

# Just Another Day

CONCEPT DOCUMENT – FINAL DRAFT

SERIOUS GAME – 2017-18

TEAM SADDO – GDF3

REVISION: 1.1

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## 2 TEAM MEMBERS

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1. Advait Dhumne – Lead Programmer, Game Design
2. Karthik Kanagarajan – Assistant Programmer, Game Design
3. Shujon Poddar – 2D Art, Game Design
4. Zainab Khan – Project Manager, Narrative Design

## 3 OVERVIEW

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**GENRE:** Serious Game

**TARGET AUDIENCE:** 18+, Narrative Lovers

**PLATFORM:** Android, PC

**VISUAL STYLE:** 2D-Top Down, Text Based

**ENGINE:** Unity 2017.2

**MONETIZATION TYPE:** Free

## 4 VISION

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*Portrayal of female harassment, the consequences, the impact of it, and the way it breaks her down at the end of the day.*

## 5 RESEARCH

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Harassment comes in various forms, and happens too frequently, especially in India. The reason this topic was chosen for the Serious Game Project, is because although there is a lot of awareness about the issue, no one ever talks about the emotional breakdown the victims go through. Some forms of harassments, specially coming from the family members/close ones, are simply neglected, because it has been normalized.

Games being a good medium nowadays to spread messages, is the best way we can let players know and experience the trauma. Players will be able to connect with the character they are playing, and relate with, to some extent.

The research that drove this concept was an overall assessment, and not specific to any country. The following process was followed

- Studying types of harassment
  - o After being aware of the types, we chose what was feasible for our project.
- Stats analysis
  - o We discovered that no place was spared, and the percentages were surprisingly high even in highly educated areas.

- Age was never a factor, and that from infants, to old women, all had been attacked.
- Perpetuators weren't limited to strangers, but most that had experienced harassment (sexual) before reaching the age of 18, had been done by close ones/family members.

## 5.1 REFERENCES FOR RESEARCH

*Ending violence against women.* (2017, August). Retrieved from Unwomen:

<http://www.unwomen.org/en/what-we-do/ending-violence-against-women/facts-and-figures>

*Statistics.* (2014). Retrieved from Stop Street Harassment:

<http://www.stopstreetharassment.org/resources/statistics/>

*Statistics.* (2017). Retrieved from Aware: <http://www.aware.org.sg/training/wsh-site/14-statistics/>

Vagianos, A. (2015, Feb 20). Retrieved from Huffintonpost: [http://www.huffingtonpost.in/entry/1-in-3-women-sexually-harassed-work-cosmopolitan\\_n\\_6713814](http://www.huffingtonpost.in/entry/1-in-3-women-sexually-harassed-work-cosmopolitan_n_6713814)

## 6 ABOUT

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Through our game, we want our audience to understand the graveness of a very sensitive issue, which happens too frequently, that some have gotten used to it. Our main character is a woman, who is married into a very conservative Indian household. The streets that she navigates through in her daily life for the chores and her work are filled filthy harassers.

This game will let the players know how each action happening in the game, breaks the main character down, and feel her pain to some extent. This will help them understand how harassing is something not to be taken lightly, and that it comes in various forms, and is just not limited to streets and strangers residing in it.

## 7 LEARNING OUTCOME

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### 7.1 AWARENESS

Since awareness is a broad topic, and the game serves the purpose of informing its audience not only statistically, but experience wise as well, this aspect is broken down into three sections.

- **Information** – Although harassment comes in various forms, the ones covered in the game are a daily occurrence in the life of few women. Besides covering catcalling, stalking, and groping, the game also covers harassment that comes from within the family on a daily basis.
- **Facts** – At the end of the game, the game will display stats about these occurrences.

- **Psychological Impact** – Players will connect with their character, and watching it go through harsh incidents will have an impact on them. This will teach them what sufferers of these attacks go through.

## 8 BACKSTORY

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Anjali is a generation X mother living in the urban jungle of Mumbai with her small family of 4; her son, husband and mother in law. All her life she has lived in the conformity of society and has learnt her way to be an integrated member of the society.

She is a compassionate person who finds meaning and purpose in the people she loves and works hard to ensure the safety and comfort of people close to her. Her daily life consists of chores like getting up in the morning before anyone and making sure that the usual milk, newspaper, clothes, breakfast and tiffin are in order. She also ensures that her husband's briefcase, coffee and clothes are properly set for the day and then has to run around the house to make her son wears his school uniform and ensure that he eats his breakfast without wasting it. She then has to focus on her mother-in-law, who needs her meds on time, since she suffers with arthritis.

Besides the daily household chores, she works a 9-5 job as a receptionist in a corporate building. Every day she must deal with a lot of issues and it comes out as a challenge sometimes being a mother and a working lady, yet she takes it optimistically and looks forward to each coming day.

## 9 GAMEPLAY

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Never alone is a game that is a direct and honest portrayal of a women's day to day life and majorly focuses on the harassment aspect. The game puts the player in the shoes of an everyday housewife and her daily life. The player will get involved in conversations, take decisions, and play a small travel sequence. The conversations and choices are presented in text form, a visual novel approach, whereas the travel sequence is a 2D - Top Down map. This ensures that the player is invested and immersed in the game.

The game is spread over a timeline of five days, and has the events repeating each day. The efficiency of the main character eventually goes down, to represent the impact of the daily negativity she faces.

There are a total of 4 sections in the day that are portrayed, and between each section are transitions, i.e. text/narration.

