the world features a childlike wonder to it with its design. Objects in the world will appear bigger due to the size of the characters themselves. Any obstacles and puzzles in the level will be rather simple as this level acts as the introduction the mechanics. The childhood level is the shortest level of the three, and should overall from start to finish take around twenty-five minutes. This is the first pilgrimage for the characters as well. In total there are four decisions on the level:

- The overall description and impact of these choices are located in the script.



(S, 2018)

## Teenhood Level -- Age 15

This level is the practicing of mechanics. The character's tribe has migrated to a different area, and the setting of the two Life Partners pilgrimage is in deep woods. A woods that almost resemble and give a feeling of nostalgia towards the first level. The woods themselves should primarily give off a mood of getting lost and confused, similar to the idea of growing up as a teenager which features a lot of getting lost and making mistakes. Though even with this mood of a general confusion going around there should still be the moments featured of a wholesome nature.

The mechanics being practiced here should be a further exploration of the jumping and obstacle dodging the player has to do. Certain elements of the level will involve the player practicing their dashing and hazard observation. As not all obstacles and hazards can be avoided through jumping, some need to be dashed through or need a careful walk. This stage also features more interactions with the Life Partner in the world itself.

The Teenhood level as the second level should be longer than childhood but not as long as the final level. Overall the level should take 35 minutes. The choices in the level follow:

- The overall description and impact of these choices are located in the [script](#).



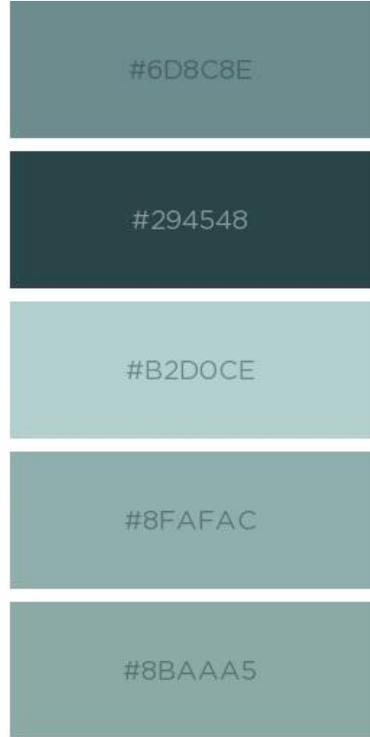
(V, 2016)

## Adulthood -- Age 25

This level is the mastering of mechanics. All mechanics and player actions, jumping, dodging obstacles, traversing the level, at this point should be mastered. As the player's character and their life partner reach the age of adulthood their tribe has yet again moved, but this time to an unintentionally harsher environment with forested ruins around the area. As the player and their Life Partner set out into a frosty tundra they undertake their final pilgrimage together.

This level should be the most difficult as it's the mastery of the mechanics itself. The overall mood of the level should be a combination of hopeless and hopeful. Anytime the level takes the player down there should also be a semblance of a silver lining as well. The level starts with the player tumbling down after getting close to the Opau Fruit. They and their Life Partner must climb a large ruin structure as they attempt to get back to their Opau Fruit. Along the way, the final choices are made. The choices in the level follow:

- The overall description and impact of these choices are located in the [script](#).



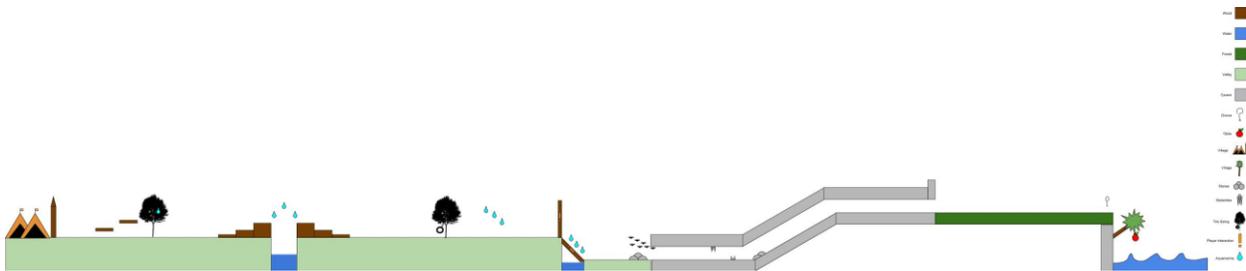
COOLORS

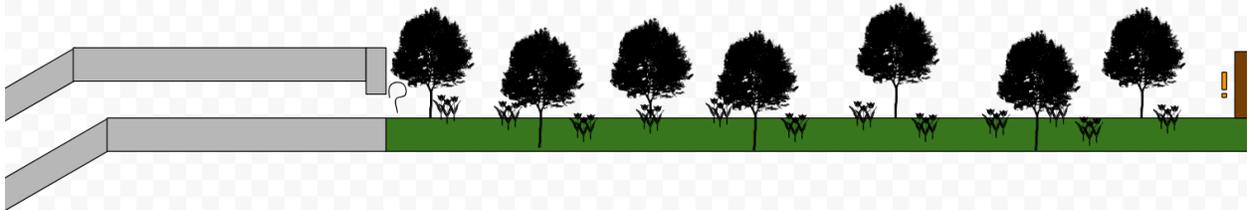
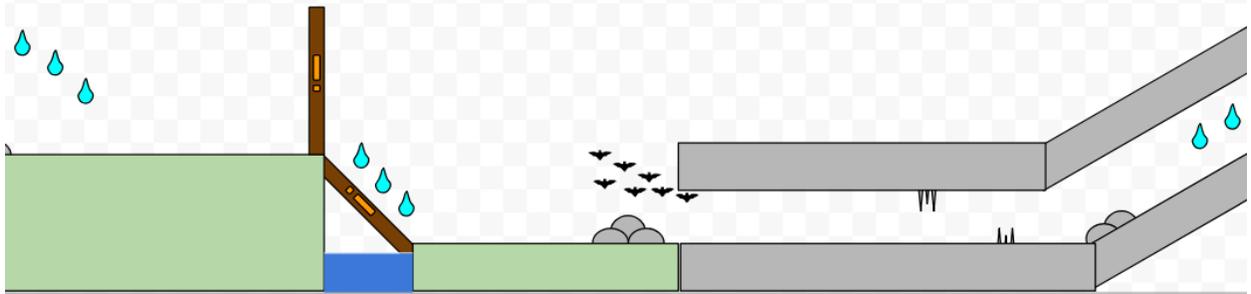
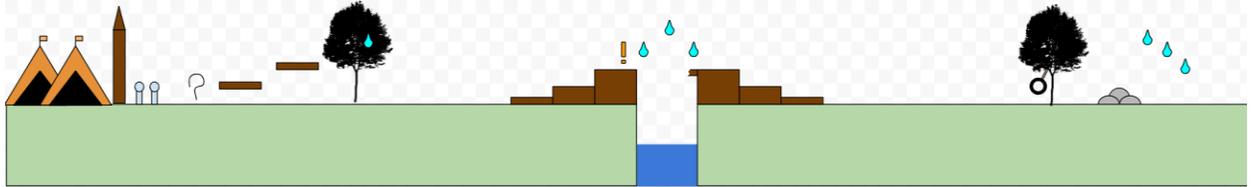
[coolers.co/6d8c8e-294548-b2d0ce-8fafac-8baaa5](https://coolers.co/6d8c8e-294548-b2d0ce-8fafac-8baaa5)

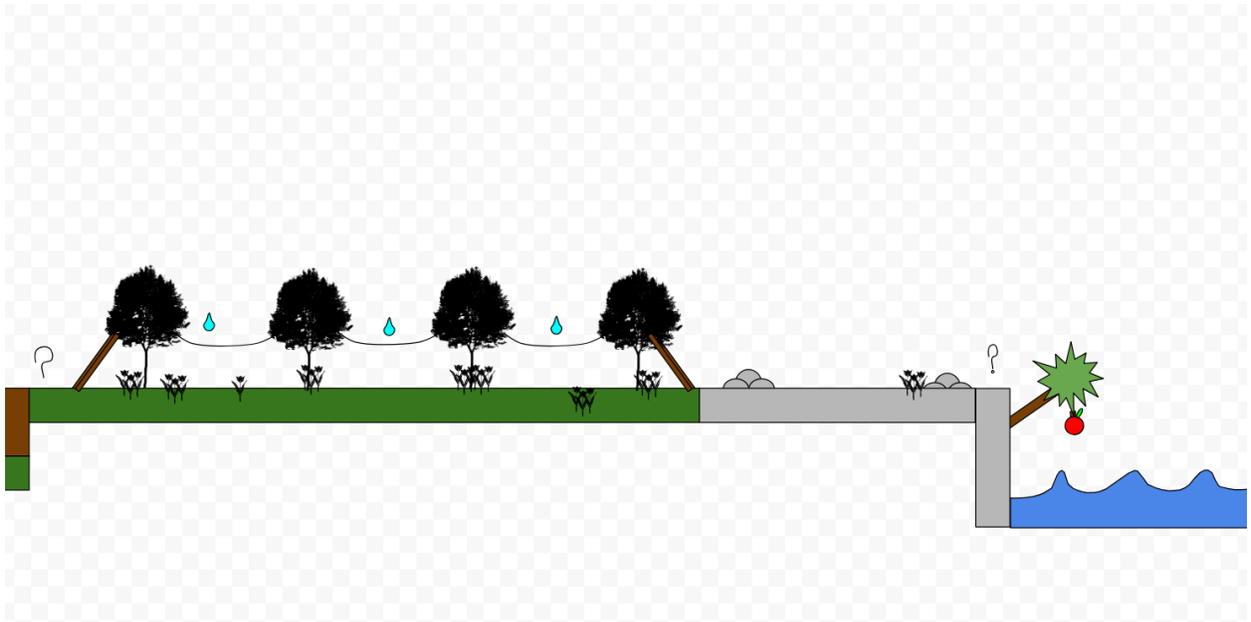
(Chen, 2012)

