

Wizard With A Sword

Game Design Document

Table of Contents

Summary.....	3
Unique Features.....	3
Minimal Viable Product.....	3
Story.....	3
Characters.....	3
Setting.....	8
Narrative.....	8
Gameplay.....	9
Design Pillars (Vision Document).....	9
Core Loop.....	10
Mechanics.....	10
Dynamics.....	10
Scripts.....	10
Levels.....	10
Level Progression.....	10
Environments.....	10
Art.....	11
Summary.....	11
Link to Art Atlas.....	11
UI, Systems & Options.....	11
UI.....	11
Systems.....	11
Audio.....	11
Summary.....	11
Target.....	11
Target Audience.....	11
Target Device.....	12
Target Budget.....	13
Marketing.....	13
Information.....	13
Community.....	13
Indie Game Marketing Plan: "Project Wind".....	13

Development Plan..... 15
Game Development Plan: "Project Wind" 15

Summary

Wizard with a Sword is a small role-playing video game developed by Tony Killebrew for his portfolio and as a prototype for codename: Project Wind. The game features one mode of play: the field. Players traverse through the dungeon world, cutting down monsters and chatting with the other prisoners. Earn XP and crystals by defeating enemies, finding new rooms, and collecting chests. Use the hard-earned XP to level up and become more powerful. Use the crystals to fashion better swords and deal out more damage.

Unique Features

- Simplicity. This game is accessible from the beginning for a quick and smooth demonstration of skill.
- Immersive. Immediately transport yourself to this new dungeon of untold stories.
- Secrets. There are secrets and sub-plots. Can you uncover what is happening here?

Minimal Viable Product

Describe the minimally viable product you'll be delivering.

The currently released version of the game will always be the reference for the bare minimum game experience necessary to prove that people find the core game mechanic engaging. New projects are being developed which take all these bare bones and build upon them.

Story

Characters

All characters are controlled by a universal mover controller script, and all functions are set to public and can be simply manipulated in the unity engine.

Wizard(Physist):



Armor Class: 10

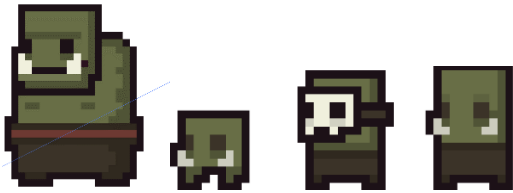
Hit Points: 1 (No Magic)

Speed: 1

A human whose name remains unknown, is forced into this dungeon after unintentionally witnessing the consumption of two celestial bodies from a moon some 400,000 km away.

Much is known of Physists. Commonly referred to as wizards in a less formal manner, Physists are masterful users of magic. At the first two levels, they are defined as a class by the spells they cast and the source they draw from. At the third level, which is where our wizard stands, classes are dropped in favor for mastery over all magic sources and spells. This Physist has a near infinite ceiling for power...

Half-Ogre:



A group found prisoner inside the dungeon. Fully grown adults are seen with thick, well-muscled bodies.

Long streaks of human blood, which isn't particularly a defect, gave this specific species of ogre-born something of a proclivity for living in the daylight. They discovered wonders that their full-blooded brothers would never be able to bring home. It is true that a bit of human blood gives an otherwise rudimentary Ogre just the right mix of cunning, ambition, and self-discipline to create new things. I wonder if this is why she imprisoned some of them here.

RedMan:



Armor Class: 8

Hit Points: 2

Speed: 1

The first boss. It is a gigantic aberration that looks like the head of a massive bear sitting atop two huge paws. Despite how naturally terrifying this thing is, it's kind of cute. Well, it's not so cute. It consumes human sized beings with ease and specializes in driving others into mental despair. The sounds it makes produce a special frequency that has a terrifying effect for any being with an integrated anterior insular cortex. This particular part of the brain is responsible for emotions like fear, long-term memories, and anger. Once RedMan makes his scream, your anterior insular cortex would swell, triggering a cascade of damaging inputs from your heart and lungs. This would result in your heart going into a panic, your lungs incapable of fixing it. He takes a while to charge up a scream though, so take him out quickly!