- **MORNING (HOUSE):**  
Narrative focused, this part of the day consists of the main character doing the daily chores around the house, and taking simple decisions. As the player proceeds in the game, this sequence/part of the day will offer more difficult decisions to be made.
- **MORNING (SCHOOL & WORK):**  
This is a travel sequence/2D – top down level, where the main character will have a global objective, of first dropping her kid to school, and then later leaving for work. Local

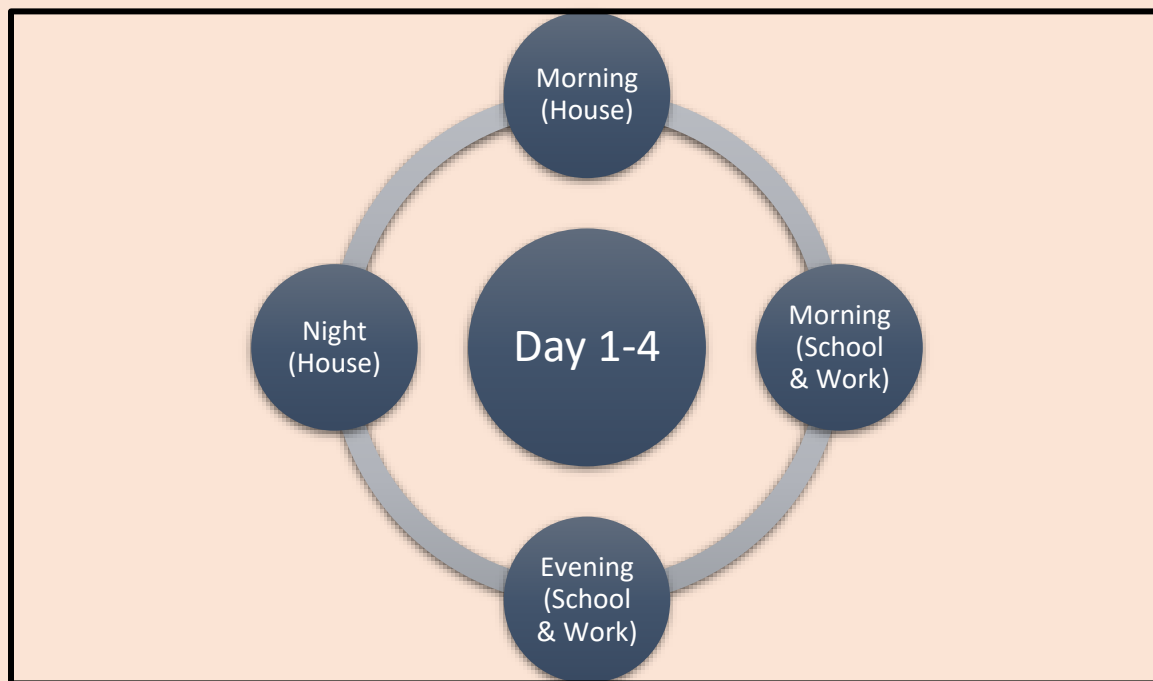
objectives will be added as the player progresses. This is done to increase the difficulty of the game and make it more challenging.

- **EVENING (SCHOOL & WORK):**

This part of the day is also a travel sequence/2D – top down level. The main character returns to her home at this time. She may have some local objectives, but the things to do in this part of the sequence are comparatively less.

- **NIGHT (HOUSE):**

This sequence is the conclusion of the day where she has a brief conversation with the husband and this is the period where she formulates the plans and structure for the next day.



## 9.1 TRANSITION/TRAVEL SEQUENCES

The travel sequence in the game is where the player chooses paths to reach the objective provided by the game. How they choose to do it and what path they take, will define the further scenarios and dialogues in the game.

**Example** – If the main character, Anjali, exceeds the time limit while dropping her kid to school, or reaches work late, she will face negative consequences at her work place.

## 10 LEARNING & DIFFICULTY CURVE

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The game does not impose challenges immediately on the player as the game begins.

- Day 1 will teach the player about the activities that go on in the life of the protagonist.
- Day 2 surprises the player with the first set of conflicts, where the protagonist has to deal with catcalling. If not dealt properly, she gets late to work, and hence, player will have plan their path and dialogs accordingly.
- Day 3 introduces the stalking element, where the player has to get rid of them by running around the map. She also has to deal with household conflicts, where her mother-in-law harasses her. Her working efficiency also starts going down by the day.
- Day 4 is where the game reaches its peak, where the player is groped if she encounters such enemies. She has to emotionally deal with this, both via dialogs and gameplay. Here she'll also get the option of informing the cops, but answering their questions will be tricky. Maintaining morale gets tricky at this point.
- Day 5, although with no extra challenges, is difficult, since she's quite disturbed. The disturbance leads to

## 11 GAME MECHANICS

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### 11.1 CONTROLS

The controls in the game are kept very simple, basic *mouse click*. This is done in order to keep the player immersed in the experience, and not worry much about complex controls.

### 11.2 NARRATIVE MECHANICS

The game is controlled using simple click based controls of narrative games where text and images are followed in sequences and are presented to the players in order to showcase the story and immerse them. Simple dialogue choices and character transitions will also be part of the system.

#### 11.2.1 Dialogue and choice based

The game will be heavily influenced by the choices the player makes in the game. There will be very prominent situations where the player has to make huge decisions and based on their choices the story will branch out. The choices are presented in dialogue choices where an approach to a person will dictate their behavior actions while there will be sequence where the player has to take actions directly and independently.

There will be many branching out of the story in order to ensure that choices do matter in the game.