## Level Mockups

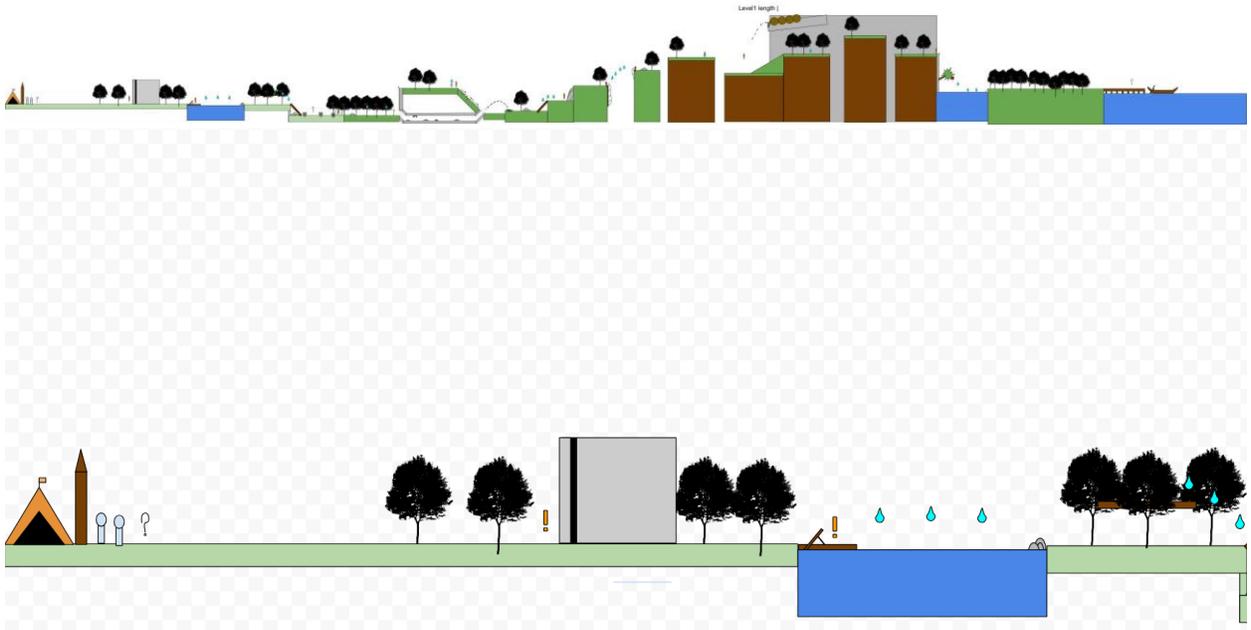
Childhood - Level

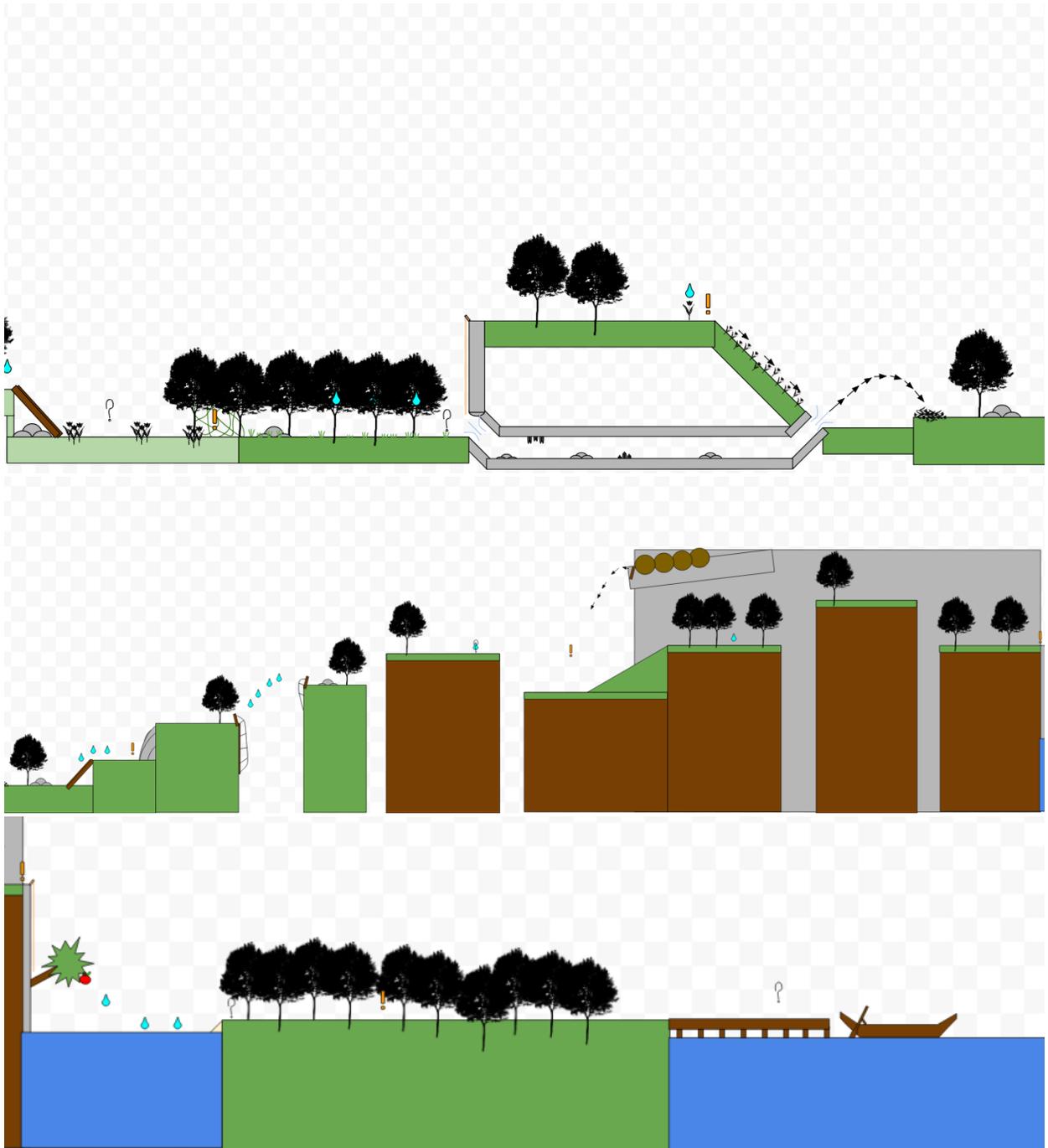




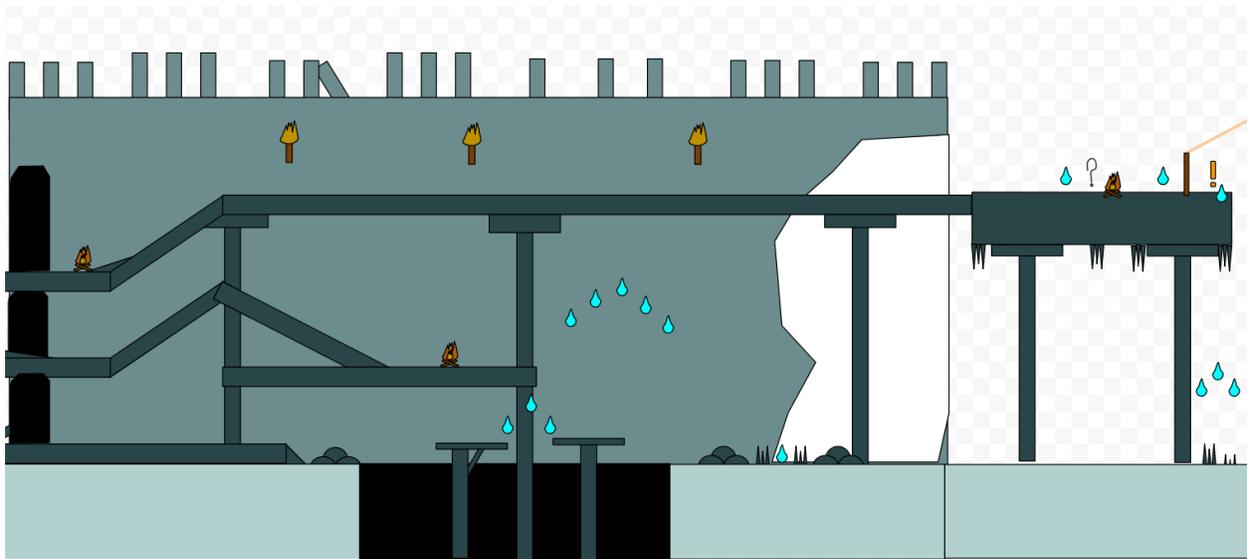
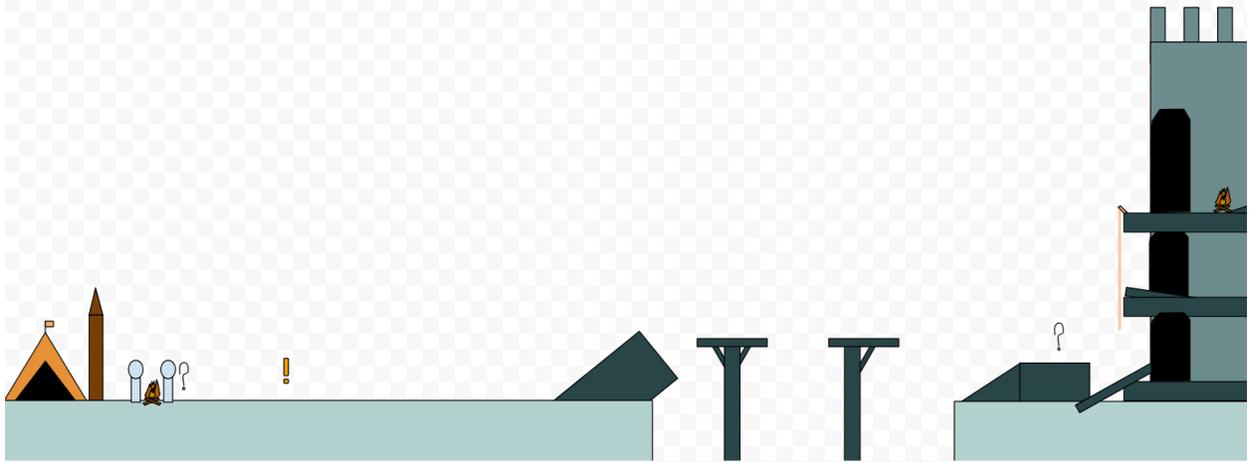
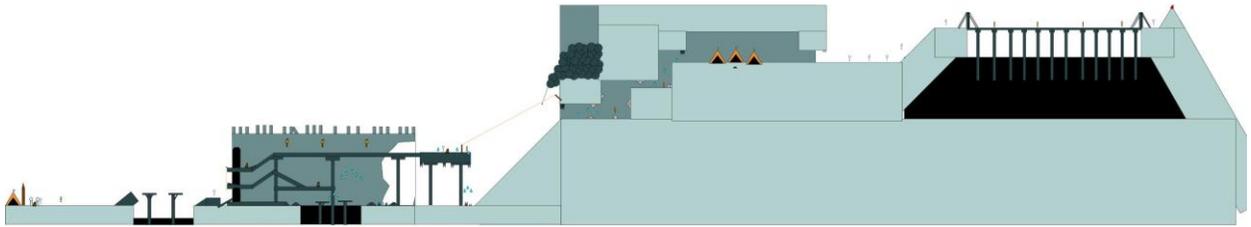