Clearly agitated, this guy roams around ready to attack. Is he simply here to test the limits of an unfortunate combatant?

Big Xzed:



Armor Class: 30

Hit Points: 3

Speed: 0.5

Very odd looking indeed. Radically symmetrical bodies with large gaping mouth in the center, surrounded by 15 short tentacles. Their oviform shape sits upon two stumpy legs. Big Xzed isn't some random monster, but part of an entire species called Xzedorn.

These scavengers consume rocks, minerals, and gems. In fact, they lack the ability to digest meat. They only attack when they need to defend themselves, or if they need to eat and cannot find food.

Xzedorns are special indeed. The implications of consuming a crystal exclusive diet are curious. Consider the potential for new forms of crystallization. A being of three dimensions or more is technically manipulating dark matter at a proficient rate, else they would not be standing before us. So, the same systems found in the crystallization process can also be found in a fully grown Xzed...

DarkMage:



Armor Class: 15

Hit Point: 1

Speed: 1

In human terms, Physist or Wizard is what we would call a magic wielder. There are trillions of four plus dimensional species in the broad expanse of all galaxies, many who wield magic, obviously.

Those beings who wield magic but are unknown in the civil universe, are referred to as Mages and Magi. The Mage we see here is a Dark Mage. Dark matter and dark energy are incredibly difficult forces to comprehend in a 5-dimensional space. These forces exist in negative dimensions, negative meaning those built backwards from the origin point of light. They are super common in any area shrouded in darkness, take caves, the deep ocean, important dungeons...

RedMage:



Armor Class: 5

Hit Point: 2

Speed: 1

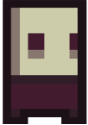
The Red Mage is a title given to an amateur magus. They aren't nearly as fluent in magic as a Dark Mage, likely compared to a Frisesh Physist. Red Mages will sneak and play tricks just to inconvenience people. This is not for jests, nor is it for amusement (well, maybe a little), this is for practice. Finding new ways to inconvenience powerful beings is a very effective way to learn magic.

Wizard 1:



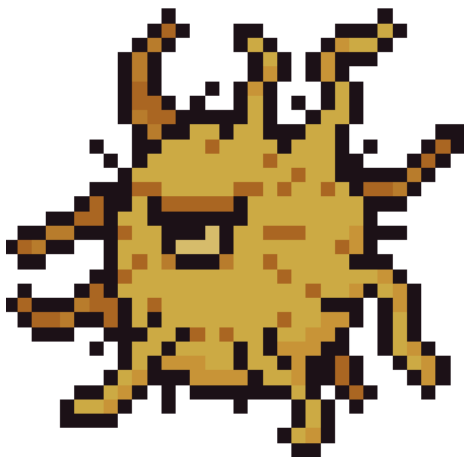
Who is this? Is this me? Who am I?

Gdood:



Gdood's are spirits. Not just any spirits though. Some souls never make it to any physical form. It's a sort of incomplete deformation in the soul formation process. The souls who can't find a physical form end up in eternal limbo. Fortunately, they learn to hide inside of dark matter bubbles, allowing them to somewhat hang out between the second and third dimensions.

Fire Giant:



Armor Class:

Hit Points:

Speed:

These beasts called fire giants are made up of

Setting

Upon waking, the Physist sees what appears to be a laboratory chamber with foul stench of rot, chemicals spilled all over, and overall, just a cluttered mess. The air grew colder, each step echoing ominously. The ceiling soared high above, lost in shadow.

Narrative

Diegesis:

A 40,000 ft tall Sagire, enveloped in beautiful wisps of flame signaling bright purples, pinks, and blues. She is buoyed up in between two nearby planets in the solar system. Her arms are outstretched, with the fascinating wisps flowing outwards all the way to each planet as she pulls them away from their original orbit, and towards her.

Within hours, the bodies have completely broken orbit. A comet the size of a Hyperion tree formed above the graceful Sagire, as both bodies began spewing vibrant bright orange and dark purple pools of liquid from their poles; the bodies were starting to orbit each other, moving in a perfect circle above the massive being!

