

# THE VOID IN BETWEEN

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## ONE PAGE PITCH

### ONE - LINER

The Void In Between is a third person, new-weird, action horror game that revolves around the concept of memories defining the afterlife.

### TAGLINE

We've been reviving the recently dead in modern medicine for a while, Why not go further?

### GENRE

The game is going to follow a AAA or iii like Game format that deal with memories defining our afterlife.

- New Weird
- Horror
- Action

### CONCEPT

The Void In Between is a third person, new weird, action horror game that revolves around the concept of memories defining the afterlife. In this game, the player is put in the shoes of Diann, a veteran soldier who died on the battlefield, she now must explore these baren, Erie, haunted area to figure out what exactly happened and why is she not dead. Along her journey she meets an old comrade who isn't himself anymore and both embark on a twisted journey within a hellish landscape shaped from their memories.

### GAMEPLAY

The gameplay will include a full spectrum of 3D movement from 4 directional walking to 8 directional running, dodging and combat. It also includes interactions with objects populating the world, that are put purposefully there to help develop the lore and parallel narratives.

## **NARRATIVE LAYERING**

The game is heavily driven by its own narrative. The mystery surrounding the story, the characters and the world mixed with its gameplay deal out a unique spin on narrative delivery. As even the weapon in the game is capable of speech and is a huge part of the game. Under this we will focus more on how the narrative of the game is formed as well as what devices and types were used to deliver a gripping storyline to hook the player throughout the duration of the game:

### **TYPE OF NARRATION**

The game employs the use of the First-Person narration archetype. In which our main character is portrayed as the main speaker for the entirety of the game. But there is a unique twist to this our main character is accompanied by a supporting cast, the Glaive. The glaive accompanies the character throughout the game and serves as a companion our main character interacts with to better understand her situation and deliver more narrative plot points. This in turn helps the player better understand and relate to how the dynamics of the different characters work and how they change over the course of the game because of the hardships they face.

### **NARRATIVE FORM**

Realistic Fiction – The game employs the use of realistic fiction, which in modern terms can be described as the new weird genre. In this the world is portrayed as realistic and something that we have been exposed to in our daily course of life but with a small twist to it. In this normal world a paranormal or supernatural subject is introduced in such a way that its existence is extremely hard to question. It is ingrained into the real world in such a way that whether it existed or not, we would never know unless directly exposed to it. This game takes advantage of the fact and develops upon what many mythological lore's have mentioned and delved deep into.

The game twists the concept of the afterlife that has been discussed by numerous mythologies' and pulls on common concepts that every idea banks on. The fact that there is an afterlife is something which has been questioned for ages. And the existence of a heaven and a hell determined by an individual's life on earth has also been a common factor on multiple texts.

Hence, using realistic fiction was the best part we could take to bring out the story of the game in such a way that would make the player question their reality instead of doubting the games.

## TYPES OF NARRATIVE

The game will follow a unique mix of multiple narrative flows through a singular medium. One of the advantages dealt out to us for using a third person character on an action-adventure game is the fact that we can play with multiple narratives simultaneously. It also gives us the liberty to break the 4th wall as well as develop side-line narratives that can help increase the players understanding of the world through our main character.

Given our premise and flow of the story, we can have a unique band off narrative structures that can be used together to bring forward the story.

Below we will point out each of these narrative structures and go into detail about how they influence our story and how we work with these constructs to bring our experience to life –

- 1) **Linear Narrative** - The game will use this as its main pillar for narrative. In it, the game will deliver a steady flow off our character's storyline and how they discover the situation they are in alongside their comrade. The world evolves and twists to accommodate for our main character. Each environment is a call-back to a memory in the real world. Throughout the course of the game the player is haunted by their past and is shown visions to torture them into submission so that the void can consume them. But our Character is different. Every hell loop is designed to torture the individual, but our character is not she is accompanied by A partner who, though deranged at the beginning of the game gets to grips with himself as the game moves forward. The game considers how we question our afterlife and twists the narrative to force us to question ourselves. Do our memories affect the afterlife, do the memories of how we behaved and how good or bad we were as humans' effect what the rest of all eternity would look like.