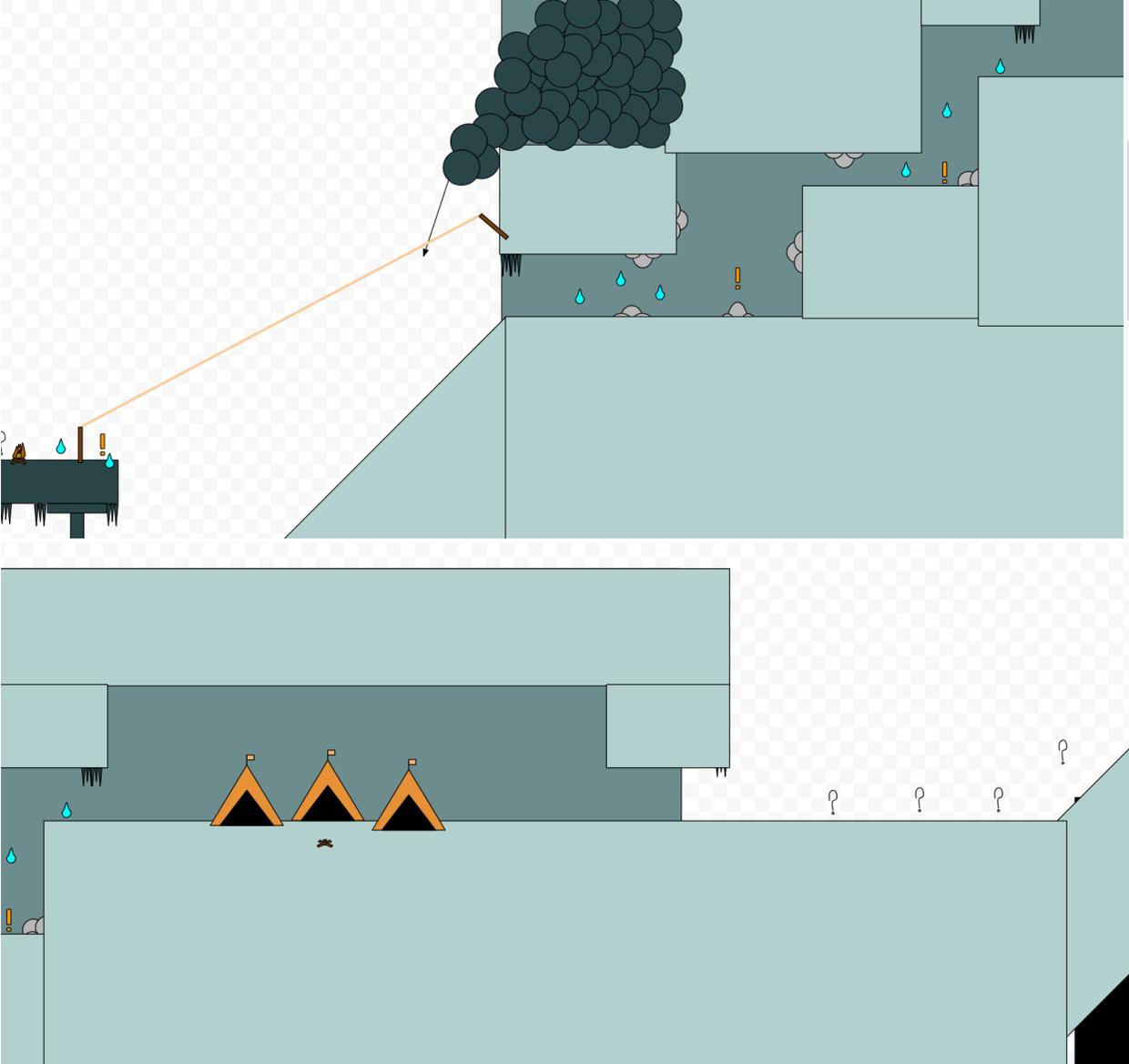
Teenhood - Level

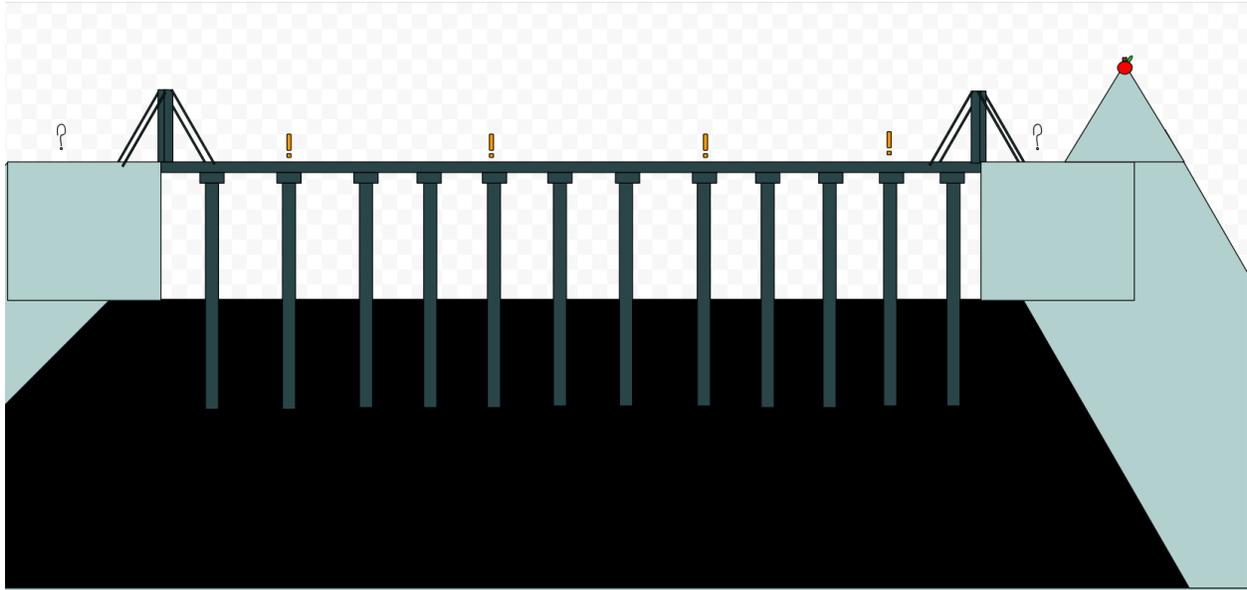




Adulthood - Level

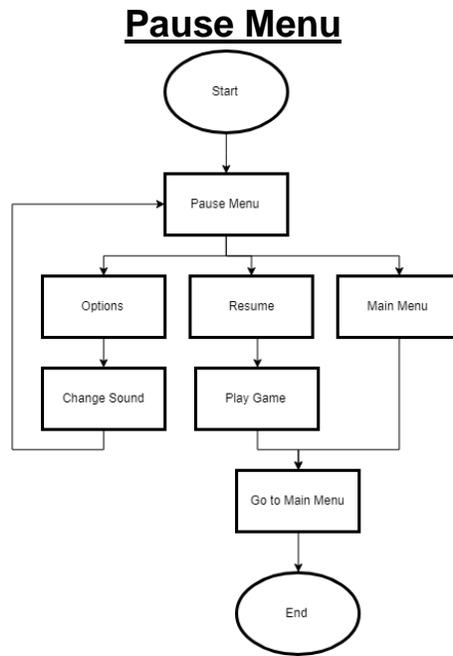




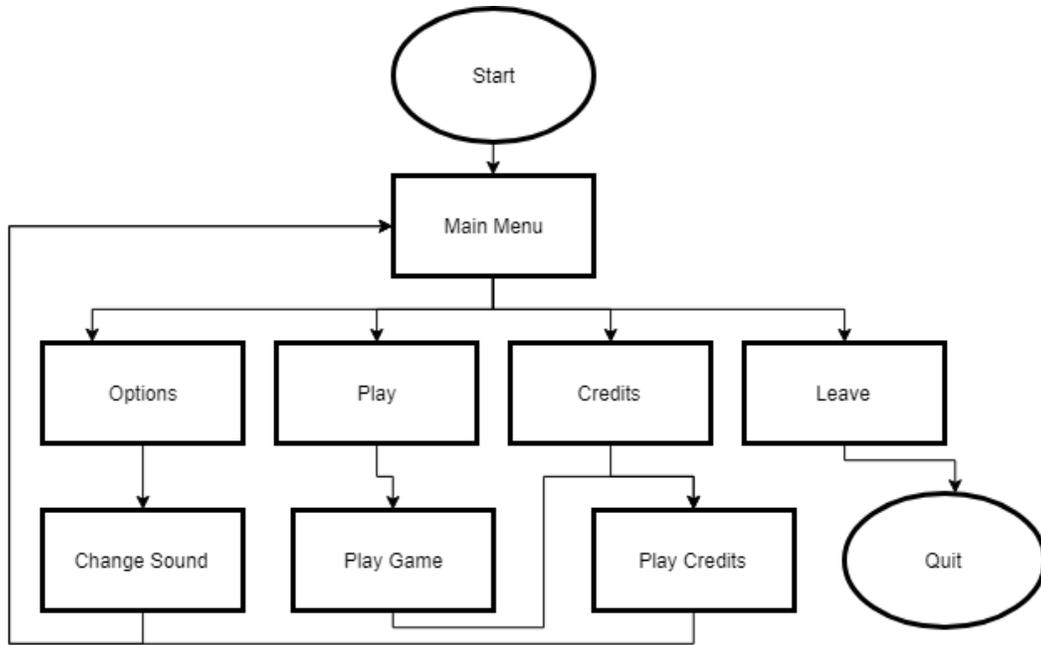


# User Interface Design

## Flow Chart



## Menu



## Wireframes

### Menu



(Items created by Rahul Yerramneedi)

### Pause Menu



(Items created by Rahul Yerramneedi)

### Choice HUD



(Items created by Rahul Yerramneedi)

## Narrative Design

### Plot Outline

- A cutscene plays explaining the context of the world and the player's position in it. The player is born into this world and goes through life normally and learning basic mannerisms for the next five years. When they hit the age of five, the player is brought over to a family whose youngest child is set to be their Life - Partner. The player and

their Life - Partner is introduced, told of their new relationship with each other and of the tradition that surrounds Life Partnership and the Opau Fruit.

- The player and the life partner share a brief interaction before they are hurried into the woods to begin their first pilgrimage for the first Opau Fruit.
- The player and their partner traverse through the woods, together with getting to know each other more as they have a nice and cheery adventure through the woods. The choices the player makes in this level will affect the relationship between the two characters, and give some player-chosen background on the player’s character while giving details about the life partner.
  - Information revealed about the life partner:
    - The Life Partner is the youngest of four children.
    - They seek to become a caretaker of the animals in their pens.
    - They are a norm breaker. A bit of a rebellious and free spirit, they have a very childlike look on the world. They aren’t a fan of the Puko traditions.
    - Is a very worldly person, finding pleasures in the nature and world around them.
- The player also makes an important story decision about themselves, when prompted about what the player’s character wants to be when they grow older.
  - What they want to be when they’re older

<b>Blacksmith</b>	<b>Animal Caretaker</b>	<b>Village Chief</b>	<b>Healer</b>
This decides the player’s profession, which changes any future scene involving the player working. The player hopes to become a blacksmith in the tribe, creating tools for the world.	The decides the player’s profession, which changes any future scene involving the player working. The player hopes to become a caretaker like their life partner, taking care of the animals in the world.	The decides the player’s profession, which changes any future scene involving the player working. The player hopes to become the next village chief, in hopes to lead their tribe.	The decides the player’s profession, which changes any future scene involving the player working. The player hopes to become a healer in their tribe to take care of the weak and weary of the tribe.

- The two obtain their first Opau Fruit and share it with each other. Heading back to their village together.
- The tribe moves again after their current living situation becomes uninhabitable. Moving into a new area where more forests surround them, the player and their life partner spend time together every day.

<b>If BlackSmith Was Chosen</b>	<b>If Animal Caretaker Was Chosen</b>	<b>If Village Chief Was Chosen</b>	<b>If Healer Was Chosen</b>
The player spends years training in crafting tools,	The player spends years training as they take care of various	The player spends years training, learning the rules of	The player spends years training, learning how to

<p>apprenticing over another blacksmith in their community.</p>	<p>small animals, their life partner accompanies them as they both apprentice other caretakers.</p>	<p>their tribe as they apprentice under the village chief in a hope to become the next candidate for village chieftain.</p>	<p>properly use the different vegetations and herbs to heal wounds and sickness.</p>
---	---	---	--

- The time for their next pilgrimage arrives and after obtaining good lucks from both families the two set out to obtain their second pilgrimage at the age of 15.