### **11.3 MORALE SYSTEM**

Morale system is a meter that allows the players to take actions that require courage and bravery for taking actions against harassment. Actions here are concerned towards harassers and wrong doers. This is based upon the player's daily action and its consequences are followed on the morale system deplete based upon the mistakes of misogyny she overlooks or take actions that are not optimal for the situations. Based upon the assertiveness and the support of her peers and characters that are close, the morale system is rejuvenated and increased.

### **11.4 TRAVEL SEQUENCE**

This is a mini-game sequence where the player has to choose paths to reach a certain allotted objective. Player will get a To-Do list, that would require the character to traverse around the map. While travelling, the player may encounter harassers, and will have the choice to take certain actions.

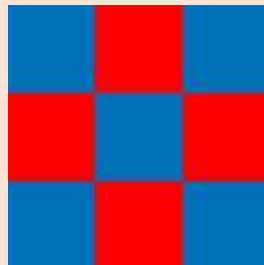
Those actions will affect the morale the character has.

### **11.5 TIMER**

The timer begins when the player makes the first move/click on the map. This is to show the player that they have to reach their destination in that amount of time. If exceeded, the consequences following it will be negative.

### **11.6 MINI GAME**

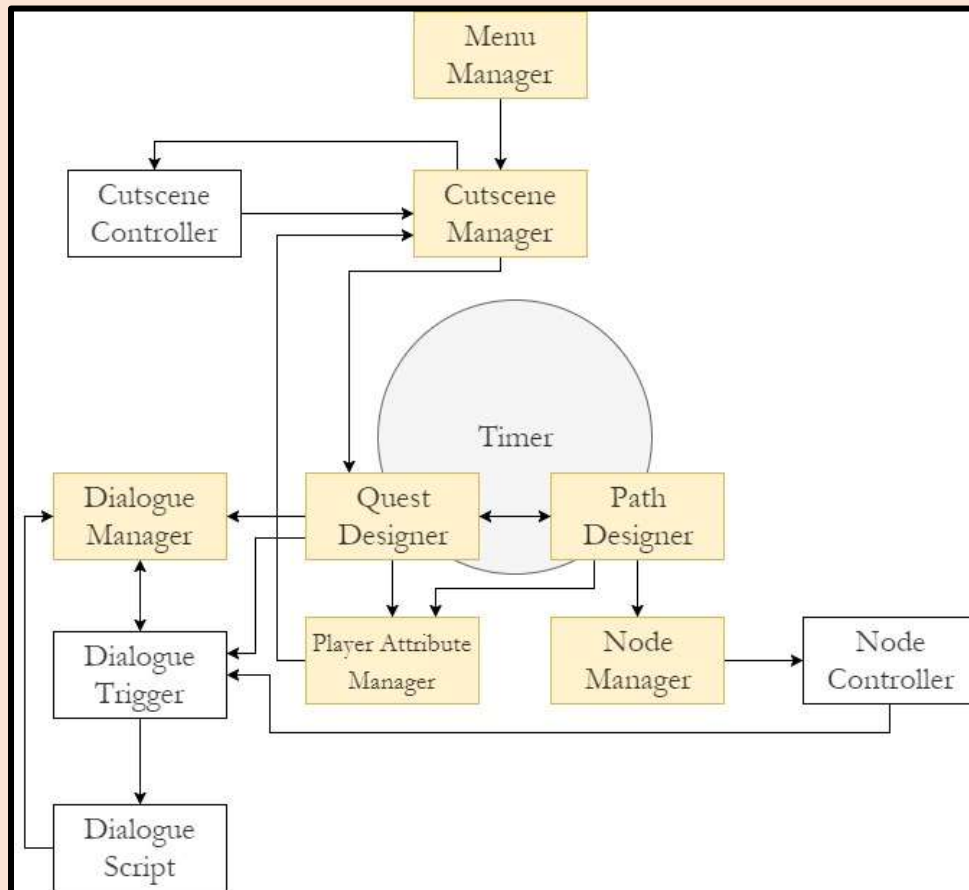
A representation of the work, this pops up at the protagonist's work place. The player has to click on the red blocks to make them blue. As each day is crossed/finished, the speed of each block changing will reduce drastically, hence representing demotivation.