Moons and asteroids began crumbling and exploding under the newfound gravity of the mass growing above the witch. The bodies were now breaking off in chunks, mashing into one mold forming what seemed to be a new miniature gas body, and the nearby moons were joining in.

Physically, the throat is antipathetic to celestial bodies lacking an atmosphere. Burning like this should make it impossible to breathe, impossible to speak and especially not possible to scream a spell that is supposed to deflect the falling out of two fully grown celestial bodies.

With tears running down the brilliantly smooth, but strong skin of his cheeks, feelings of regret strangled his chest.

He regretted leaving the comforting embrace of his life partner. He wanted to give his mother one more vase full of flowers, to hear his brother's banter just once more.

With pressure the weight of what felt like the entire world slamming down on him, arms stretched wide, the Physist bid his Monopolic staff to parade in a cycloidal motion. A booming echo from the incantation by a Bisesh Physist isn't assumed to be heard in the suffocating expansion that cradles the galaxy. But with the four-hundred-gram turquoise orb, fully galvanized, atop his staff and the combined energy from absorbing some of the new incredible power emanating from the massive witch, this particular incantation was so loud that it even stirred the witch's concentration.

Terrifying cloud-like monsters appeared in place of the asteroids flying by. They began devouring all debris and growing, defending the 3rd level wizard. His body cringed under the intense

strain from channeling so much vigor, as his consciousness faded, and the moon beneath his feet broke off at a snap.

—

Sagire is a name given to the mythical beings known to create stars. These beings can appear in many forms, most commonly seen as a giant human who if standing on a fully developed life-planet would have a head extending past the atmosphere and into the space above. These Sagires are beings of curiosity, wisdom, growth, and guidance. They wield an unfathomable power, one that can fuse matter together, and destroy it with ease.

Physist is a name given to man who has the innate ability to manipulate dark hot particles. Dark particles weakly interact with light particles and are the basic building blocks of all things light. Thus, there is an entire universe of dark matter serving as the base for the entire universe of light. Hot dark particles move quickly and make up the easiest form of dark matter to perceive and manipulate from the perspective of a light being.

These Physist are found to have aptitude for discovering and manipulating dark energy at a young age and are quickly placed in the appropriate training environments. A Frisesh Physist is a first level Physist, capable of perceiving the dark matter deep within our nervous systems and bones. Second level Physist, known as Sosesh Physist, is able to make the dark energy move, but not in any way that has control. Now a Bisesh Physist is dangerous. They are able to control this dark energy movement; controlling this energy means that light physics can be manipulated through the contortion of dark energy, and the extent of imagination is presented by the miracles and devastation wrought by third levels.

The Bisesh level is the longest-lived level of Bisesh, and it is also the level where most Physist peak. In theory, there are many levels to achieve. But is it even possible given the short life cycle of a human being?

Some Physist walk the moons in search of answers. Can humans use this dark energy to live longer? To grow larger? To care for light better?

This particular Physist might learn something, should he survive...

Gameplay

Design Pillars (Vision Document)

List and explain

- Immersive worldbuilding
- Approachable systems

- Accessible
- Short and small but busy

Core Loop

The core loop of “Wizard With a Sword” involves exploring the dungeon, solving puzzles, and defeating enemies to acquire better stats. These better stats allow the player to defeat more bosses, find all the secrets, and ultimately face the final boss.

Mechanics

List all relevant mechanics and their use.

- Movement
- Manual Collision Detection
- Interactive Objects
- Save Game
- Floating Text
- Combat
- UI

Dynamics

As the player finds more crystals, they can upgrade their sword via the game menu. The swords will do more damage each level.

Scripts

Follow this link to the GitHub page.

<https://github.com/Antonio-Killebrew/Wizard-With-A-Sword>

Levels

Level Progression

This demo is less about progression level to level, and more about progression through the one level. As the swords get stronger, the Wizard can liberate the entire floor of this massive dungeon, making it safer for the half-ogres.

Environments

The dungeon is a simple layout composed of walls, floor, background, and interactable. The floor is lightly randomized but overall one shade, and all walls are brick. The background is black, and the interactable range from destructible crates to healing fountains.