- The journey through the woods has a lot more intimate talks between the two characters. The Life Partner asking questions relating to their growing bodies and their growing physical attraction towards each other. The Life Partner asks questions about love and what it means as they question their feelings for the player, if they are true or not. They begin to question if this arrangement they have would truly be love or if it would be something fake, noticing that their parents and the player’s parents seem to truly be in love. That nobody in the village looks like they are in love. And they ask the player their feelings on the arranged marriage system that’s in place and more, importantly they ask the player if they really want to marry them or if this is all tradition.

<p><b>The Player Wants to Marry</b></p>	<p><b>The Player Sees it as Tradition</b></p>
<p>The relationship between the two deepens. And the mood of the game lightens, the Life Partner says they wouldn’t mind marrying the player as well.</p>	<p>The relationship between the two becomes less romantic and becomes more business-like. The Life Partner has a different outlook on life that will happen between the two of them.</p>

- The two find and share the second Opau Fruit, with the mood of the sharing being different depending on how the Life Partner sees the player.
- Time skips ten years into the future, with the player now twenty-five. They’ve started the profession they chose earlier and if they’ve stated they want to marry their life partner earlier also spend a considerable amount of time with the life partner themselves. If they hadn’t then the two only spend time together when absolutely necessary and nothing more.
- The nomadic tribe has moved to a tundra area as winter sets in.
- As the two are now on their 25th year they set out again on their final pilgrimage to obtain their final Opau Fruit. In this tundra area they come across what looks to be ruins of a civilization long gone, the two travel across the ruin they are walking on begins to crumble and fall apart. The two Pukos falls and luckily survive from the impact thanks to snow, still seeing the Opau Fruit up above on the tree they need to reach the two buck up and go to explore the ruins and climb the mountain until they reach it.
- The choices here will be more future-focused, either romantically or business like depending on choices made in the teenhood level. Either way, the Life Partner will continue to drop hints of not being okay with the way things are now. When the player

reaches the top of the ruin and is close to the Opau Fruit their life partner will stop them, asking a life-changing question.

<b>Condition: If the player and life partner's relationship is romantic</b>		<b>Condition: If the player and life partner's relationship isn't romantic</b>	
Question: Would you run away with me? From our people and all their notions of fake loves, to truly be together? To love each other free from all of it.		Question: Am I still nothing to you?	
YES ( can only be unlocked if the player is at max affinity )	NO	NO	YES
If the player says yes the life partner takes their hand and the two make their way to the Opau Fruit. Placing them on the path to <a href="#">ENDING 1.</a>	The Life Partner nods, smiles and the two make their way to the Opau Fruit together. Placing them on the path to <a href="#">ENDING 2</a>	The Life Partner perks up. Happy to hear this obviously and runs into the player's arms. The two apologize for how they've acted towards each other and make their way to the Opau Fruit and take the path to <a href="#">ENDING 3</a>	The Life Partner smiles and laughs. But it's a sad laugh. They follow the player dutifully to <a href="#">ENDING 4</a>

- The two obtain the final Opau Fruit but upon getting it, they tumble and slide down the snowy slope of the mountain. The credits roll as they do as music plays dependent on the ending they got, when they reach the ground they tumble, get up, laugh and embrace ( if on the path to ending 1 / 2 / 3 ) and share the Opau Fruit.

ENDING 1

The player and the Life Partner kiss after sharing the Opau Fruit. They then hold hands and look back towards their village. The two are solemn and silent for a bit, and hesitance is evident in their features. Both of them coming to the idea that the idea of a Life Partner is killing the idea of true love itself in the Pukos. The two nods toward each other, turn away from their village and head off as a blizzard overtakes them.

The fate of the two is left up to the player, but the next scene shows them sleeping together under a large tree as magic seems to sprinkle on them. They look happy and content in each other's arms just like this, free from the burdens of traditions on a way to make their new path,

one full of love.

