

***Blood,
Sweat,
& Tears***
Game Design Document

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VERSION HISTORY

01.00.00

Concept Document

Added:

Premise

Genre

Platform

ESRB Rating

Target Market

Goals

Player Motivation

Marketing Position

Competitive Analysis

Backstory

01.01.00

Added:

Purpose

Play Modes

Rules

User Interface

Challenges

01.02.00

Added:

Perspective/Game View

01.03.00

Added:

Game Story

Strategies

Theory/Game Balance

Summary/ Future Updates

PREMISE

Blood, Sweat, and Tears is a socially conscious video game about the Rwandan genocide. The game is story driven with elements told through cut-scenes as well as in game-play, both parts of the game will flow seamlessly and fast pace.

GAMEPLAY/FEATURE SET

The game will have a lot of non-repetitive game-play, different tasks and an assortment of challenges that require less practice and more logic oriented. The fight controls will be relatively simple in comparison to regular 3rd person action type games but will be considerably more graphic.

Feature Set

- *Cinematic emphasis*
- *Beautiful, realistic environment (perfect representation of the Rwandan jungles)*
- *Seamless transitions between cut-scenes and game-play*
- *Educational facts and information throughout the story*
- *Criticizes the issue of violence in video games*

PURPOSE

Blood, Sweat, and Tears is a game that deals with a very serious subject, something that no main stream game has directly tackled yet. Not only is the game meant to break the traditional video game mold that has been reprocessed and revamped throughout the years, but also to spread awareness about developing countries and inspire people to get involved in charitable work. Above all the purpose of the BST is to recreate real Rwandan environments and events to show that outside this country the majority of our population is struggling and to encourage players to do something about it.

GENRE

3rd Person Shooter/Action

PLATFORM

XBOX 360

ESRB RATING

M

TARGET MARKET

This game to be designed towards young adults, from late teens to early twenties because this is when a search for higher education usually occurs for most people, but it will also be appealing to anyone older than this demographic. The market could stretch older but should not go any younger than the target because young children couldn't comprehend the content and the violence would have the wrong effect.

GOALS

The goal of the game is to put the player within the horrific event to show how terrible it was. On a deeper level the story will teach the player the contributing factors to what created the genocide. The main goal for the game is that players ask questions after playing and develop an interest about foreign topics, particularly Africa.

PLAYER MOTIVATION

At first the story will be driven by the main characters task to save his family from the Hutu troops who kidnap them in the first sequences of the game. This will give the player a drive to search through different camps, witnessing the scale and all of the horrors of what is going on around him. At this point of the game the player is given a choice to either continue hunting for his family that is most likely already dead or to try and take down the Hutu army by himself.

PLAY MODES

The focus of the game is on the story mode, which tells a tragic story of the main character, Jean-Baptist, a noble Rwandan trying to save his family. The only other game mode available is the free roam mode that will allow the player to experience the environment in Rwanda pre-genocide.

RULES

Story Mode

The main story length will be 4-6 hours with minimal stopping between game play. The death conditions will be extremely more realistic compared to other games but because of the characters military background the player has a much better chance of victory over most of the enemies he will encounter. When a players death does occur he will be respawn in the closest spot on the story's timeline without placing the player in danger. The game will have multiple end sequences but all will end with the inevitable death of the main character.

Free Roam Mode

A mode focused on the exploration of the beautiful country of Rwanda before the genocide and interacting with the environment. There is no time limit and the death conditions are the same as in the story mode but with a significant difference in dangerous situations where death is a possible outcome.

CHALLENGES

BST will have more of an emphasis on stealth like maneuvers rather than running through the environment shooting anything that moves. The fighting sequences will be geared more towards fighting enemies in numbers rather than big boss fights. Another challenge used within the game-play is a running/hiding scenario that forces the player to run and hide from a gigantic group of soldiers that would be impossible to fight. There will be one branch within the story that could be considered a challenge which is the character has a choice towards the end of the story to continue searching for his family or try and single handedly stop the genocide.

STRATEGIES

In the beginning of the game the combat will be more direct because you will be fighting alongside UN troops but after the first half hour of this type of combat they will abandon Rwanda and leave limited troops to help RPF fighters against the Hutu's. When this happens the shift of combat will occur between direct and indirect, where the character will have to hide and run throughout the jungle to gain an edge against large groups of Hutu soldiers. Another strategy that is used during the game is finding weaknesses of the Hutu camps and ways to sneak in unnoticed and avoid fighting while searching for your family.

THEORY/GAME BALANCE

The games story is a tragedy because the actual events were a tragedy so at the end of the game the player realizes that the characters actions had no impact on the genocide. This ending sequence captures the real moral of the story within the game, that the tragedy lies not with the graphic violence within the small country, but rather in our own apathy to fellow human and lack of compassion to lend a helping hand. There is no winning Blood, Sweat, and Tears only finishing the game, when the word "winning" is used it refers to completing the game alive which could never be the case. There is a chance that has nothing to do with the main characters actions that ends with a sequence that shows your family making it to safety while you Jean-Baptiste is left to die.

PERSPECIVE/GAME VIEW

BST is strictly 3rd person game, but will institute an innovative way of transitioning from game-play to cut scenes, using a zoom-type camera angle that will differ throughout the game. Mass Effect has already used cinematic effects on their cut-

scenes, Bioshock has similarly used cinematic qualities within the actual game-play, BST will combine both qualities from each game to create an interactive story-telling environment.