While all these questions are add-ons to the player, the main linear narrative that we follow throughout the game is a story of redemption in which our main character blames herself for the death of the people she led into battle and how she fights through these hell loops and confronts each issue head on searching for absolution.

- 2) **Non-Linear Narrative** – The game also has a touch of nonlinear narrative in it. Where our main character is stuck in a coma in the real world while ha spiritual form / conscience is wondering the endless hellscape of limbo trying to figure out why she is there. All the while discovering more of her present state in the real world and the world she is presently in.
- 3) **Viewpoint Narrative** - The game delivers multiple viewpoints of different characters throughout the story. Namely, the scientist, the security, the main character, the Glaive, and the enemies. It employs the use of dialogues and conversations to dish out individual viewpoints as to why or how their stories evolved and how at the end it has affected the world of the game in the greater sense.

## NARRATIVE DEVICES EMPLOYED

The game makes use of a multitude of different narrative devices that helped deliver the story through unique layers and character perspectives. We have delved deeper into the types of narrative devices employed throughout the game below:

- 1) **Epistolic Narrative** – the game makes use of this narrative through the security guard. The security guard acts as a sort of informer who helps the player understand how the world is the way it is through the eyes of an innocent beholder. They come in the form of voice logs that the player can interact with and come to know of how the security is important to the storyline.
- 2) **Documentary Narrative** – The player is also exposed to another kind of narrative in which a scientist goes into more detail about how the workings of the world and its inhabitants are decided. The scientist develops the lore as well as consistently provides the player with information about how or why they are there. They also provide the player with working theories that can help the player further understand or dismantle the workings of the universe.
- 3) **Story Within a Story Within a Story, also known as a Framing Story Within a Framing Story** - The game is the story of our main character who is in a coma and is trying to revive herself through the experimental procedures that have been dealt to her. This creates the first basic storyline of the game, next comes to storyline of our main character in limbo which creates the first framing of a story within a story. The next layers of framing come from the individual characters of the game which advised to tell their own stories and perspectives to make the world feel more lived in. Each character has gone through their own hardships and has their own character loops.
- 4) **Stream of Consciousness** – As our main character cannot talk, the entirety of the game's dialogues flow through her consciousness. The game banks on the dialogues between the Glaive and the main character to develop a personal stream of character development. To make the player relate and understand the characters and their internal turmoil's more.
- 5) **Imagery** – The game will make use of this technique to bring forth environmental storytelling and set the mood and tone of the scene. This will help appeal to the player's senses and help them better feel the situation of the scene. Whether there be negative aspects to a location or negative proceedings, they will all be portrayed through the use of Imagery and lighting.
- 6) **Foreshadowing** – This particular method will be used throughout the game to slowly develop and lead to the big reveal of where the player or our character is located. Through all these ordeals and exposure to two different narratives, at the end of the game the player will understand that they are truly indeed in hell.

- 7) **Parallel storylines** – Given the length of the game, it has to make use of parallel storylines to better deliver the happenings of the world. The game makes use of multiple storylines to portray different perspectives of individuals who have been exposed to this situation being addressed here. Each storyline has its own value and helps add to our characters understanding of the world.
- 8) **Symbolism** – The game makes use of heavy symbolism to bring out the meaning of each scene. Each scene has been carefully crafted to make the player understand the gravity of the scene they are dealing with. For example, the scene where the player must fight hordes of enemies in front of a tunnel was specifically made to give the player the feeling of staring into the void and also, how the void is throwing everything it has at the player to bring them to their knees and push them towards depravity. The scene is surrounded by high rocks on all sides giving the player a feeling of being trapped all the while the scene is beautifully decorated with flowers covering the entirety of the landscape. These flowers are called the dead man's bells, signifying the hordes of dead that will charge towards the player. The scene also brings into perspective how the character blames herself for the death of her comrades and how the void is using it against her to push her more and more towards the brink of depravity.
- 9) **Unreliable Narrator** – The game makes use of an unreliable narrator to make the player go in circles as to their understanding of the situation they are in. This position is filled by two characters namely the security guard as well as the glaive. While the glaive is completely unbothered by what is happening around them. The security guard on the other hand provides the player with working theories as to why they have ended up there or what is bound to come up. As these are still theories, the player is forced to go in a loop and follow the learning curve of the security guard himself.
- 10) **Allegory** – This device has been heavily used to bring forth our understanding of the afterlife and question it. It also plays with the concept of memories affecting our afterlife. We have all heard of the account of a mother saving her child from a car using superhuman strength, but would she have the same strength if we took away her memories. If she never knew that it was her child, would she still be able to muster the same superhuman strength. So, the fact that memories determine our place in the afterlife is something that the game has heavily played with. As it is easily visible through the course of the game, the fact that soldiers tend to have demons hence they are more likely to go down to hell as they have committed acts of war violence and murder. Whereas if the same hand were dealt to an innocent security guard, their death, or their afterlife would not be the same.
- 11) **Cliff-hanger** – The finale of the game ends on a cliff-hanger, as soon as the character realises her disposition, the game ends on a note highlighting that there is much to do, and a lot of hardships left to endure. As hell is not yet