ENDING 2

If Affinity is $x > 3$	If Affinity is $x = 3$	If Affinity is $x < 3$
<p>The player and the Life Partner kiss after sharing the Opau Fruit. They hug and hold hands, making their way back to their people.</p> <p>Weeks later they are being married sharing a kiss as people celebrate. They smile and giggle when they do, and though they live in a tradition they are in love. The next time they are seen they are cuddling in a blanket together, asleep in each other's embrace.</p>	<p>The player and the Life Partner kiss after sharing the Opau Fruit. They hug and hold hands, making their way back to their people.</p> <p>Weeks later they are being married sharing a kiss as people celebrate. They smile when they do. And they hold hands.</p>	<p>The player and Life partner hug after sharing the Opau Fruit. They walk back to their village together, but the Life Partner does stop and turn, looking towards the opposite direction. Weeks later they are being married and share a quick kiss as people celebrate. But while the player character is smiling, the Life Partner smiles for a brief second before turning into a solemn frown.</p>

ENDING 3

If Affinity is $x > 3$	If Affinity is $x = 3$	If Affinity is $x < 3$
<p>The two go back to the village after sharing the Opau Fruit. Along the way, the Life Partner hesitantly takes hold of the player's hand.</p> <p>During the wedding ceremony, after a quick kiss, the Life Partner smiles and pulls the player character in for a closer kiss, a long kiss, a loving kiss.</p> <p>The next time they are seen they are working together at the player's chosen profession, laughing and smiling.</p>	<p>The two go back to the village after sharing the Opau Fruit. Along the way, the Life Partner hesitantly takes hold of the player's hand.</p> <p>During the wedding ceremony, the two share a quick kiss and a laugh as they hold each other's hand. In an attempt to maybe, truly, find love. Just not yet, but soon.</p>	<p>The two go back to the village after sharing the Opau Fruit. Along the way, the Life Partner stops and turns towards the other direction, a hopeful look on their features before turning back to the Life Partner.</p> <p>On the day of the wedding, the player character stands on an altar waiting for their Life Partner, who never shows, whose instead run completely away from their people.</p>

## ENDING 4

The Life Partner follows the player to the village as they share the Opau Fruit. When the two arrive at the village the Life Partner immediately leaves their side returning to their family hut. The player character watches as they go before turning away back to their own family hut.

Weeks pass, and one morning after their marriage the Life Partner escapes into the frozen tundra alone. Leaving a farewell note for the player character. The player character is left alone, staring and watching as members of their society run into the tundra to find the Life Partner. The story ends here with the question hanging in the air if they'll ever be found, and the player character looking out towards the distance.

## Script

*Screenplays were broken up into separate documents for simplicity and easy navigation*

[FATED ENCOUNTER SCREENPLAY ACT 1](#)

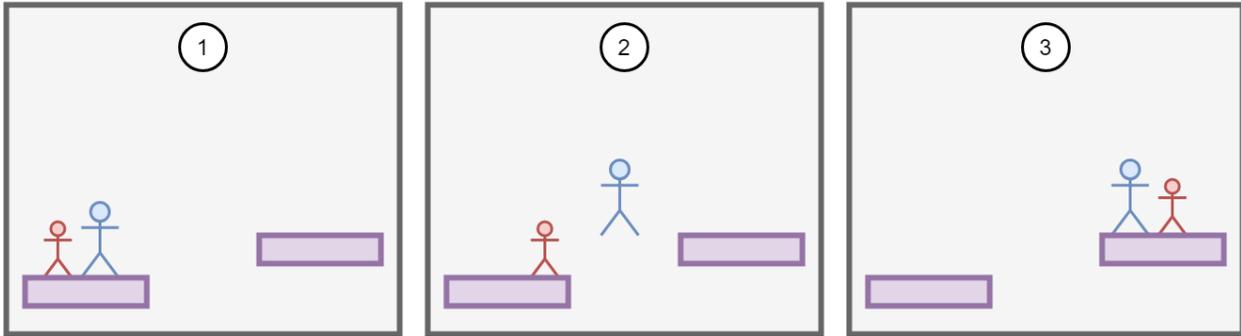
[FATED ENCOUNTER SCREENPLAY ACT 2](#)

[FATED ENCOUNTER SCREENPLAY ACT 3](#)

[FATED ENCOUNTER SCREENPLAY ENDINGS](#)

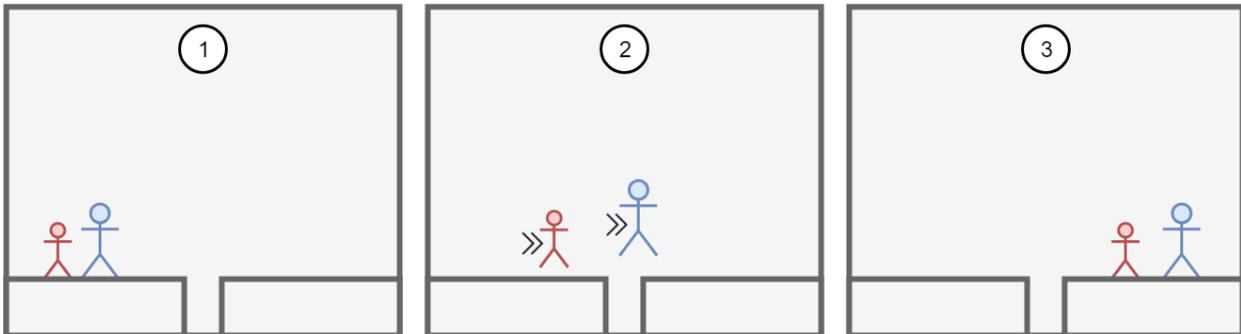
## Storyboards

### Jump



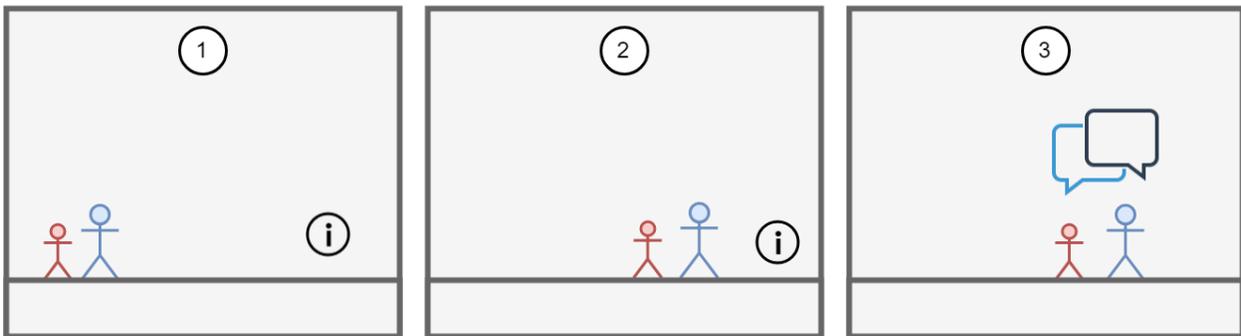
(draw.io, 2019)

### Dash



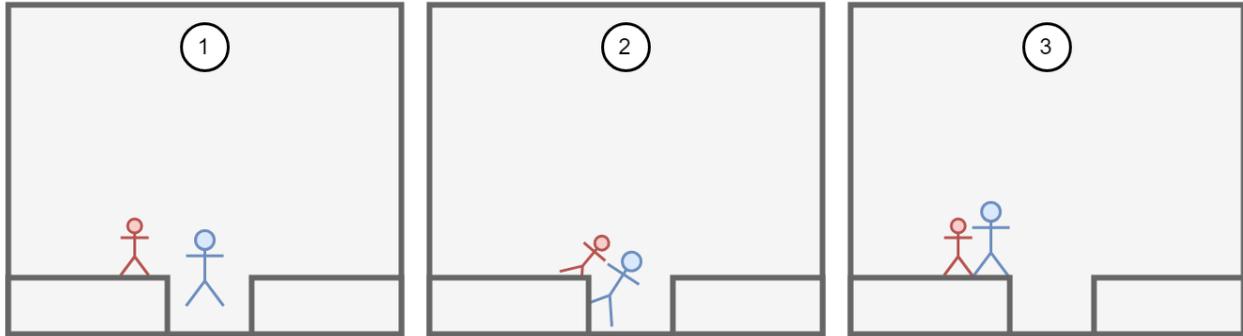
(draw.io, 2019)

### Interact & Choices



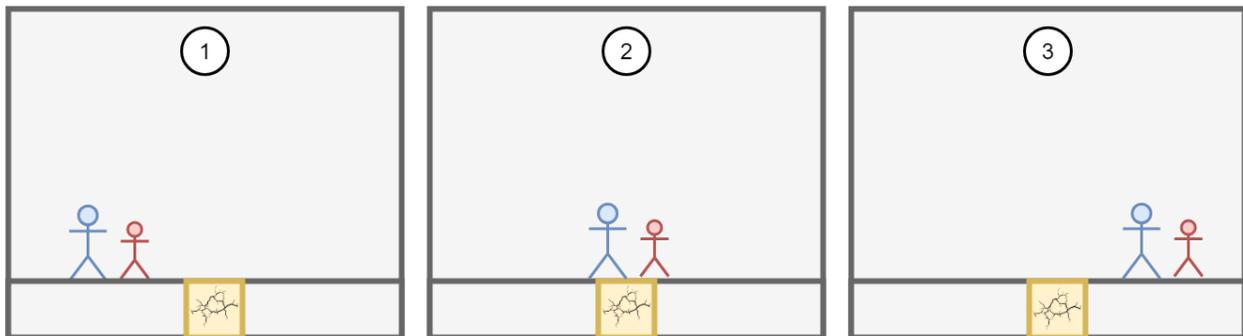
(draw.io, 2019)