USER INTERFACE

There will be no user interface within the game-play to deliver a more authentic, cinematic experience to the player. The character will find Hutu camps by following soldiers instead of the use of a radar which would be completely unrealistic. A health bar will be unnecessary due to the death conditions being so realistic and the characters injuries will be visible to the player. A start screen will be available but will have little features available, the only notable feature within the start screen that differs from conventional game is a DVD like control sequence where you can rewind the game to a position or part that the player wishes to replay.

ART STYLE

The graphics for this game are as realistic as possible, the statement being made about video game violence is that it isn't gore for gore sake, it's graphic for a purpose, to try and capture the horror that occurred during those 100 days in Rwanda.

SOUND/MUSIC

A majority of the music in BST will be authentic Rwandan composition through out game-play. The radio stations were a big part of the genocide so there will be clips of Rwandan broadcasts placed throughout the story.

MARKETING POSITION

The game is to be marketed as an action adventure with an educational story surrounding the game play and environment. The story will be pushed a little more than both the game play and the graphics because the point of this game is to spread knowledge of what is going on outside U.S. borders and to inspire questions and change. It could also be a possibility to market the game towards high schools and/or colleges because there are elements to the game that might need assistance grasping, especially younger players.

COMPETATIVE ANALYSIS

This game is made to be original, to try something that a majority of people doesn't believe could work, instituting education within video games and making a game that could spread knowledge on a large scale. There have been socially relevant games in the past but none experience much success and most haven't gotten any attention because

of the low budgets put into them. If a comparison is needed, the game play is similar to Condemned, only a 3rd person version, the parallels are the environment interaction, how you are able to pick up many objects around you and use as weapons. What has been said about the Rwandan genocide is the macabre killings that the Tutsi's were subjected to, this is another reason why such violence is necessary to make the game. Another game that is similar is Manhunt, because it is a 3rd person action game with intensely graphic scenes during combat and cut-scenes. Since the game is mostly story driven I would say it is just as comparable to a movie as a game, and the two movies that come to mind when thinking of Rwanda are Sometimes in April and Hotel Rwanda.

BACKSTORY

The game focuses around a retired RPF fighter that has settled down and left the militaristic life behind him. Seeing thousands of fellow freedom fighters die beside him has given him distaste for violence, vowing to practice pacifism and live a humble life in a Rwandan village hidden within the jungle.

GAME STORY

The opening sequence shows a normal night in the Jean-Baptiste residence, the family is sitting at the dinner table as any normal night. They hear gunshots down the street and Jean-Baptiste tells his wife and 3 children to go into the basement while he goes to investigate. As soon as JB reaches the end of his driveway an unseen gun butt to the head knocks him unconscious immediately.

Once he awakens and looks around he soon realizes the events that are about to unfold. Dead bodies lay all around, in the split second it takes him to acknowledge what had happened he instantly returns to his home to make sure his family remain unharmed. Unfortunately the house is torn apart with no one left inside, JP falls to his knees for a moment of somber but just as quickly rises and reaches for his pistol hidden under his bed.

This marks the beginning of Jean-Baptiste's own hero's journey that has no clear path because his surroundings hold no precedent. All he has to hold on to and keep him going is faith, faith that his family is still alive. He then travels from Hutu camp to camp, on a suicide mission to try and save his children and wife.

After the mid point in the game and all of the UN soldiers that have been fighting by JP's side have left and his hope that his family hasn't died is dwindling. He is faced with a choice, to try and figure out some way to stop the savage killing or continue to search for his lost families.

Either choice Jean-Baptiste makes the ending remains the same, along with almost a million of his fellow countrymen JP dies in April of 1994.

CHARACTERS

Jean-Baptiste

The main character of the story, his family has been kidnapped and he is dedicated to saving them by any means, even if that means going back on an oath he had made never to spill blood again. He has military experience but left his service after the birth of his 3rd child in 1991.

JB is of average height, around 6', and is more muscular than an average Rwandan. He looks noticeably aged with his uncut beard and scars from combat but is only 36 years old.

Spencer Hawkins

The one UN soldier that cannot bear to leave his station while his fellow soldiers flee, Hawkins has a good heart but is shaken easily by all the violence going on around him. He is a good ally for the start of Jean-Baptiste's journey, but jumps at the second chance he's given to leave the genocide.

Spencer is shorter than JB but is slightly stockier, about 5'10" and 180 lbs, with a jarhead-esque appearance features, clean-shaven with a high and tight haircut.

Mathieu

A fellow RPF veteran that Jean-Baptiste meets during the second half of the story, after Hawkins abandons him, Mathieu isn't as skilled but his knowledge of the jungles will come in handy towards the end of the story.

Mathieu is short and scrawny, he can run faster than any Hutu soldier you will encounter but his loud mouth is also a risk you take by traveling with him.

SUMMARY/FUTURE UPDATES

Blood, Sweat, and Tears is made to be original, to accomplish something that the critics of video games said could never be done, make a serious, socially relevant game. BST is the first step taken to the inevitable merging between video games and cinema, but also integrates learning within game-play and story as well as making a statement about violence in video games.