done with them. We do not come to know of the players fate and whether they are successfully able to escape limbo.

## **ACTIVE NARRATIVE**

This will follow our main character Dainn who doesn't understand where she is and the glaive who must fight through their demons together.

The narrative is going to be delivered by our environmental storytelling that will include conversations between Dainn and the Glaive. We will not be saying anything to the players face, the point of the game is not to tell the player the situation they are in. But it is to put the player in the shoes of our main character and help them uncover the mysteries of the world as they traverse through the different environments.

The active narrative will delve into the stories of Dainn and her past as well as the story of the glaive along with his past. The player will have to fight through different scenarios that are nightmarish images of what has happened in the real world and uncover the story of the different characters mentioned before. The task of fighting and moving forward to uncover different plot points and dialogues will take centre stage and make up the active narrative off the horror action narrative game.

The active narrative will also be accompanied by the occasional cutscene to progress the story further.

## **PASSIVE NARRATIVE**

The passive narrative is the story of the other characters in the game, the security and the scientist. As they are never seen in the game, they are used as footholds to build parallel narratives that the player can use to understand the world, they are in.

The research and understanding of the world will help our main character uncovered secrets of why the world seems to have been made just to torture her. It would also make the player understand how or why she ended up there.

The remarks and observations made by these two characters help bring forth the perspective of two individuals with different goals and provide a critical understanding of their characteristics given their worldview and the goals driving them.

This has specifically been done to develop side plot lines that can be explored later as major plot points if the game were ever to be completed apart from this vertical slice.

## TERTIARY NARRATIVE

The game also employs the use of tertiary a narrative, to provide the player with a little bit more insight into the world. This is done using enemy dialogues as well as the use of environmental storytelling. The enemies come at the player chanting dialogues which give us an insight into how this enemy had died. This insight helps us understand the fact that each and every enemy the player is fighting in the void are people that our main character has killed during missions or act of war. each of these kills are haunting her and trying to make her a denizen of hell.