## 12 LOOPS

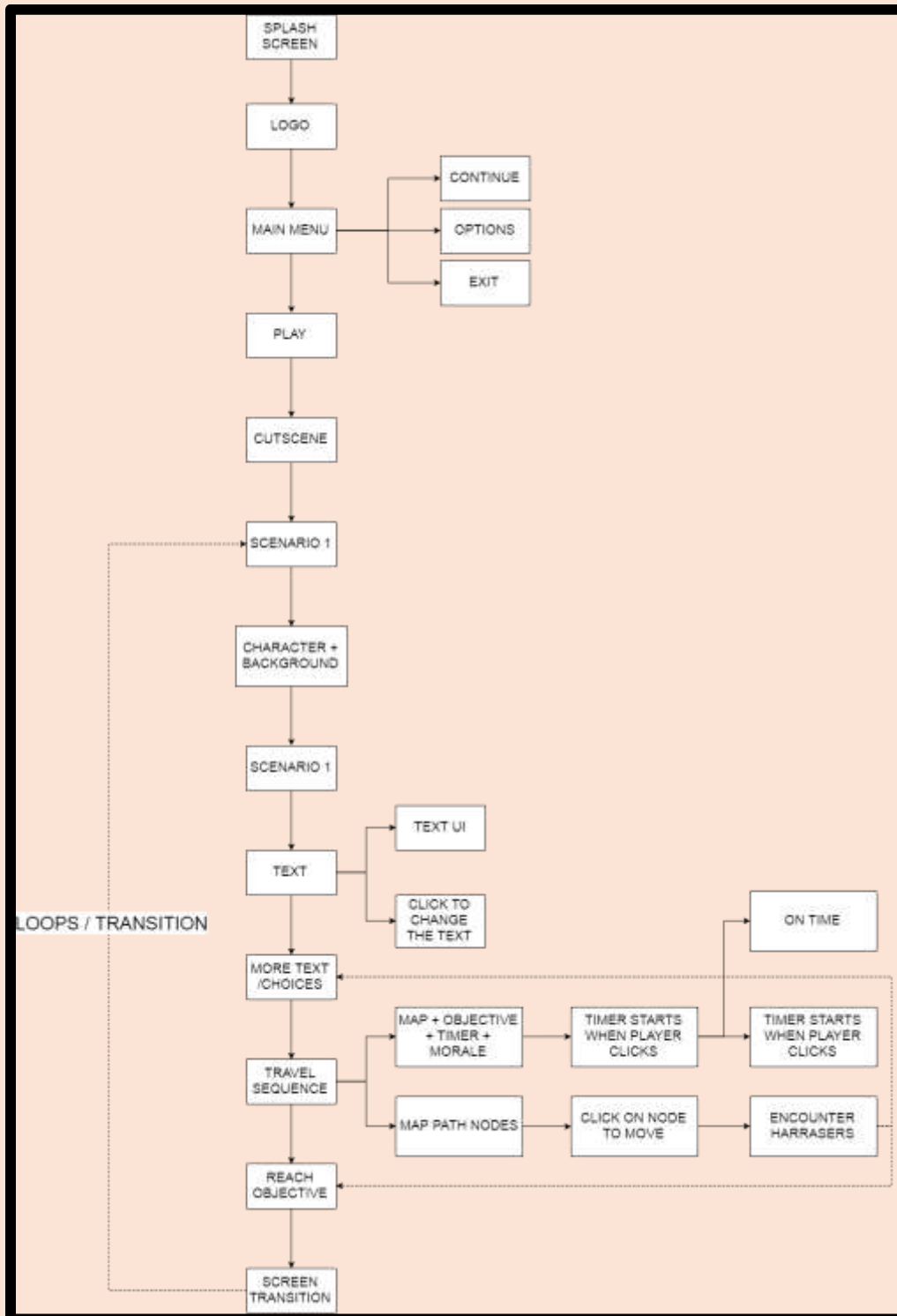
### 12.1 GAME SYSTEM

This chart gives an overview of most of manager scripts that will be handling how the game will proceed with the knowledge or interactions it got from the player. As the game usually starts in the menu the scripts start with the menu manager and when the player enters the level it will proceed through the cutscene to the narrative part of the game and the flow will be determined depending on the player inputs after this. There will be game manager which is not shown in the picture that will be recording most of the activities to keep in track of the player's progress in the game by tapping into the information available in the various managers across screens/levels and it could also be the supplier of information when certain managers require something.



## 12.2 SCREEN FLOW

The following flow chart explains the screen flow in the game.



## 13 VISUAL DIRECTION

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There are two factors that determined what art style the project would follow.

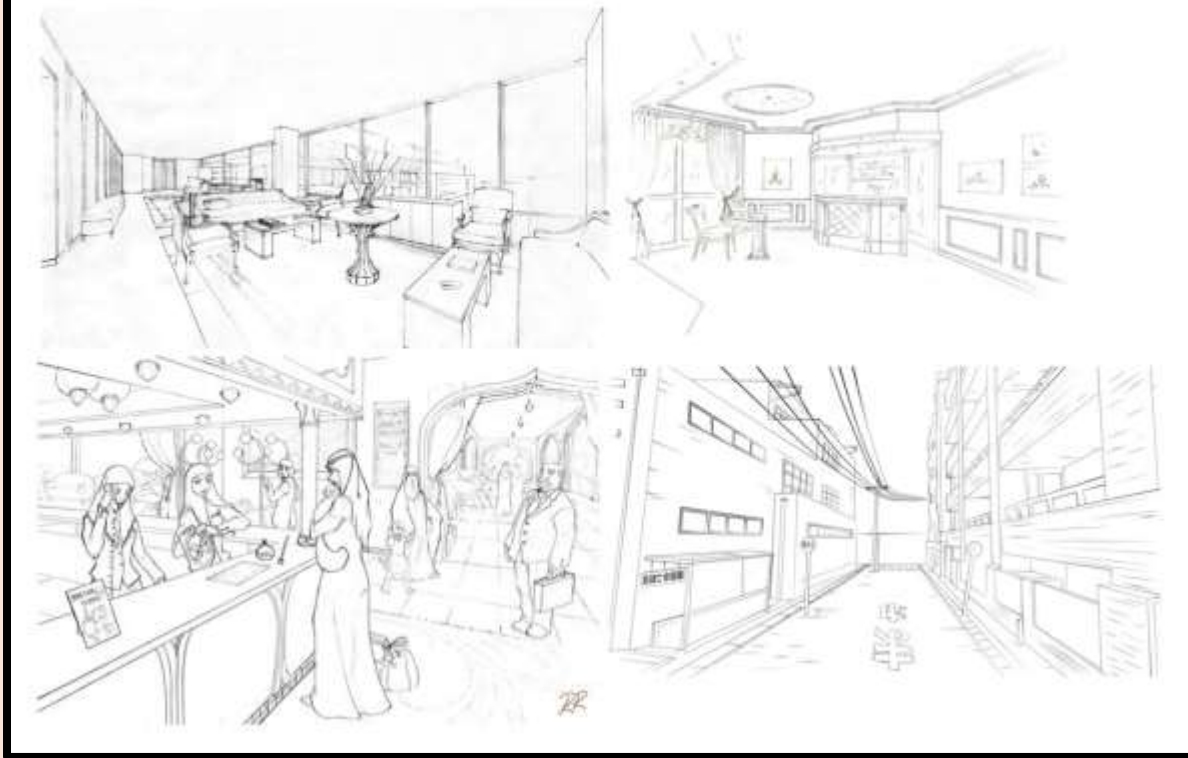
The first one being the nature or theme of the project itself, and the second being the capabilities of the team. Not having an artist on the team greatly limits our choices in art styles. Ultimately, we decided to go for line art. A couple sample images were made to test the art style and it seemed to fit the chosen theme. Line art is quick and easy to create.

