

Echoes of Rulli

by

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Pitch Document

Flow Oriented

Final Project

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A note:

I've attached the past world-building assignment below only to provide potentially-forgotten context for the story. It felt like it belonged in this pitch document for needed context, but is not part of the work I did for this final assignment. It isn't necessary to read if some of the details from it are remembered from the initial assignment, but it might provide information needed to understand the following expanded pitch document. The headings are color-coded so they can be easily skipped. The rest of my expanded and finalized pitch document is below it.

Setting – Reused from World-Building Assignment:

Overall, Echoes of Rulli is set in a medieval sort of era in a fantasy world called Aeteria. Erryndor is the main continent of the story, with thousands of years of magical history. Humans and Fae creatures exist together in relative coexistence after hundreds of years of battling. In the current world, they are separate, but not enemies. The fae live near the south, in their luscious hills and bountiful mountains. In the north, the humans live in relative sanctity, existing simply in the planes. Fae are the longest living creatures, living hundreds of years, and humans live their regular amount. Other sentient beings exist in the areas around, but are not quite important to this story. Magic also exists, but it is gifted at birth by chance, and cannot be learned- at least that's what the elders have said for hundreds of years. When the player lands in the world, they are magicless and from a completely separate, modern world- which holds no magic or fantastical creatures such as fae. After falling into this world, nature knows of the players arrival, and the balance is offset once more.

History – Reused from World-Building Assignment:

The history of the land in Echoes of Rulli is the most prominent feature story-wise to the game, and is the most present aspect in the gameplay. The history is presented to the player in the “prequel” chapter of the game, optional for them to encounter at the

beginning or end of the game, but locked/unavailable in the middle of the game (once the first chapter is begun, it is locked until one of the endings is achieved).

2300 years in the past, a fae princess ran from her home, a continent called Phylon, and crossed the ocean in search of a life that would allow her to live peacefully with her human love- something her royal court at home across the vast waters did not agree with. Thirty years later, the founding fae-queen of the land was at war with foreign creatures that had permeated the land through a ripple in the universe. This supernatural race was akin to demons, festering throughout the land and feeding on grief, desolation and fear. Quickly losing the war and hope, the queen sold her afterlife to the gods in order to win the war. The demons, powerful and magical beings, had three otherworldly, life-bending stones that allowed them to break through the fabric wall of the universe and permeate this plane. All three of the stones together open a big enough ripple to allow masses of these creatures through, two is enough to supply a small army, and one alone can only allow a few creatures at a time. By selling her precious afterlife, the queen acquired this knowledge and was able to use the stones to close the portal. In doing so, one of the three stones was destroyed, one fell back through the portal with the demons to their realm, and the final was left behind.

The gods in this world are incorporeal and immaterial, and do not physically exist. However, with the queen to do their bidding, they could use the magic of the land and cultivate the final stone into an amulet to then be reanimated into physical beings on the plane. Unfortunately, those gods were not gods, and were spirit-like beings also not of this plane. Once reanimated, the queen realized these were not godly beings, but foreign, paranormal creatures that tricked her, which she begins to call “wispras”. She uses the amulet to banish a few of them back, but many had escaped to lurk in the dark corners of this plane. The elders of this land, her closest advisors, used ancient magic not accessible to the public to lock the amulet inside her sarcophagus when she died years later. This sarcophagus remains hidden, its whereabouts completely unknown, with only legend to imply where it might be. It is said, though, that the life-force of the amulet was enough to allow the fae-princess to keep her mortal, human husband alive until they died together on

the battlefield 137 years later. It is thought that their deaths were a tactful move to end the war against their citizens and deter the enemies from seeking the amulet any further. This fate was accepted by both the queen and her king, having lived a long enough lifetime together. This war was waged by the wispras after learning that the amulet was still in use, but upon her death and the elders quick work at hiding the amulet with the body, the wispras dispersed again. With no prospect of locating the amulet to use its power, the wispras kept themselves hidden in far, dark corners, only causing trouble with those who crossed their paths. That is until thousands of years later, when the world's plane was shifted once more.