## Obstacle Fail



(draw.io, 2019)

## Walk



(draw.io, 2019)

## Fictional Worldbuilding

### High-Level Summary

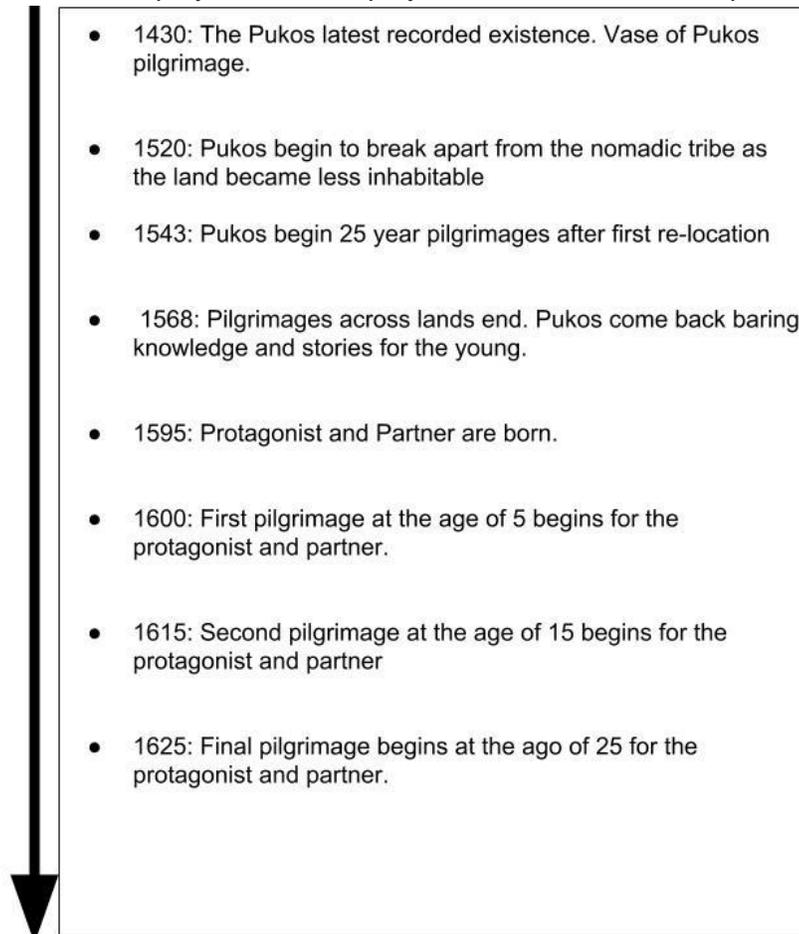
This fictional world follows the Pukos are a nomadic culture, constantly migrating and moving around as they interact with nature. The culture themselves believe heavily in a tradition where a “Life Partner” is assigned to a child during their fifth year. This Life Partner essentially acts as their spouse and would live with them for the rest of their lives. Tradition states that Life Partners would go out and take a pilgrimage on their 5th year, their 15th year, and their 25th year to find the special and magical Opau Fruit which part of their tradition would promote health and prosperity in the pair.

The Pukos believe in a small pantheon of gods who at one point greatly influenced the Pukos lifestyle, however, have now retreated into the heavens and into the stars to cease their influence. But the world itself has been influenced by the gods, affected by magic as a whole. The world twists and turns by magical powers and allows for the mating of different genders without a problem. The Pukos are humans in general, with two legs and two arms. Their culture doesn't discriminate against their own and is largely a vegan people.

Prior to the Pukos existence, there was a civilization that wasn't nomadic, that built structures these people were known as the Mayakas and have since died out.

## History

- Timeline 1430-1620 nomadic tribe explanation of history how the traditions came to be and where the player comes in play. The timeline is of the specific tribe of the player.



## Geography

- Biomes:
  - Rainforests
  - Temperate Forests
  - Desert
  - Grassland
  - Freshwater
  - Savanna

- Valley
- All Biomes except the desert grow vegetation the Pukos use to eat.

## Laws of the Universes

### Magic Elements:

The world is blessed and both cursed by strange magic. Pukos are unable to use or harness magic in this current age, but the world itself is changed and adjusted because of this magical energy. Moving platforms, changing structures, dangerous terrain, and making certain fruit ever growing. Like the Opau Fruit.

### Ecological Systems

**Grasslands:** Naays, Chirps, and Baas.

Plenty of flora and abundant fauna live here. Windy plains and hills, spring is the current season.

**Rainforest:** Chkchkchk, Hoos, Chirps.

Plenty of trees and occasional fauna. Damp and dark forest, summer is the current season.

**Tundra:** Bulloos, Baas, Chkchkchk, Chirps.

No flowers, plenty of fauna. Cold and snowy high wind mountainous region, Winter is the current season

### Flora & Fauna

- Due to magical conditions, certain fruit and vegetation and fauna have become immune to the conditions of weather. This includes the Opau Fruit.
- Due to the magical conditions, certain fruit and vegetation and fauna have become extremely brittle.

### Weather

- Normal weather conditions and seasons. Though the magical residue on the planet does cause strange and abnormal weather conditions that can last around a week.

### Risks and Resources

- There was a small problem in terms of the lack of population that's changed recently.
- A lack of resources comes from food. As the Pukos are a mainly vegan culture unwilling to eat meat they mainly follow where the vegetation goes.
- Risk comes from the idea that certain geography can become uninhabitable due to the unknown and unexplainable magic of the planet. While the gods are keeping it alive

certain areas erupt or explode or simply die off. So the Pukos make sure to constantly keep on the move to avoid getting stuck somewhere too long.

## Dominant Sentient Species

- Pukos are the dominant species
- Domesticated animals:
  - Naays ( Horses)
  - Baas ( Sheep)
  - Bulloos (Oxen )
  - Mooos ( Cows)
  - Hurrigs ( Camels ( if deserted ))
  - Hoos (Owl)
- Undomesticated animals:
  - Chkchck ( bats )
  - Wopop ( fish )
  - Chirps ( birds )

## Space and Time

- Set in a pre-technology time
- Bronze Age but with slight differences in terms of having written parchment.
- Magic exists in the world but is more used by the planet itself rather than its inhabitants.

## Cultural Norms

### Clothing

The Pukos wear robes and capes of different colors. Large enough to cover their bodies and heads if needed but always allow room for walking, running and jumping. Beneath their robes are simple shirts and shorts ( varied for each gender ) that are usually in greys or blacks. Their attire is entirely made of wool.



(Gris, 2018)



(Sky Image, n.d.)

### Folkways

- Wearing white robes and flower crowns to marriage ceremonies.
- Every hut (household/family) will have their own Family Hoos.

- Addressing your Life - Partner by their first name
  - Addressing their families by their Last Names.
- Two Life - Partners will marry at age 25.
- Before a complete migration begins the Chieftain will send out their own Hoo to mark the way for their journey.
- After getting married two Life Partners will select an egg that contains a Hoo to adopt into their home.

### Mores

- Being with anyone else that isn't your Life - Partner.
- Remaining loyal to your Life- Partner.
- Thievery of any kind is wrong.
- Life - Partners are expected to have two children at the least.

### Taboos

- Sharing an Opau Fruit with anyone that isn't your specific Life Partner.
- Incest
- Harming of Children
- Murder of any kind
- Eating meat.

### Laws

- Any attempt to learn/control/harness magic is forbidden.
- Holding more than one weapon in your home.

### Religious and Mythological

- The Poku's believe in a rather small pantheon of gods.
  - The Father God
  - The Mother God
  - The God of Light and Dark
  - The Goddess of Life
  - The Messiah
  - The Heart God
  - The Under God
  - The Hoo
- The Father and Mother came from the first light, two beings who fell in love at first sight. Two beings who came about after the planet has died. Their love and power gave life to the lands, the skies, and the sun and the moon. When the moon was created the first Hoos known as The Hoo, who became the animal god. This god became a loyal pet of the Father and Mother as the two beings resided in the skies together. After years passed the Father and Mother created the goddess of Life and the God of Heart, who with their power created the first humans the who called themselves the Mayakas. To accompany the Mayakas the Hoo created animals as companions.

- The Father and Mother cherished the Goddess of Life and the God of Heart as if they were their children and because they loved them so much. The Father and Mother created another child: The God of Light and Dark. All the gods lived in harmony and lived and interacted with the Mayakas for thousands of years. And all was well until emotions plagued the gods. The Goddess of Life and God of Light and Dark fell in love with the God of Heart.
- Their loving emotions turned to emotions of jealousy and rage. And then turned into something dark. The God of Light and Dark and the Goddess of Life began to do battle with each other and because of their conflict, the Mayakas got involved as well. Through an act of the Mayakas and the Father and Mother, a single Mayaka girl gave her life to cease the violence of the gods. Because of this, the war between the two gods ceased. And all the Mayakas souls laid in the underworld which created the Under God to manage all the souls. There were very little remaining Mayakas left and so the Hoo created a new set of humans known as the Pukos. The remaining Mayakas integrated with the Pukos and abandoned their cities.
- After this the Pukos and gods had a mutual agreement that love is painful, love is unwise. Free love is at least. This is where the arranged “Life - Partner” rule came about. To ensure that the people could survive & that free love that could cause pain and turmoil could not exist.
- The belief of a pilgrimage was placed in around thirteen years later to place a bond on the Life Partnership.