Art

Summary

The artwork I used for this game was created by an artist named 0x72. I decided to use a premade atlas because at the time of starting this project, I hadn't yet perfected my hand at creating these myself. This is a lovely set of sprites, but moving forward I can create all my own artwork.

Link to Art Atlas

[16x16 Dungeon Tileset by 0x72 \(itch.io\)](#)

UI, Systems & Options

UI

In the bottom left corner of the screen, there is a menu button that pulls up the in-game menu. On the bottom right lies the HP bar.

The in-game menu is where the player can check stats, upgrade their sword, and return to the main menu.

The main menu is very simple. A button to play the game.

Systems

I have set triggers in the menu buttons where once the play button on the main menu is pressed, the main scene loads in and the menubutton/hpbar UI pops up. When the menu button is pressed, the in-game menu pops up.

Audio

Summary

The music is a short clip of ambient music I put together in FL studio. The music is designed to give the player a feeling of being in a creepy dungeon. The slow tempo and distorted horn give the ghostly ambience a slow deliberate pace that heightens tension and anticipation.

The ambient clip is looped seamlessly to maintain the atmosphere without becoming repetitive or predictable.

Target

Target Audience

1. Demographics:

- Age: Primarily 18-35 years old, as this age group is most active in the gaming community and is more likely to explore indie titles.
 - Gender: All
 - Income Level: Middle to upper-middle income brackets, with discretionary income to spend on entertainment and hobbies.
2. Psychographics:
- Interests: Fans of science fiction and fantasy genres in literature, movies, and television shows. They are likely to enjoy complex narratives, imaginative worlds, and speculative themes.
 - Gaming Habits:
 - Prefer narrative-driven and immersive gameplay experiences.
 - Enjoy exploring new and unique game mechanics, often seeking out indie games for their originality.
 - Active on gaming forums, social media, and streaming platforms like Twitch and YouTube.
 - Values: Appreciate creativity, storytelling, and innovation in games. They tend to support indie developers and are enthusiastic about contributing to a game's community and development through feedback and participation in beta tasks.
3. Behavior:
- Platform Preferences:
 - PC gamers are a primary target, given the strong indie game presence on platforms like Steam and itch.io
 - Console players (PlayStation, Xbox, Switch) who enjoy digital downloads and indie titles
 - Buying Behavior:
 - Look for games with positive reviews and strong word-of-mouth recommendations
 - Willing to invest in Early Access titles to support development and gain early experiences.
 - Frequently participate in sales and bundles, such as those offered by Humble Bundle.
4. Geographic:
- Primary Regions: North America and Europe, where there is a strong market for indie games and a large base of sci-fi/fantasy enthusiasts.
 - Secondary Regions: Australia, Asia (particularly Japan and South Korea), and parts of South America, where gaming cultures are diverse.

Target Device

Personal computers have the easiest access to indie games and will be the priority shipping method. Ports to consoles will always be considered during the development process, and as soon as possible they will be available.

Target Budget

The target budget for my first projects is zero dollars. I can create and ship these games. In terms of funding, I will take up to \$60,000 for my own livelihood and comfort while I design the game. Funds after that would be allocated towards contracting help. I would set a budget for an artist, audio designer, and a marketing expert. With a small team of 4 we can create some of the greatest stories ever told.

Marketing

Information

This game is strictly for practice and portfolio. The game will be posted on the Two Tokens Media website, and on itch.io for employers and gamers to try out.

The game is designed to be a base layer for a new game series. Something massive can be created from this template.

Community

Firstly, the game is designed to display my ability to produce a full, functioning video game. In terms of audience, this game is specifically designed for underground sci-fi/fantasy gamers or people new to gaming.

Indie Game Marketing Plan: "Project Wind"

1. Pre-Launch Phase (3 months before release)

a. Market Research (2 weeks)

- Identify target audience demographics.
- Analyze competitors and their marketing strategies.

b. Branding (2 weeks)

- Develop a unique brand identity (logo, game name, color scheme).
- Create a compelling tagline and key messages.

c. Online Presence (4 weeks)

- Build a professional website with game information, screenshots, and a blog.
- Create and set up social media profiles (Twitter, Facebook, Instagram, Reddit).

d. Teasers and Announcements (4 weeks)

- Release a teaser trailer to generate initial interest.
- Announce the game on relevant forums and indie game communities.