Before any of the history relevant to the game, there was a time when magic *could* be learned. This was a magic that wasn't felt but made through runes, symbols, and an ancient language lost to time. Humans stole this knowledge from a race that remains unknown to history due to the humans completely eradicating their existence from the knowledge of time. By eradicating it's origins, though, the humans quickly discovered they had no way to control it, and the ancient knowledge they needed to understand this magic was now gone because of them. It was learned that this magic could transcend time and space, and could rip open the natural fabric of the world and welcome in creatures not of this plane. This magic and the knowledge of it was completely eradicated, and only a few masters would remain to protect the knowledge and pass it on to other trustworthy, non-natural-magic wielders. This is the magic held by the queens advisors, who are the only ones with knowledge of its existence, how to use it, and where the amulet was laid to rest.

That ancient queen and her followers were the first fae of this land, and after she began her rule, masses of fae moved to this continent in search of new beginnings. Humans, already inhabiting this continent, rebelled for the first few hundred years- even after the first queen's death. After the humans amassed in numbers over time, they started a war, but ultimately lost, and treaties were signed to keep relative peace between the regions. For a hundred years, they strictly kept to their own regions, but in the following few hundred years, they began to intermingle. On an individual level, light coexistence has

been achieved. On a governmental level, the two regions completely keep to themselves- they allow movement between, but no partnerships or assistance occur.

The player (referred to as 'MC' from now on) falls into this alternate world upon finding an untimely death in theirs. This information is available in the "prequel" chapter, available before the game is started or after it's complete, but never in between. In the prequel, the player barely survives, walking the rolling hills and plainlands for days before finding a village. This small village is one of magical human outcasts, who weren't strong enough to be trained in the academies or be used in practical fields, and too odd to be accepted in the other rural villages. This is a kind village, and is popular amongst explorers, travelers, bandits, and the like, due to the low-lying nature and the kind, hospitable inhabitants. The locals take the MC in and nurse them back to health, due to the nature of the MC seeming like an outcast as well. After months of living in the village, the MC begins to understand the world and get accustomed to its inhabitants. Within these months, the MC also learns the history of this continent, and opens up about having fallen into this world. Because otherworldly portals opening into other dimensional planes has happened before, the MCs story is believed.

After working in the tavern-house for the last few months, the MC overhears a cocky explorer passing through, who speaks of finding the magical amulet, which everyone else has discarded with history. The MC is torn between going back to the world they unfairly died in or experiencing this new one which has taken good care of her. Ultimately, the adventure begins, and this is where the prequel ends, but the big decision to leave or stay still remains. The MC and the companion also find out along the journey just how much her landing in this world has shaken up the natural planes of existence, and what sorts of unnatural things it has stirred up.

Landscape – Reused from World-Building Assignment:

Erryndor is a vast continent of many kinds of landscapes. The MC lands to the left of the map in the eastern hills of Boregorn- the larger region of human inhabitation of this

continent. These hills are surrounded by flatland plains, where the humans do much of there farming. These areas are highlighted by sparse villages and even sparser, rural farmhouses made of wood and rugged stone. To the northeast, the main kingdom lies closer to the North Mountains, built into the large hills near the edges of the northern mountains, made of more finely-crafted stone and richer woods. Other, smaller kingdoms lie under the head-kings rule, dispersed along the mountainside, sea, and dunes built from blackstone, seaglass and clay, and sandstone respectively. The hills the MC traverses at first are lush and green, but have little to no cover from the elements or lurking creatures. Farther south, the MC encounters large, raging rapids that almost split the region in two. The bridge was destroyed in attempts to cut off the wispras- who spiked in activity after the MCs landing- from moving farther north. Towards the south, the colossal peaks of the Mountains of Rulli keep them from moving towards the Fae. The river is scattered with varied sizes of spiked and rounded boulders and rocks, some large enough to settle a house, some small enough to just ripple the water. Upon crossing the river, the Needleleaf Forest begins a few miles later. This is a richly dense forest that varies in density throughout the wood- nearly black with cover in some places, with small open meadows in others. These trees are hung with beautiful vines used by the tiny folk that live in the forest. One of which is Moonroot, an airy, shimmery blue vine that only softens and then grows under full moons, but it can be woven into thick, dense fibers that are as strong as a wood plank. The other is Whisperbinds; shiny, white thread-like tendrils that grow and dangle like Spanish moss, which create whisper-like noise to scare predators, but is also a resilient material that can be used for tiny-folk clothes, and offers healing properties in alchemy. It also deters many kinds of folk and creatures, as it sounds like wispras upon approach. This is also the hotspot location of wispras due to the dark corners, where they are most heavily encountered by the MC.