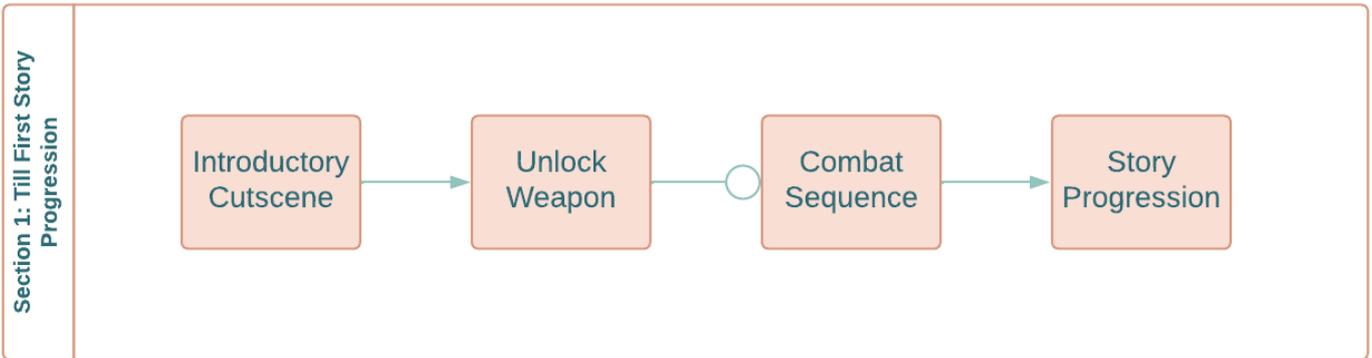
## MEMORIES

Memories play a huge part in the game as it has already been mentioned before, our memories are the factor that determine our afterlife. The way we view our lives and the acts we choose to exercise, determine how the afterlife will treat us. without memories humans become shallow creatures, they become hollow shells of what they could be. These shallow beings once pushed by the strength of their memories are capable of great feats. Let's take movies for example, the will power of a father to save her daughter in Taken is accompanied by his memories of her. If the same memories were taken away the will power would not have existed.

This same utility has been derived through the use of the Glaive, the weapon signifies our characters memories which she wheels to push her through this endless hellscape and come out from the other side. This is the only element which differs between every other denizen of hell and our main character. Hell is made to torture its inhabitants in an endless loop it is not created so that individuals are capable of fighting it. Hell takes the most treasured object a human has, their memories and twists them to such an extent that their own treasure becomes their biggest curse. But our main character can fight through these hellish memories through the use offer relationship with the glaive. Her memories relating to her relationship with the glaive are what work as a weapon against hell.

These same memories have the capacity of being different from different perspectives. Each interaction of a character is followed by their understanding of what had happened in the past. While hell will try to twist everything towards it's absolute negative, putting our characters in doubt and pushing them towards depravity. The characters themselves will recall accounts of the past and provide each other with reassurance and help them preserve their sanity.

# GAME FLOW



*(Game-Flow of Chapter 1)*

## SCRIPT

**Menu Screen:** A snapshot of an in-game corridor with the menu elements as text on the bottom left portion of the screen.

■ **Camera:** The camera will keep bobbing as if someone's holding the camera.

**Interaction:** Upon clicking the start button, the game begins with an audio.

## BLACK SCREEN

I.

**Sound:** The audio plays of a battlefield.

Soldier – Command, this is ground unit 4-2-0. We're out of ammo, request shelling on our location, over.

Command – 4-2-0 this is command, say again, over.

Soldier – Command this is 4-2-0, we're getting flanked from all sides and about to be overrun. TARGET...MY...LOCATION, over.

Command – Negative, I can't allow it, over.

Soldier – If you don't drop a bomb in the next 30 seconds, we'll all be dead anyway.....Don't let us die in vain.

**Sound:** Large explosions follow up, overshadowing the shelling. .

The protagonist wakes up with a jolt from her bed.

- **Camera:** The camera is in a top-down view showing just her eyes and face.

**Sound:** Audio plays of a person waking up and gasping, with minimal bed sounds.

The protagonist looks around and realizes that she can't talk, her mouth is covered in some kind of smoke.

**Art:** The protagonist wakes up in a hospital room full of hospital equipment. There is just one door in the room directly Infront of the foot of the bed.

Dainn [Scandinavian origin] (Meaning Deceased) – Mmmmmmmmmhhh  
mmmmmmmmmm

A sudden whisper starts haunting her. She gets up from the bed and leaves the room.

Unknown Speaker – Come..... here. To me.....  
Here ..... right here..... Keep going.... to the left.....

- **Camera:** When the player starts moving around, i.e., during gameplay, the camera takes an over the shoulder position.
- **Camera:** It will have a simple sway to it, signifying breathing.

**Art:** The protagonist enters a corridor which is shown as a simple hospital corridor with lights running down the entirety of it's length as well as typical plants and chairs line the population of the corridor.

**Sound:** Whisper Audio.

**Sound:** Basic Character movement sounds. Clothes rustling, footsteps, breathing, etc.

**Interaction:** The player can move and run around now using WASD keys and Shift

She starts walking in the corridor, the whispers keep getting more and more frequent. Until she reaches a bend in the corridor.