This is the world creation however the religion itself has been shifted slightly. The Pukos of this current time are unaware the Mayakas ever existed and believe that the Messiah was a Puko girl, not a Mayaka girl. The Pukos still revere and respect and worship all the gods, but mainly the Father and Mother along with the

## Political Systems

- Tribal Chief Political System
  - Tribal Chiefs are chosen by the previous elder of the tribe to lead the generations ahead on the right path before death.
  - Council system consisting of 5 including chieftain and elders of the tribe to make decisions.

## Language Systems

- Beside strange names for different animals, the Pukos speak a very common English tongue.
- Typically name things by the sounds they make.

## Notable Architecture

The Pukos use huts that protect them from winds or elements in nature that can be easily put together and taken apart. The largest tent is the tent for the village chieftain. The colors being bright white and blue allows them to be seen from a distance for any of the children on their pilgrimages.



(Nomadic Village, n.d.)

Ruins of a past civilization ( the Mayakas ) still exist on the planet. Though they've become dilapidated and overgrown from vegetation.



(imgnooz, n.d.)

## Asset List

Include all necessary assets for the game to be created. All 2d and 3d assets, including animations and textures, would be included beneath visual assets. All sound effects and music would be auditory. Provide descriptions and hyperlinks to examples, as needed.

## Visual Assets

- **Character Specific Assets**
  - Player
    - Model:
      - Male, Female or Non-Binary
      - Skin Colors
        - Hex #8d5524

- Hex #c68642
    - Hex #e0ac69
    - Hex #f1c27d
    - Hex #ffdbac
    - Child, Teen, and Adult
    - Unity Scale → 1:1
  - Animations:
    - Walk
    - Dash
    - Saved by Partner 1
    - Saved by Partner 2
    - Idle
    - Idle 2
    - Idle 3
    - Fall
    - Climb
  - Companion
    - Model:
      - Male, Female or Non-Binary
      - White, Black or
      - Child, Teen, and Adult
      - Unity Scale → 1:1
    - Animations:
      - Walk
      - Dash
      - Saving Partner 1
      - Saving Partner 2
      - Idle
      - Idle 2
      - Idle 3
      - Fall
      - Climb
- **U.I.**
  - Menu
  - Options
  - Pause Menu
  - Credits
  - Choices
  - Customization Menu
- **2D Objects**
  - Trees

- Rocks
- Bridges
- Pillars
- Animals
- Aquamarine Drops
- Clothes
- Hairstyles
- Companion Clothes
- Companion Hairstyles
- Leaves
- Mountains
- Backgrounds
- Fruits
- Ruins
- Rocks
- Tents
- Boats
- Spikes
- Ropes
- Flowers
- Torches
- Fire Pits
- Walls

## Auditory Assets

- **Player**
  - Idle Sound
  - Dash Sound
  - Jump Sound
  - Fail Sound
  - Decision Sound
- **Companion**
  - Idle Sound
  - Dash Sound
  - Jump Sound
  - Fail Sound
  - Decision Sound
  - Helping Sound
- **Animals**
  - Naays sounds
  - Baas sounds
  - Bulloos sounds

- Hurrrgs sounds
- Hoos sounds
- Mooos sounds
- Chckckck sounds
- Wopop sounds
- Chirp sounds
  
- **Level**
  - Platform sounds
  - Atmospheric music
    - Every level will have its own theme music
    - Level 1: This will feature young and adventurous music which is full of life.
    - Level 2: This will feature some whimsical, fantasy-like and budding romantic music.
    - Level 3: This will feature some intense, mature, intimate and hopeful music.
  - Romantic music
  - Sad music
  
- **UI**
  - Menu music
  - UI sound effects
  - Affinity circle sound effects
  - Credits music

## Minimum Viable Product

Our MVP is that the game has an AI companion with an affinity circle that determines the player's relationship with them, a branching narrative that can change depending on the player's choice, three levels with different platforming scenarios and two endings for the overall game.

## Wish List (Backlog)

A wishlist for Fated Encounter includes features and aspects such as:

- Character Customization before each phase to give a more unique way of showcasing the passage of time/age of the characters.
- Cutscenes that would feature some more character animation.
- More branching level design and levels.
- More endings dependent on more actions from the player.

## Reference Images

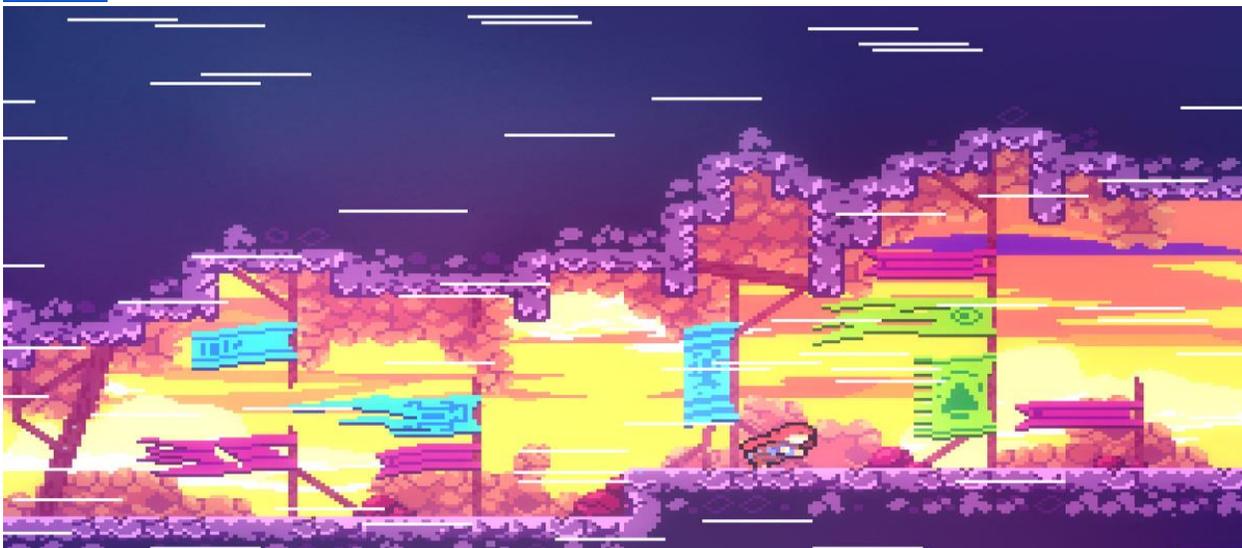
### Gameplay Imagery:

[GRIS](#) -



(Walker, 2018)

[Celeste](#) -



(Ramos, 2018)

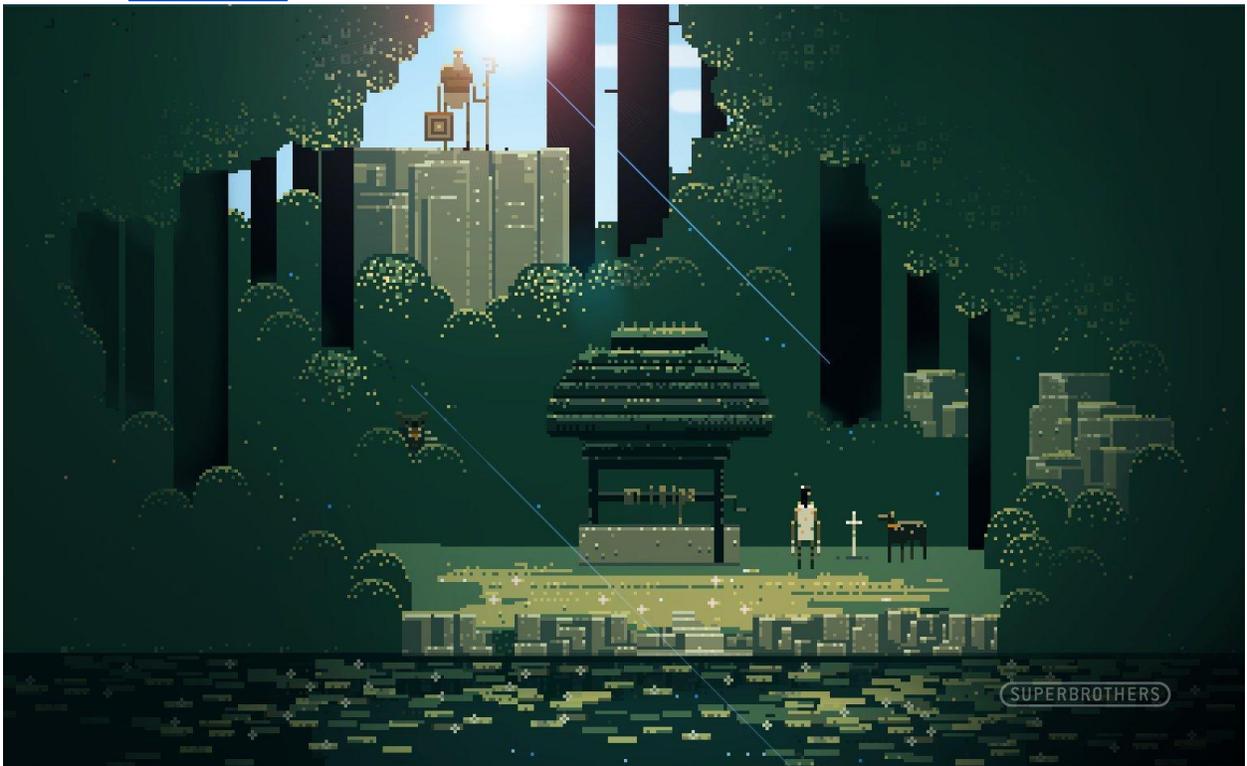
[Megaman X](#) -



(Picard, 2008)