The forest begins on flat land, but the land begins to shift into rolling foothills, to larger hills, and then gradually grows into the soaring peaks of the Mountains of Rulli. The trees become sparse at the edge, until the mountains become solid, spiked rocky cliffs. Unfortunately, the fae did something similar as the humans when they knocked the bridge

down, and sealed up the open caverns that lead travelers through the mountains to the other side. The cavern tunnels taken by the MC and the companion are full of debris, rubble, dust, and demons- to be expanded upon in the **“current contexts”** section. There are drop-offs that must be climbed around, and naturally-formed, dangerously narrow calcite bridges to cross large openings. This is where it is figured out that the ripple the MC created by falling through also disrupted the fabric of the world, and re-alerted the demons (see **current contexts**). After traversing the cavern tunnels in the dark, there is a jagged opening at the end of the cave system. Upon exiting, there is a narrow path along the edge of the cliff face. This is a thin section of rock, covered in small debris, but oddly clear for being so unused and “dangerous”, as the villagers stated. This is towards the middle of the largest peak of the mountain-scape, the edge of the narrow path is a steep drop-off and is surrounded by small and large peaks- none of which nearing the sheer mass of this main mountain- that are capped with light snow, and precariously balanced boulders and rocks line the edges above and below. This path traces the edges and corners of the mountain and carries on until the end of this mountain.

At the end of this mountain path, there is a jagged, old stairway carved out of the side of the mountain that leads back down to the main path. This leads over the remaining mountains, much less treacherous than the ones previously encountered. On the other side of the range, the mountains slowly roll into smaller peaks with large towers of rock interspersed. This side of the range is covered in luscious clover and grass, with small creeks of water and large waterfalls cascading over them. There is a flat dirt path leading onwards towards the fae kingdom.

This kingdom is made of limestone, quartz, lighter woods, and glass. The streets are cobbled, and the buildings are richly colored with natural dyes and plants. The other kingdoms farther south use more granite and limestone to blend with the desert, but are quite similarly built due to fae tradition. Inside the castle there are long-forgotten old passageways hidden with secrets. The elaborate tunnel system beneath the castle leads down to the farthest point, where there is an underground ravine that leads to an ancient alchemist space where the old-magic masters would hide their work. This is an old,

decrepit room made of rotting wood and covered in mold, with odd stench coming from the unidentifiable jars laid about. There are riddles laid about the room which indicate the location of the queen and her amulet.

Later, the MC returns to the mountains and traverses down the treacherous hole where the narrow calcite bridge was located the first time. After using the riddles to find a way down after understanding how Moonroot softens only on a full moon, the MC unveils a crumbling passageway behind spiky stalagmites. This leads to decrepit worshipping space for the old gods. Under the alter, there is another passageway to the ancient queen's remains. This room is a circular space carved out of the mountain's stone, with the king and queens sarcophagi stationed in the center, slightly perched on a long block of quartz beneath the head of both sarcophagi. Near the back are old keepsakes of theirs, including the armor they wore when they died in battle, some chests, and a few small mounds of their gold and jewels. From here, the rest of the world that is encountered is repeated locations.

Cultures – Reused from World-Building Assignment:

Culturally, the fae and humans are very different. Magical folk are gifted their abilities upon birth, and magic is believed to choose its own host. Humans believe magic to be its own sentient entity, but an entity with no drive- it just exists. The host chooses if the magic is good or bad based on how they decide to use and control it- if they don't or can't control it, then the magic consumes them. The fae believe magic is a part of them, and flows through them just as their blood does. But, like blood can clot, the magic can clot and burst inside of the fae- but due to the way the fae are built and their much longer lifespans to cultivate their abilities, they are less likely to be consumed than a human host. Because of these beliefs, all magic is widely accepted in the fae kingdoms, and there are accessible academies to cultivate all sorts of abilities, but even without attending academy, unless the individual is particularly evil or useless, all abilities are embraced. Humans, however, are much more selective about magic, and detest any sort of useless magic- things that can't immediately serve the empire in food, medicine, or battle, are

looked down upon. A lot of magic wielders move out of their kingdoms' cities to start new lives in smaller locations that embrace their magic, or at least to escape the constant weight of being looked down upon in the major cities.