The corridor is shown to stretch out into the distance with a door at its end, but once the protagonist starts walking towards it, lights start to switch off from the door. And darkness seems to creep closer and closer to the player until it's complete darkness.

**Art:** A ghastly figure standing down a dimly red lit corridor.

Unknown Speaker – COME HERE.....im right here. Pick me up..... almost there..... take me..... take me.....

**Sound:** Loud light switching off audio.

## BLACK SCREEN

**Art:** The player can only view the silhouette of the ghost and everything else is lit in red.

When the darkness lifts, the player is in a huge room. The whispers of the Glaive getting ever louder.

- **Camera:** The FOV of the camera increases to take everything into view.

**Art:** The player is greeted by a huge room with an inverted pyramid and a glaive floating in midair.

Once the protagonist picks up the Glaive, she is immediately transported back to the corridor. But this time, with the Glaive in hand.

- **Camera:** The FOV of the camera reverts to normal.

**Sound:** Moving around with the Glaive and attacking with it have their own audio.

The Glaive seems to have a mind of its own and keeps talking to you as if it knows who you are.

**Interaction:** The player can now attack and block using left and right mouse clicks.

||| Glaive – Hello boss, fancy seeing you here. Tell me..... who do you want dead?

While entering through the door at the end of corridor.

||| Glaive - Use me use me, let me kill kill kill kill.

**Art:** A ghostly figure with an effect on their body. The room opens up in blocks.

The protagonist enters through the door at the end of the corridor, and is greeted by a ghost like figure, a small cutscene starts.

This figure just minds its own business until it spots you and gets a huge smile on their face and attacks you.

- **Camera:** The camera moves Infront of the ghost like figure for a cutscene.

- **Camera:** Once the cutscene is over, the camera returns to its original position over the shoulder of the protagonist.

||| Enemy – You... you took my country.

**Sound:** Audio of enemies (without dialogue). It will have its own sound queues.

**Sound:** Door opening audio.

After the first encounter, you and the glaive start interacting for the first time. The conversation continues for a bit.

||| Glaive – That was fun!!! Let’s do it again..... boss?

Why aren't you talking?

Dainn - Mmmmhhh

Glaive - You do realize that you can talk to me through your mind?

Dainn – Fuck, What the HELL is this place?

Glaive – Who knows? Who cares...

Dainn – And why the fuck are you a weapon, Wei!!

Glaive – Wei? Who's Wei??!!!

**You enter a room with a simple projector on it.**

Art: A small room with a projector in it.

**Interaction: The player can click E to interact with the projector and play it's contents.**

**Sound: Projector audio.**

Scientist - Where do you go when you die? What do you think happens? We have numerous accounts of mythological lore pointing to the fact that there is an afterlife. But what is the afterlife? Does it truly hold a heaven and a hell where the deserving become eternal while the underserving are cast into damnation? Or... is it just an eternal void of nothingness. What if you cast down your hand into this postulation of eternal nothingness and grabbed someone, anyone back into the land of the living. Mythologies have delved into the strange magics of reviving the dead. Modern medicine has been doing it for a while, revival through resuscitation allows a clinically dead person to comeback. So why not go further.

**Glaive and Protagonist conversation**

Dainn – Is this some sort of lab? What are those things?

..... Wei!!!!

Glaive – Stop calling me that!

I don't know, it doesn't concern me.

Dainn – Hmm, nothing makes sense here

I am a weapon; I don't need memories.

Dainn – Try to remember.....please.

Glaive – I.....I don't need memories, I am a weapon.

Art: A record player with the audio in it.

**Interaction: The player can click E to interact with the Record player and play its contents.**

**Security Log**

Security [Excitedly] – This is day 1 on the job, it's.....better than I expected. No need for rounds, not too many people around. Just a bunch of white coats and soldiers walking around. What else... [mouth noises (mimicking gun shooting sounds)] ..... oh the pays good and there's unlimited food..... Feels like a dream.

#### Glaive and Protagonist conversation

This place, it's alive. Its playing with us. It's trying to mess with our heads.