The second factor was that this art style matched well with the serious nature of our topic. Portraying emotions using line art is somewhat efficient as just a simple change in the base color can change the overall mood of the scene. The user interface will be kept to a minimum since most used UI element will be the text boxes for the narration and dialogues.

### 13.1 ENVIRONMENT



## Moodboard - Environment



### 13.2 CHARACTERS

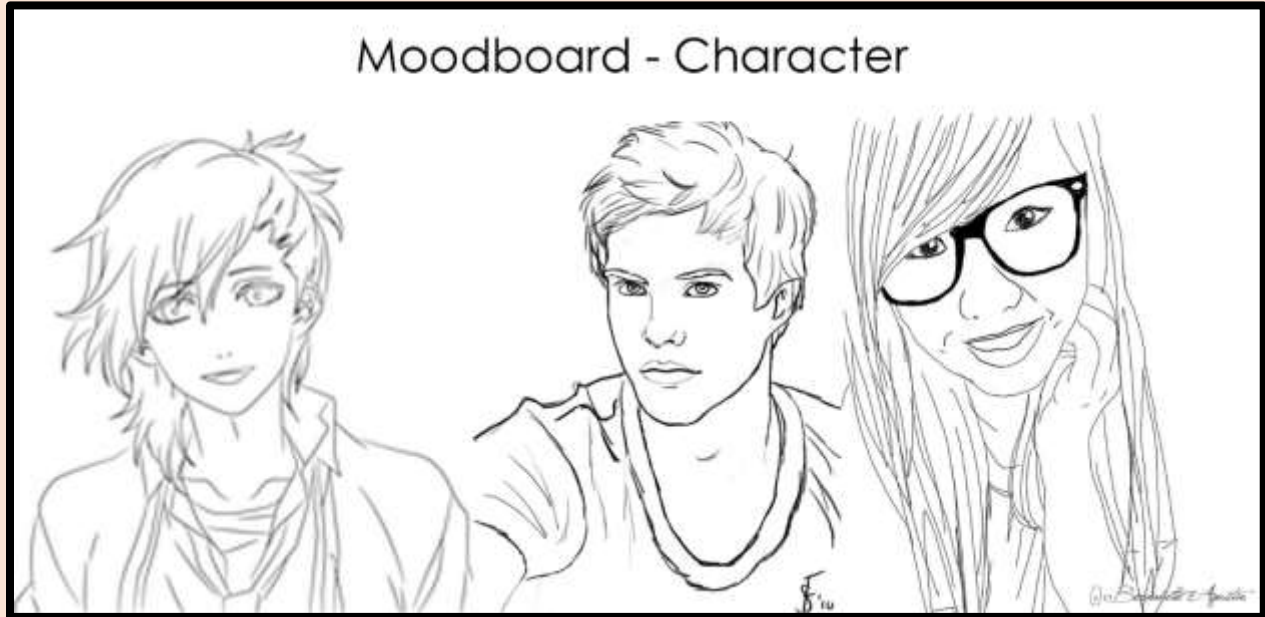
#### People



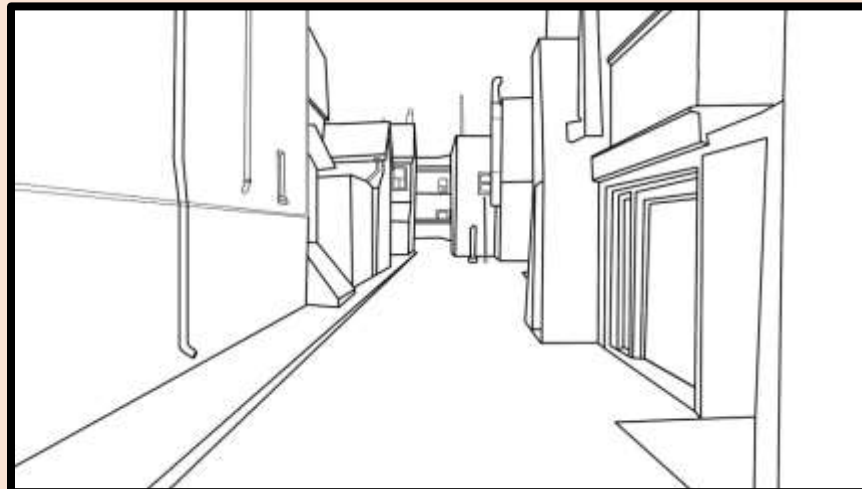
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### 13.3 DRAFTS – CONCEPTS MADE