Human culture in Erryndor is individualistic. They focus on themselves and how to best live their lives on their own- much like western culture in the real world. It is based on personal success and individual happiness. The fae are independent and don't care much for what others think, but are also very communal in the grander scheme and take care of each other. They value ensuring their community's success, cleanliness, and enjoyment in life- they do have a few hundred years more to live than humans, they might as well make them enjoyable. The fae in Phylon (the original fae continent) also do not acknowledge the fae in Erryndor, completely ignoring their existence and refusing to admit that they were once, and still are, brothers and sisters. This causes some light turmoil in the south, but ultimately does not play a role in this game.

Languages – Reused from World-Building Assignment:

Due to historical imperialization, the northern region of the continent speaks mostly the same language. To the player, it is obviously portrayed in the language they have chosen in their settings. In the game world, the northern language is called Erryndornish. Each region has its own dialect, which is generally the same language, but with varying syntactic structure and slightly unique vocabulary and slang. In the southern part of the continent, the fae are all fluent in Erryndornish, but also speak their own tongue, called Phyllian. Humans do not speak Phyllian, as it is only spoken by beings with fae heritage.

Current Context – Reused from World-Building Assignment:

Currently in the world, as expressed before, the humans and the fae, on an individual level, intermingle as they so please. They can move between kingdoms and villages, if they are welcomed by the locals, but the kingdoms on a larger, more

governmental level do not interact. They do not assist each other or communicate really at all, but they aren't at war and exist in the silent grey-area of their hundreds-of-years-old treaty. Of course, the fae commonly look down on humans, and the humans commonly look down on fae- they view each other as useless mortals and stuckup creatures respectively. But in daily life, they commonly ignore each others existence. However, there are growing groups of people with more progressive ideals, who believe humans and fae are equal.

Also, the wispras, which were dormant for many years, are restirred when the MC falls into the universe and disrupts the natural barrier of the world. This makes it harder for the MC and companion to travel, and also causes more upheaval in the kingdoms over the wispras. It is later found that the MC falling into this universe caused a rip in the natural fabric of this world, which alerted the demon-like creatures in their own plane that there was another disruption. This causes them to use their singular stone that fell back through with them, and small numbers of creatures begin to fall back through new portals. When the MC is exploring the mountains, these creatures begin to reappear, and potentially change the direction of the game and the players decisions.

Politics – Reused from World-Building Assignment:

As stated before, the regions/kingdoms between the human and the fae don't necessarily "get along." There are no laws in either kingdom to disadvantage either of the races, and they can come and go as they please, but there are also no rules to help either race when in need. The human kingdoms help human kingdoms, and the fae kingdoms help fae kingdoms, but in times of need, they never help each other- but the fae kingdoms are rarely in times of need. The humans often trade food and other resources. Smaller kingdoms/territories often go to battle over land, which the main kingdom often ignores to let them settle it themselves. The fae kingdoms also trade resources with each other, but battles are very scarcely waged over small tiffs such as territory- they most often battle over unjust magic use. There are no existing political ties to the other continent, Phylon,

where the ancient queen originated from. Little is heard from Phylon, but people do illegally immigrate between both continents on stowaway ships.

Citizens – Reused from World-Building Assignment:

The citizens of the north are mostly human. Nearing the rapids/center of the continent there is a mix of human, fae, and other magical beings like gnomes, nymphs, little folk, and ogres. Towards the south, it disperses once more into fae and other magical creatures, and then farther south it is mostly just fae. The center of the continent has the most diversity. In the human/Northern region, this is the more rural, southern plainlands nearing the raging rivers- not the larger kingdoms. In the fae/Southern region, this is the northern, more populated kingdom areas, closer to the Rulli mountain range. But the amount of fae in the north and humans in the south are quite small, and other magical creatures tend to stick to the center regions of the map. There are centaurs in the Needleleaf forest, as well as other types of gnomes and little-folk, but these creatures aren't encountered. The high-fae on the other continent also aren't encountered, and are really only referenced in the history shown in the prequel, or sometimes when the humans or fae make offhanded comments/notes about them. These connections aren't important to the gameplay, though, and aren't mentioned often (if at all).