Glaive – How is that of consequence!!! It's kill or be killed, I prefer to be the one doing the killing.

Dainn – I am gonna make you remember even if that's the last thing I do.

Glaive – [Angry Grunt]

#### You enter a room with a simple projector on it. [Project Zoe]

Art: A small room with a projector in it.

**Interaction: The player can click E to interact with the projector and play it's contents.**

**Sound: Projector audio.**

Scientist – Bringing people back from the brink of death i.e., a comatose will mark the start of our journey. Once we are capable of that, we can explore bringing people back from longer durations of clinical death. The project, project Zoe marks the descent of science into the territory only explored my myths and legends. This project.... Its...its very important to me, and to Zoe.

#### Glaive and Protagonist conversation

How am I not surprised, a branch of the government trying to revive the dead.

Glaive – The dead can't die; these things are something else.

Dainn – How did we end up here, my last memory is of us...we.....never mind.

Art: A record player with the audio in it.

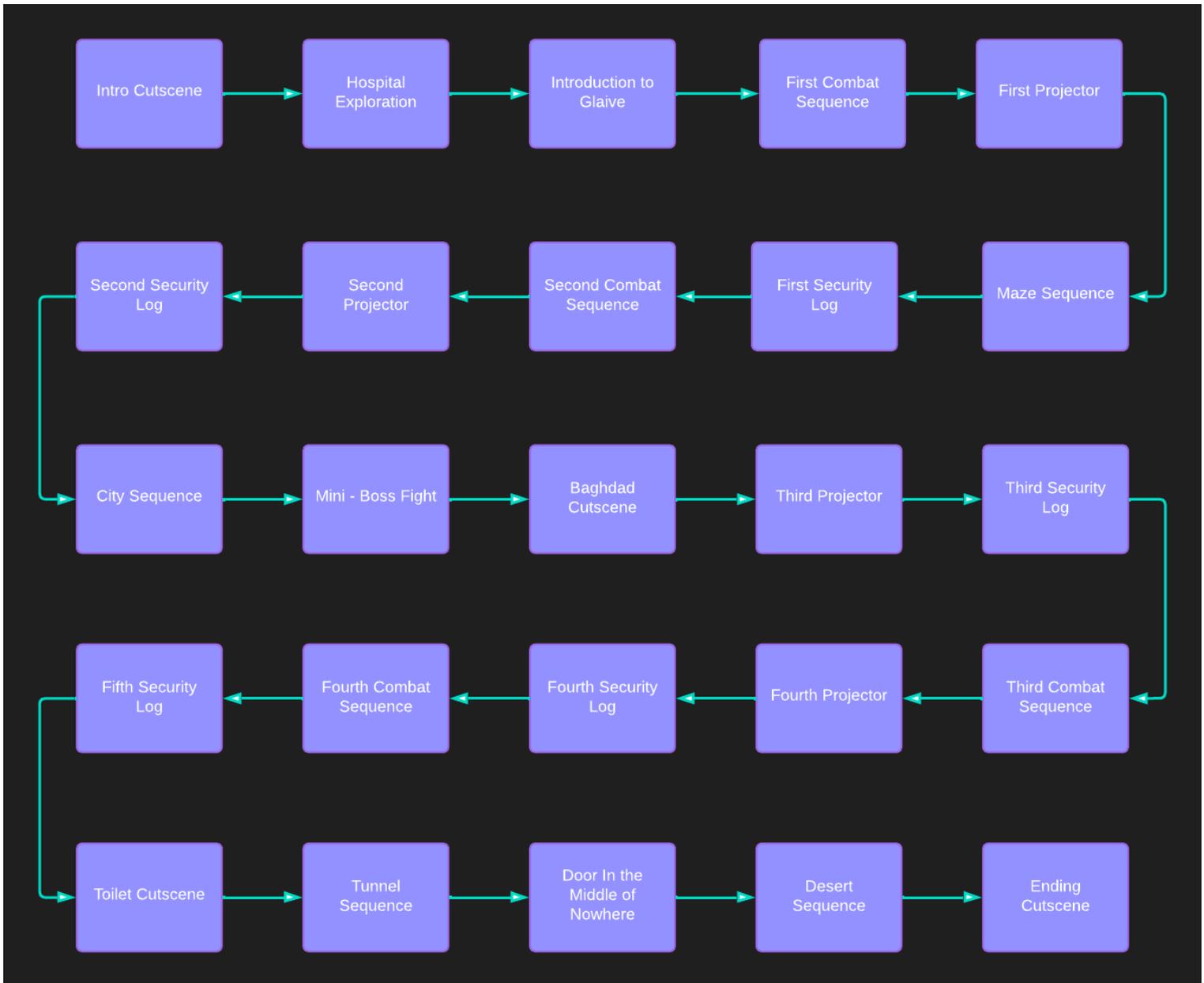
**Interaction: The player can click E to interact with the Record player and play its contents.**