2. Content Marketing Phase (2 months before release)

a. Blogging and Updates (8 weeks)

- Regularly post development updates, behind-the-scenes content, and concept art on the blog.
- Share these posts on social media and relevant online communities.

b. Influencer Outreach (6 weeks)

- Identify and reach out to gaming influencers and streamers for potential coverage.
- Offer early access or demo versions to influencers for previews and reviews.

c. Press Kit and Press Releases (6 weeks)

- Create a press kit including game details, high-quality images, videos, and developer bios.
- Send press releases to gaming news websites, blogs, and magazines.

3. Engagement Phase (1 month before release)

a. Community Building (4 weeks)

- Engage with the audience on social media, responding to comments and messages.
- Host Q&A sessions or live streams to interact directly with potential players.

b. Beta Testing (4 weeks)

- Conduct closed beta tests and gather feedback.
- Use feedback to make final adjustments and improvements.

c. Countdown and Hype (4 weeks)

- Begin a countdown campaign on social media, sharing new content daily.
- Release a launch trailer one week before the release date.

4. Launch Phase (Release Day)

a. Launch Day Activities

- Announce the game release on all platforms and social media.
- Host a launch live stream event with gameplay and developer commentary.

b. Promotions and Discounts

- Offer limited-time launch discounts or bundles to encourage early purchases.
- Run targeted ads on social media and gaming websites.

5. Post-Launch Phase (1 month after release)

a. Continuous Engagement (4 weeks)

- Continue engaging with the community and addressing any issues or feedback.
- Post regular updates, patches, and new content to keep the player base active.

b. Reviews and Testimonials (4 weeks)

- Encourage players to leave reviews on platforms like Steam, App Store, or Google Play.
- Highlight positive reviews and testimonials on social media and the website.

c. Post-Mortem and Analysis (2 weeks)

- Analyze the marketing campaign's performance and identify areas for improvement.
- Document lessons learned and gather data for future projects.

Development Plan

The game was developed by Tony Killebrew in Unity C# with visual studio. If we wanted to expand and release a full-blown indie game, here would be the steps based on the steps I took for "Wizard":

Game Development Plan: "Project Wind"

1. Concept and Planning (2 weeks)

- **Idea Generation:** Brainstorm and finalize the game concept.
- **Game Design Document (GDD):** Create a GDD outlining the game's story, mechanics, levels, characters, and art style.
- **Team Roles:** Define roles and responsibilities for team members (e.g., programmer, artist, sound designer).

2. Pre-Production (3 weeks)

- **Prototyping:** Develop a basic prototype to test core gameplay mechanics.
- **Concept Art:** Create initial sketches and concept art for characters, environments, and UI.
- **Technical Planning:** Choose the game engine (e.g., Unity, Unreal Engine) and set up version control.

3. Production (8 weeks)

- **Programming:** Develop game features such as player controls, enemy AI, and game logic.
- **Art and Animation:** Create and integrate 2D/3D assets, animations, and visual effects.
- **Audio:** Design and implement sound effects, background music, and voiceovers.
- **Level Design:** Build and test game levels, ensuring balanced difficulty and engaging content.

4. Testing (3 weeks)

- **Internal Testing:** Conduct regular playtests to identify and fix bugs, and refine gameplay.
- **Feedback Gathering:** Collect feedback from beta testers and make necessary adjustments.
- **Polishing:** Improve game performance, optimize assets, and enhance user experience.

5. Launch (2 weeks)

- **Marketing:** Promote the game through social media, trailers, and press releases.
- **Distribution:** Release the game on chosen platforms (e.g., Steam, App Store, Google Play).
- **Post-Launch Support:** Monitor player feedback, release patches, and update content as needed.

6. Post-Mortem (1 week)

- **Review:** Analyze the project's successes and challenges.
- **Documentation:** Document lessons learned and best practices for future projects.

This plan can be adjusted based on the team's size, the game's complexity, and specific project needs.