High Concept – Reused (first pitch doc):

In *Echoes of Rulli*, the player's character (MC) is thrust into a new magical and mysterious alternate and magical universe full of new hardships in the forms of mystery solving, intricate puzzles, and basic combat. MC takes on an adventure to find an amulet lost with history to find a way back to home, but new relationships and opportunities may make this decision more difficult than initially thought.

Tagline – Reused (first pitch doc):

"A fateful ripple, a shattered veil—caught between worlds, will you heed the echoes or flee the whispers?"

Story and Design – Reused (the first paragraph) and Expanded (the rest):

Echoes of Rulli is a 2d, top-down, role-playing pixel adventure game where the player takes on the role of the main character, labelled as “MC”, whom can be renamed at the beginning of the game. Prior to the name choice, the player can also decide to be male or female. From here on, the player will be referred to as MC in this document, in the game, they will be referred to as the name they entered. The game is set up in “chapters”, with 5 total chapters including the prequel. The player can choose to start the game with the prequel or chapter one, but once chapter one is begun, the prequel cannot be accessed until one of the endings is achieved, unless a new game is started and the original is overwritten.

When the player starts with the prequel, they are introduced to the backstory of how MC died. The prequel opens with a cutscene of MC’s death, which shows MC falling down a sewer drain and drowning in the water below, which begins to shimmer and transports the player through a rip in space. MC ends up in this alternate world, where the player begins their journey. MC wakes up in a dried-up well, where the player has to figure out how to climb out. After escaping the well, it is clear upon waking up that MC is not at home- the well is in a meadow-clearing surrounded by trees, with floating stones, flowers, and shiny debris littered throughout. From here, the MC begins their trek out of the woods, trying to figure out where they are. This trek out of the woods and through the plains focuses on exploration and introduction to the world. Finally stumbling upon a village, the player encounters new creatures such as an orc, a witch, a humanoid bore, and a talking cat. These creatures take MC in and assist them in adjusting to this world. The player can explore inside buildings and find hidden clues that hint towards what might happen later in the game, as well as other hints towards the history of this world. None of these details yield necessary information to progress in the game, it’s just fun hints and extra information. The prologue is meant to set up the story to be more emotional, introducing

the player more deeply to the characters and the land. If the prologue is played first, it is meant to make the final decision harder, but if it's played after the final decision has been made, then it's meant to make the player reflect on their decisions. At the end of the prologue the amulet is introduced along with the Companion, and the actual adventure starts at the beginning of the next chapter.

Chapter one begins with the player collecting things preparing for their adventure to find the amulet. This scene is set in MC's apartment full of quick dialogue of MC summarizing/reminiscing their time in this village and how they got here- a quick memory-jog of what happens in the prologue just to set up the players who didn't choose the prologue-first story path. The dialogue is skippable, but the player cannot exit until it's over. After exiting down to the tavern, there is a quick goodbye between the MC and other characters before departing on foot. This first portion of chapter one focuses on adventure and survival, weaving through the planes and then the hills until they reach the Riverlands. The land is interactable, and conversations with the companion introduce his character more. Each landscape has two different scenes; the first is daytime, and the second is nighttime. The first scene is during the day and is meant for exploration, and second scene is at night and is for survival. In the planes, the player has to help set up camp and collect supplies for shelter. In the hills, the companion decides the player should learn to hunt themselves, and the player must learn to hunt with the companion. This requires timing and trust between the MC and companion. The next scene is the Riverlands, where the original bridge is completely obliterated to deter the uprising Wispras from crossing and wreaking havoc in the kingdoms. These rivers vary in width and danger, thus timing, logic, and alignment must be used to cross the stones over the varying rivers and rapids. This also requires timing with the companion and trust in each other, and most of the supplies has to be left behind to make the crossing.