*Rough line art of the Street Environment we have planned*

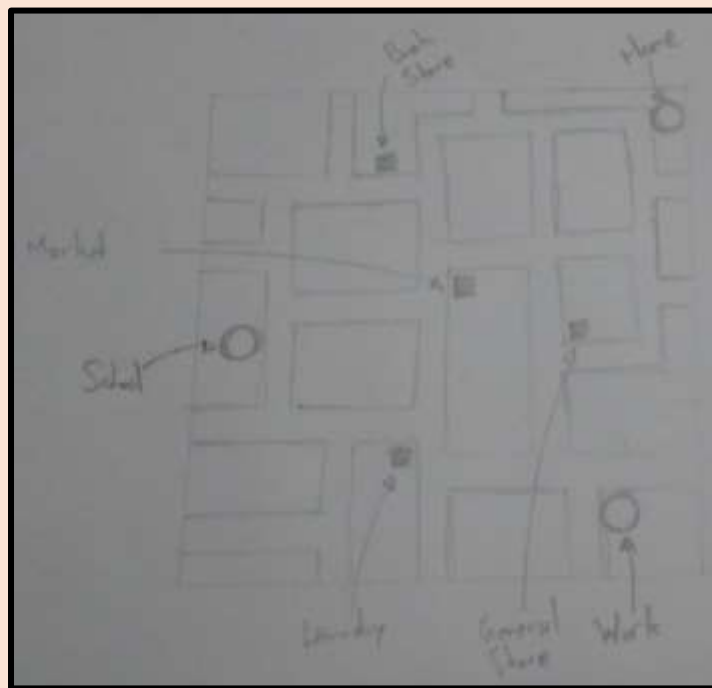
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*Rough line art of the Protagonist we have planned*



## 14 SOUND DIRECTION

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*(To be worked on)*

We intend to add sad yet melodic soundtracks, similar to the ones composed by Martin Stig Anderson for Inside and Limbo. The game will have an overall gloomy effect when environments like street are showcased. In such cases, the atmospheric sounds shall be used.

For UI, we plan on keeping effects similar to that of page turning/or cloth sounds.

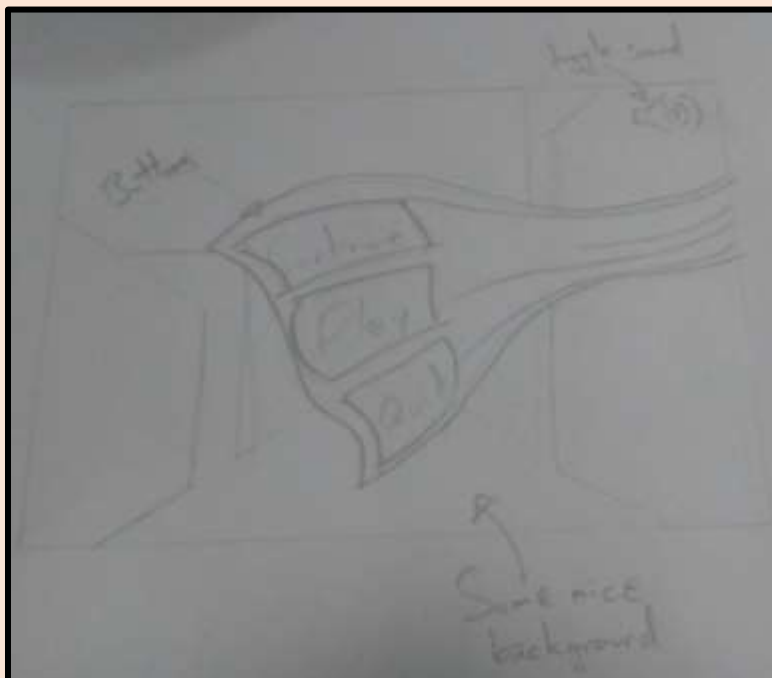
## 15 USER INTERFACE

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The UI design planned for the game is minimalistic at the moment. The main menu will have a bit of background animation. The animation will be played on a muffler wrapped around the neck of the main character, who is standing in the street.

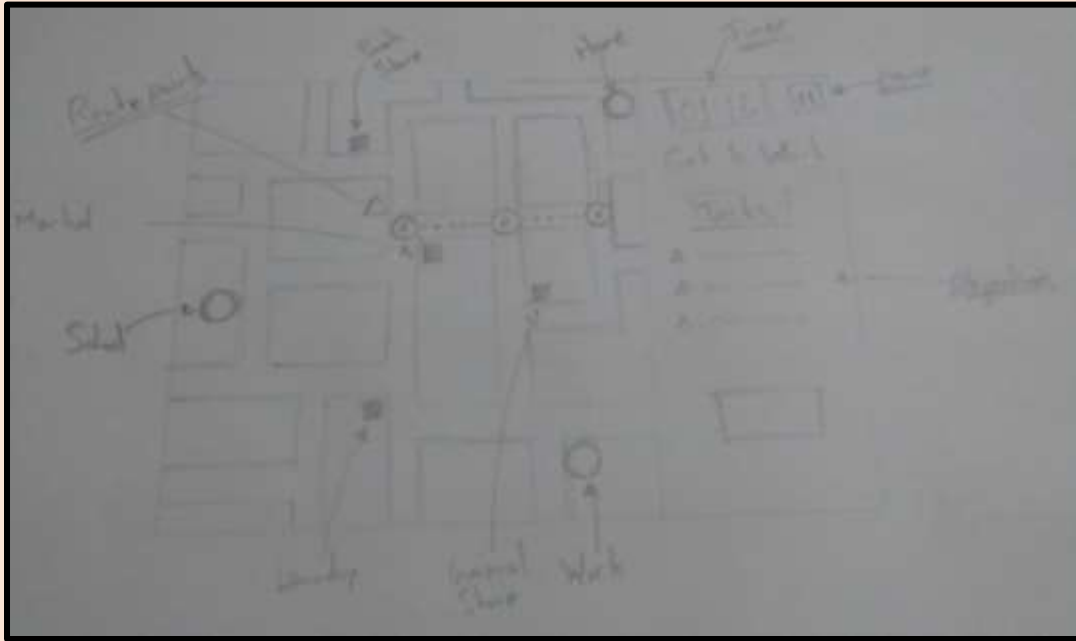
In game UI consists of Morale bar, Timer, and a Visual Feedback for the node that player clicks to move their character.