#### Security Log

Security – it's been a week here, everything's still pretty good. But it's getting a little lonely. The white coats avoid me, and the soldiers seem to have a stick up their asses..... Oh, and I don't think this is a lab, feels more like a hi-tech military hospital. Seen a lot of injured soldiers go in.



## FULL-GAME FLOW



The story will progress in a linear fashion that are marked by the change in environments. There are a total of 3 environment changes throughout the game.

The narrative and encounters are designed to give the player a **sense of mystery**, a **sense of not knowing** what is about to happen, and this plays a key role in the game.

## **MUSIC & SOUND EFFECTS**

As the game consists of horror elements and a creepy atmosphere, one of the biggest things that we had to focus on was the music and sound production of the game. The music had to compliment the vibe and feel that the game is trying to portray. The game will have a constant background noise with creepy undertones to maintain an unsettling atmosphere while at the same time it will also have sound effects for doors, walking, Fighting, interactions. These sound effects will be triggered depending on the players interactions with their immediate surroundings.

Music will also hold an intrinsic value during combat sequences and emotional cut scenes. During combat sequences a more aggressive sound will fade in and out to build upon the tense atmosphere of fighting an enemy. The music will also change depending upon the type of enemy you fight for example boss fights have their own unique music to felicitate their origins, their environment, and their overall characteristics. Sound effects are also triggered through the level sequencer for pre triggered events for example light switching on and jump scares are accompanied by the appropriate sound effects.

## **VOICES**

To add to the immersion, the game will have voice acting for our main character, the glaive, the scientist and the security guard. The voice acting will automatically come in and out depending on the area our situation player is in. These voices will help progress the story of the game through the different sequences.

These voice lines will also showcase the appropriate emotion of the characters to help the player visualise or understand the emotions each character is going through. As a few of these I just voice logs, the quality of voice acting becomes inherently more important.

## **FEEDBACK**

To make the game feel more intuitive, we have used feedback to make the player feel that their actions are getting the justified response. This is done through the use of a multitude of things:

### **VIBRATION**

Controller vibrations are used to provide the player with more feedback as they play through the game. Attacking, dodging, running and interacting have their own particular vibrations along with them giving the player constant feedback on their interactions. These vibrations can change intensity depending upon the attack used or the intensity of a particular scene or situation.

### **VFX**

Each VFX is made to compliment the different objects on the scene. Attacking has its own VFX that will follow through for the character, the same goes for enemies attacking, dying, dropping health and also the glaive. The VFX's are not just limited to characters and weapons on screen, they are also used to make different cut scenes pop out more.

### **ANIMATIONS**

The animations are what compliment the game each movement having its own animation type as well as each attack, defence, dodge for both the main character as well as the enemies. all the animations together provide the feedback necessary for the player to understand what is happening on the screen. The feedback also goes as far as to show that an attack has been dealt towards the enemy all the player through the use of knockback animations.

### **VOICE LINES**

Almost every sequence is accompanied by its own dialogue set, showing the player that a particular sequence is about to start or has ended. These dialogue sequences foreshadow the oncoming of a battle, talk about an instance that was experienced by the character are about something that is going on in the characters mind. These voice lines also provide reflections through the lens of the different characters to help the player better understand the pacing and emotions of the narrative.