## Environment Design -

### Level 1 - [Grasslands](#)



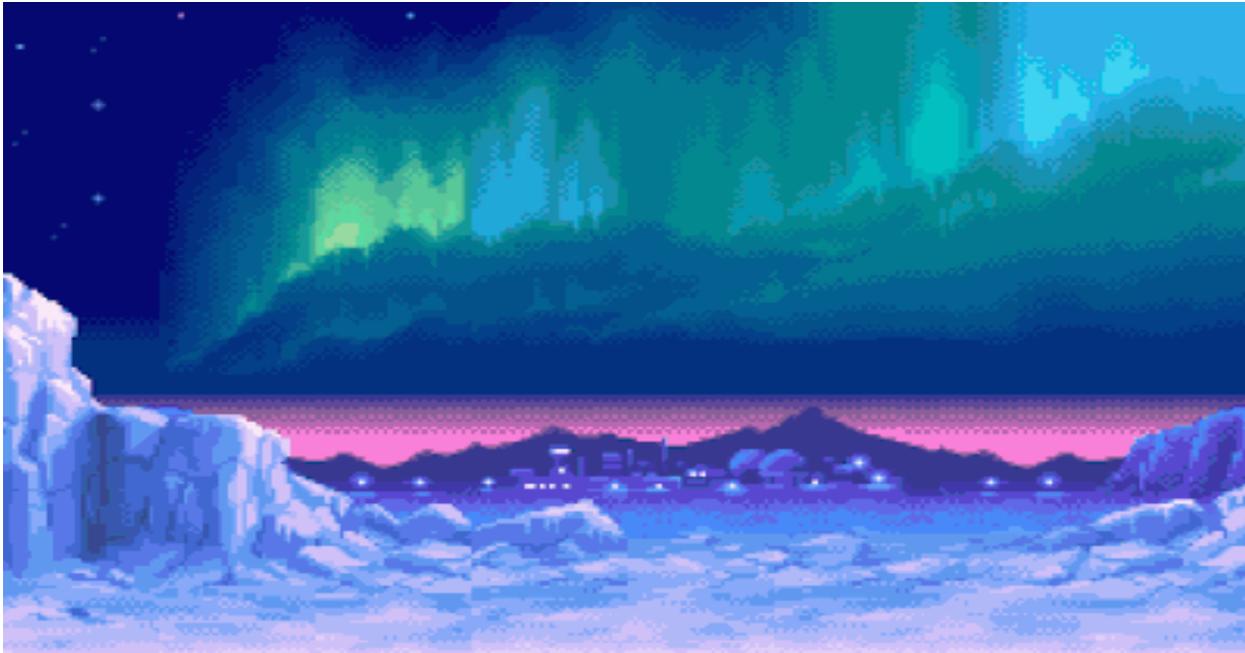
(Campher, 2013)

Level 2 - [Jungles](#)



(Flexner, 2013)

Level 3 - [Tundra](#)



(54fcr, 2015)

## Object Design -

### Horses -



(Stardew, 2016)

### Sheeps -



(Stardew, 2016)

### Cows -



(Stardew, 2016)

Owls -



(Ankokou, 2017)

Fish -



(Stardew, 2016)

Ox -



(Sararoom, Not Dated)

Camels -



(Sararoom, Not Dated)

Bats -



(Separador, 2018)

Birds -



(Emma, 2014)

Pukos ([1](#), [2](#), [3](#)) -



(BKnight, 2018)



(NeTease, 2018)



(Fandom, 2018)

## References

- GRIS [Digital Image]. (n.d.). Retrieved from <https://www.gamereactor.eu/images/?textid=719303&id=2684623>
- Thatgamecompany [Digital Image]. (n.d.). Sky: Light Awaits – iPhoneアプリ | APPLION. Retrieved from <http://applion.jp/iphone/app/1219437821/>
- Nomadic Village [Digital Image]. (n.d.). Retrieved from [https://legendofheroes.fandom.com/wiki/Nomadic\\_Village?file=Sen-concept\\_nomadic\\_village.jpg](https://legendofheroes.fandom.com/wiki/Nomadic_Village?file=Sen-concept_nomadic_village.jpg)
- Keyboard [Digital Image]. (n.d.). Retrieved from <http://latino.si.edu/exhibitions/centralamericarevealed/3DSim/instructions.html>
- Keyboard Key X Icon [Digital Image]. (n.d.). Retrieved from [https://www.iconexperience.com/o\\_collection/icons/?icon=keyboard\\_key\\_x](https://www.iconexperience.com/o_collection/icons/?icon=keyboard_key_x)
- Gris looks just so beautiful, but just so empty. (n.d.). Retrieved from <https://www.rockpapershotgun.com/2018/11/08/gris-looks-just-so-beautiful-but-just-so-empty/>
- Ramos, J. (2018, February 08). Celeste stresses me out, and that calms me down. Retrieved from <https://www.polygon.com/2018/2/8/16961386/celeste-stress>
- Mega Man X Screenshots for DOS. (n.d.). Retrieved from <https://www.mobygames.com/game/dos/mega-man-x/screenshots/gameShotId,293760/>
- Craig Adams. (n.d.). Retrieved from <http://joshua-campher-bagdy2.blogspot.com/2013/04/craig-adams.html>
- Blackbeltdude. (n.d.). STAGE 1: Main Forest Tiles. Retrieved from <http://pixeljoint.com/pixelart/82294.htm>
- 北极光,northern,lights,nature,自然,美景,变幻,奇观,星空,渐变,冰川,卡通. (n.d.). Retrieved from <http://www.54fcr.com/gif/15006.html>
- Horse. (n.d.). Retrieved from <https://stardewvalley.fandom.com/wiki/Horse>
- Alternate Sheep Colors. (n.d.). Retrieved from <https://www.nexusmods.com/stardewvalley/mods/184>
- Stardew Valley Walkthrough / Guide: Barns, Cows, Goats, Sheep, and Pigs. (n.d.). Retrieved from <http://www.arrpeegee.com/2016/03/stardew-valley-walkthrough-guide-barns.html>
- Owl Scarecrows. (n.d.). Retrieved from <https://www.nexusmods.com/stardewvalley/mods/936>
- Admin. (2018, January 28). Void Salmon. Retrieved from <https://stardewvalleyinfo.com/items/fish/void-salmon/>

- Illustration of cartoon bull - Pixel design. (n.d.). Retrieved from [https://www.123rf.com/photo\\_56058027\\_stock-vector-illustration-of-cartoon-bull-pixel-design.html](https://www.123rf.com/photo_56058027_stock-vector-illustration-of-cartoon-bull-pixel-design.html)
- Illustration of Cartoon Camel - Pixel design. (n.d.). Retrieved from [https://www.123rf.com/photo\\_54025221\\_stock-vector-illustration-of-cartoon-camel-pixel-design.html](https://www.123rf.com/photo_54025221_stock-vector-illustration-of-cartoon-camel-pixel-design.html)
- Bat Halloween animal vampire pixel art. (n.d.). Retrieved from <http://rebloggy.com/post/bat-halloween-animal-vampire-pixel-art/33848656596>
- Click bawk caw, by Emma. (n.d.). Retrieved from <http://rebloggy.com/post/birds-pixel-art-other-people-s-art/105347765760>
- Thatgamecompany launches Sky: Light Awaits for iOS in Singapore. (2018, April 12). Retrieved from <https://www.gamerbraves.com/thatgamecompany-launches-sky-light-awaits-for-ios-in-singapore/>
- 52pk. (n.d.). Retrieved from <http://news.52pk.com/shtml/201803/7179030.shtml>
- Sky: Light Awaits Wiki. (n.d.). Retrieved from [https://sky-light-awaits.fandom.com/wiki/File:IMG\\_5872.png](https://sky-light-awaits.fandom.com/wiki/File:IMG_5872.png)
- Editors, H. (2018, January 02). Bronze Age. Retrieved from [https://www.history.com/topics/pre-history/bronze-age#section\\_1](https://www.history.com/topics/pre-history/bronze-age#section_1)
- Nomadic Village. (n.d.). Retrieved from [https://legendofheroes.fandom.com/wiki/Nomadic\\_Village](https://legendofheroes.fandom.com/wiki/Nomadic_Village)
- Mayan Ruins Tulum Mexico Wallpaper 10 - 1400 X 1050. (n.d.). Retrieved from <https://imgnooz.com/wallpaper-432432>
- Delicious Yellow. (n.d.). Retrieved from <https://www.dafont.com/delicious-yellow.font>
- Audio cassette icon [Digital Image]. (n.d.). Retrieved from <https://game-icons.net/delapouite/originals/audio-cassette.html>
- S. (2018, December 21). Thatgamecompany will deconstruct Sky's emotional storytelling at GDC. Retrieved from <https://www.gdconf.com/news/thatgamecompany-breaks-down-how-sky-tells-emotional-stories-gdc-2019>
- V. (2016, October 18). Kin-type Aesthetic Fox. Retrieved from <http://valkyrjacom.tumblr.com/post/151949646669/kintype-aesthetic-red-fox-aesthetic-for-anon>
- Chen, J. (2012, March 13). Journey Art. Retrieved from <http://jenovachen.info/mpubx8g0y59eapz5xfiv112chq6daf>