### 15.1 MAIN MENU





## 15.2 TRAVEL SCREEN



## 16 MARKET ANALYSIS – BENCHMARKING

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### 16.1 CLANNAD VISUALARTS/KEY



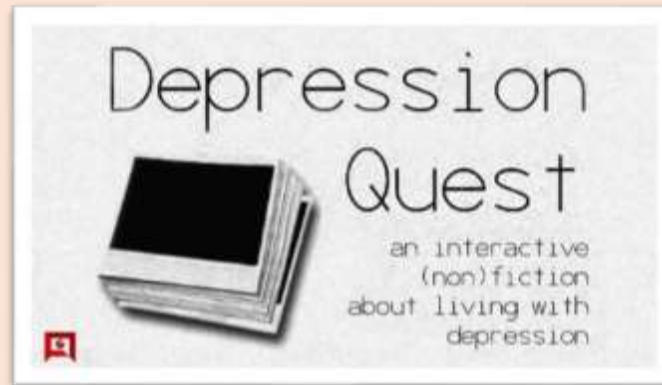
This game is classical example of a well-made visual novel. This game focuses of characters and their relationships to each other. This game also creates an entry narrative that hides behind a very polar flavor. This is also a good example how immersion in the character and story can create a path to an extremely hard to grasp concepts.

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## 16.2 DEPRESSION QUEST BY THE QUINNSPIRACY, PATRICK LINDSEY, ISAAC SCHANKLER



Depression Quest is an interactive fiction game where you play as someone living with depression. You are given a series of everyday life events and have to attempt to manage your illness, relationships, job, and possible treatment. This game also features a similar element of inability and powerlessness when players do not have the courage or feel emotionally destroyed.

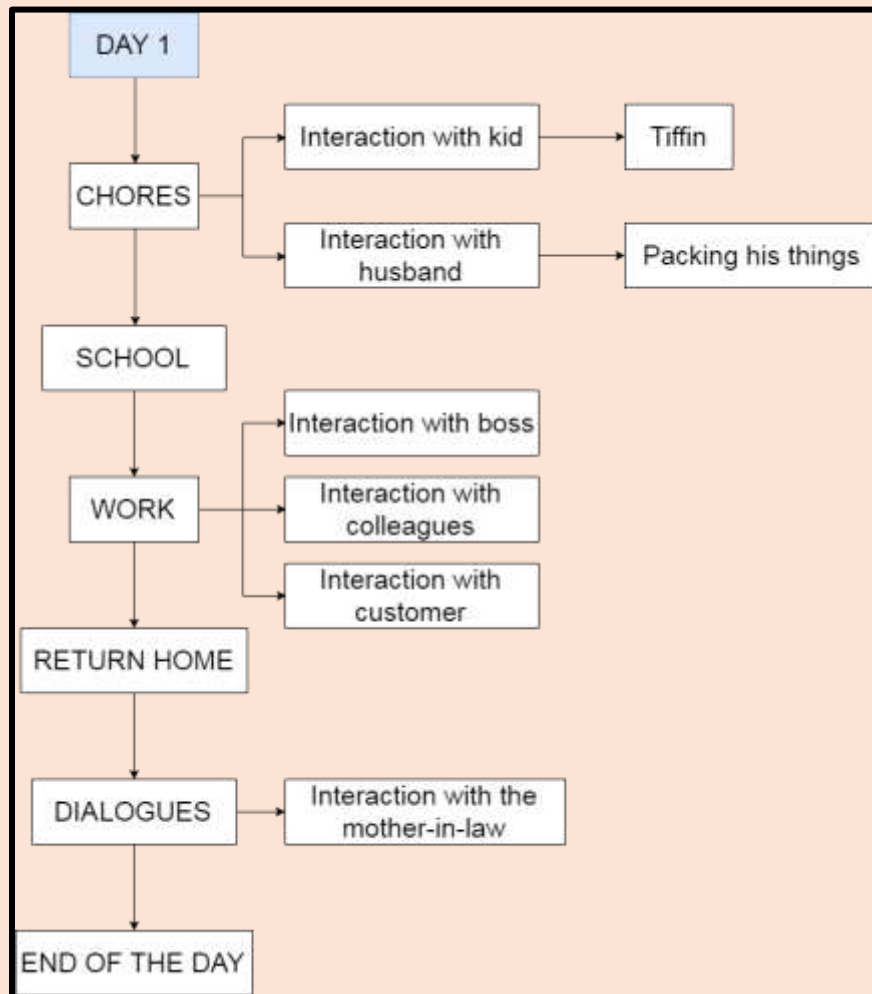
## 17 WALKTHROUGH

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The game is spread over a timeline of 5 days, not necessarily consecutive. Out of 5, only 2 are defined below.