## REFERENCE

# CONTROL



*PlayStation Store Image*

One of the first games we were told to play, Control. This game was made by Remedy Interactive, 2019. Remedy is well known for making games like Alan Wake, Quantum Break and the above-mentioned Control. They usually push for the cutting edge of visuals and are regularly very combat focused.

They did the same with control, a completely combat focused game but with a small twist. Below I have provided a comprehensive review of the game and what works and what doesn't.

Control is a Third-person action-adventure video game by Remedy Entertainment that is visually stunning and presents the perfect combination of narrative gameplay and atmosphere. Remedy takes the best parts of its previous classics like Max Payne, Alan Wake and Quantum Break and combines them into one masterpiece of a game. In Control you play as Jesse Faden, the new director of the Federal Bureau of Control, a secret US government agency tasked with defeating deadly enemies known as the Hiss, which has invaded and corrupted reality. You only get one gun in the entire game but it can be played as a pistol, shotgun or machine gun. However, the gun takes a backseat to all of the other interesting things you can do when you collect objects of power progressively throughout the game. The first one is telekinesis, with which you can get really creative by using many different upgrades. Then you get a shield, a dash and the ability to control and possess enemies. And right when the game starts to get stale, they hit you with a fly ability. Overall, this game has great progression, a mesmerizing storyline, fun gameplay and a strange paranormal atmosphere that you just can't help but explore.

## **COLLABORATION**

For the purpose of this project, we would be collaborating with students from different courses within UCA.

## **MUSIC COMPOSER**

We collaborated with BA Music Composition student Viral Parmar. Who is a friend of ours, extremely talented in music composition and sound production. He's capable of understanding exactly what the vision is and outputting quality work.

## **UTILIZATION IN THE GAME**

The game has multiple scenes with its own unique audio's. There is a background music playing throughout the game that helps edit a unique unsettling creepy vibe. This music stays constant throughout the game and gets built upon during different sequences. During the combat sequences, this track takes a more aggressive tone with the introduction of unique drumbeats and a faster metronome, it helps set the pace of the battle as well as increases the tension of the scene to help the player better understand the situation they are in.

The same concept has been used for the different boss fights of the game, namely the mini boss fight as well as the final boss sequence, which have their own unique music playing in the background. The music has been finely tuned to fit the creepy atmosphere while taking into account the characteristics of the enemy in question.

## **SOUND DESIGNER**

We collaborated with MA Product Design student Nishant Bhokare. Who is extremely capable in the field of sound production. Since, we have worked with him before, he understands what we want extremely quickly and provides the required output without the need for multiple iterations.

### **UTILIZATION IN THE GAME**

The sound effects are what make up the game, these effects are triggered throughout different sequences of the game to set up a scenario, a jump scare, a fight sequence an introduction, etc.

There are sound effects to everything in the game from footsteps that change depending upon the location, attack sound effects, Basic character sound effects like getting attacked, dodging, etc.

The different voice lines are also part of the sound effects as once we sat down with the actors, we had to go through multiple iterations and edits. A few audio lines also have special effects on them.

## **CUTSCENE EDITOR**

We collaborated with MA Filmmaking student Vinay Kumar Sharma. Who understood our needs, once we sat down with him and gave him the entire vision of the game and how we wanted the cut scenes, all he had to do was edit them and implement them in the engine.

### **UTILIZATION IN THE GAME**

These cut scenes have been used throughout the game to make multiple sequences pop out more and grab the players attention.

## VOICE ACTORS

We collaborated with multiple actors for the project, specifically Actors from Mandy and students of the university.

**Dainn** – Divya Menaria [BA Filmmaking]

**Dainn's Sister** - Sana Kahlon [MA Screen Acting and Performance]

**Wei (The Glaive)** – Ashton Spear [Mandy Network]

**Scientist and Security** – Jayson Baird [Mandy Network]

## UTILIZATION IN THE GAME

These dialogues have been used throughout the game to set up conflicts and discovery through the use of parallel narratives. They are also used to set up different sequences or give insight into the different characters thoughts and emotions giving an insight into the different characters development/Arcs through the course of the game.