### 17.1 DAY 1

#### THE FLOW



The system explained above is the set of events that happen on Day 1. Here, we want the player to get used to the events that occur on a daily basis in the life of the protagonist.

- She begins her day with household chores.
- After interacting with her kid, she proceeds to pack his bag and his tiffin.
- She also packs her husband's briefcase, and has a dialog session with her husband, telling him about her plans for the day.

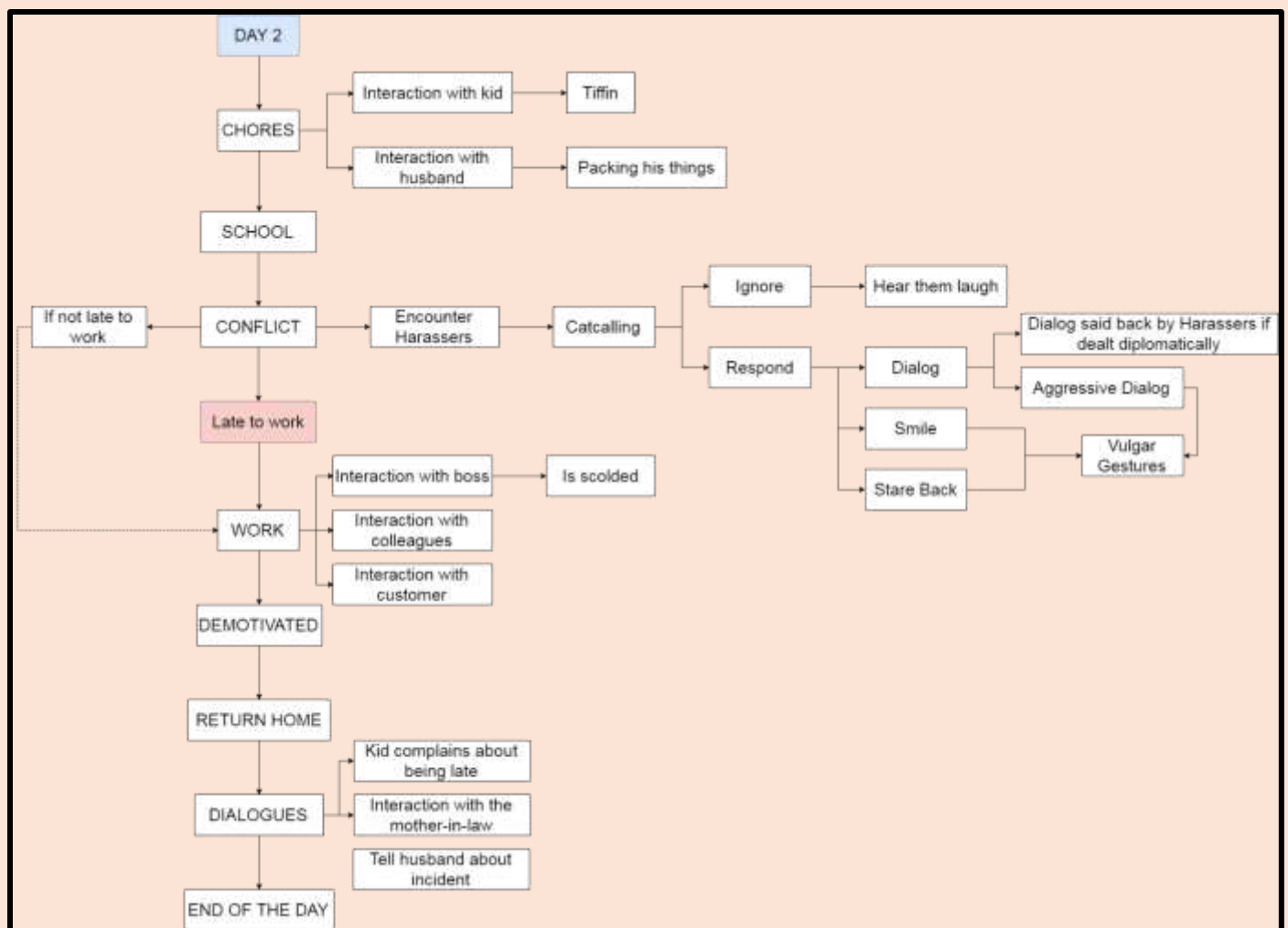
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- The narrative session ends, and the transition happens.
- She drops her kid to school.
- She then proceeds to go for her job.
- At the office, she interacts with her boss, since it's her first day as a receptionist.
- The boss intimidates her.
- She then makes friend with her fellow colleague, and an introduction session takes place.
- A customer approaches her, and has to be dealt with.
- After this, transition takes place, and she proceeds to go home.
- At home, she interacts with her mother-in-law by giving her the medicines.

## 17.2 DAY 2



The system explained above is the set of activities that take place on Day 2. This is where the challenge level rises, and the player must deal with conflict.

- She begins her daily chores, deal with kid, husband and mother-in-law.
- After this, she drops her kid to the school.

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- On the way to her work, she encounters harassers, who are catcalling.
- She can either choose to ignore or respond to them. In either case, she ends up feeling disgusted.
- If she ends up being late to work, her boss scolds her. This ends up demotivating her even more, and her working efficiency goes down. This is where the mini-game comes into play.
- She then returns home, and has to deal with an angry mother-in-law.