After crossing the river there is a bit more exploration through a bit of hilly land before the forest is reached. Here is where more caution is being used, as this is an area where the wispras are known to hide. The forest has to be navigated carefully, upon first entering the MC will trigger a wispras attack, which causes the companion to force the MC

to run with him, but as it is realized they can't outrun this ghostly creature, the companion turns around and uses his mirror to refract the sunlight onto the wispra, making it run away. A quick explanation of wisprases ensues from the companion, and the adventure continues after he breaks his mirror to give the MC a shard so they have a defense. They avoid all of the dark, heavily wooded areas in favor of the lighter areas. Areas where this is unavoidable the companion and mc must use the mirror shards to deter the wisprases. Throughout the forest there are all sorts of hanging mosses and vines, upon hearing the whispers of wisprases approaching mc freaks out, which prompts the companion to explain whisperbonds. Companion also explains moonroot to mc- both explained in more detail in the "landscape" section. Tiny Folk, only a few inches tall, begin popping up and the MC playfully interacts with them. In a meadow in a clearing in the woods supplies are gathered, food is hunted, and camp is set. As much light is created as possible, but the campfire is a beacon for predators and not enough light to deter the wisprases- the night will be hard. Here, tiny folk begin to pop up again and provide new materials and glowing items. Combining some of the items create brief flashes of light, and the little folk stay and help ward off the wisprases until the morning. After waking up, there are small piles of Whisperbonds and Moonroot at their feet, which are collected to be used later. The companion states he believes the fae likely took similar precautions as the humans did with destroying the bridge and likely blocked the regular trade route through the mountains from the wisprases. This prompts dialogue options to be frustrated and mean towards the companion while distrusting his word, or understanding and resilient while trusting his word. While this argument/conversation takes place, thieves begin to close in around the meadow. The same thieves as in the preview begin to attack, which allows the player to also decide if they will help the companion fight or run and hide. Once a decision is made, moving in the opposite direction of their choice prompts a dialogue box- saying they have made their decision- and an invisible barrier

The fight moves the player and companion up the bottom of the mountain and to the edge of the forest. If the player chose to hid, they will dodge oncoming debris and weapons from the thieves fighting the companion. If they choose to "fight", the player has to find

ways to distract the thieves and dodge them due to lack of actual fighting skill. After the fight, they continue up the mountain and explore, looking for a new way through- going around the range would yield a much longer and rougher trip, going through is the only option. Stumbling upon the new cave route yields more exploration and puzzle solving, with the cave being a maze itself, and writing on the walls hints at riddles later in the game. There will be environmental/hazard timing puzzles, Environmental logic challenges, and enemy battle and logic-defeat enemy challenges. Navigational skills, risk-taking and light puzzle-solving also must be used when finding a way across the impassable cavern. This is also where the dark demons begin to spawn and have to be dodged and battled. The companion expresses that these aren't normal beings in this world, and he has only heard of them in legend- it's the first hint at the rip in space being opened again. After crossing the cavern, the MC is saved by the companion again, and has the choice to risk using resources to save the companion from the demon sneaking up behind or try to roll both characters out of the way. This yields resource loss regardless of the decision.

An argument/conversation ensues where the player can choose how to respond to the companion. The end of this conversation triggers the cutscene, where the companion dies outside of the cave on the cliff-edge. After his death the player must find a way out of the mountains and off the cliffs. This trek involves adventuring and figuring out how to traverse the path without falling off the side while avoiding falling debris. At the end of the range there is an old, beaten stone stairway that leads to the end of the mountain range. From here, the mc must find the fae kingdoms alone, following hints laid out on the pathway. When the kingdom is found, more exploration, navigation, and puzzle solving ensues. Environmental details, sequencing, matching, and exploration are key parts of this section. The player can navigate and explore around the kingdom, looking in and around buildings until the temple is located. A conversation with the priest teaches the mc more about the ancient war and leads the mc to the castle, where the player has to navigate around the guards and use timing and logic to get past them into the castle. After entering and trying to find a way around, the MC is caught by a suspicious royal. The lack of punishment and odd aura of the fae royal should spark doubt in the player and mc- This is

another hint that the demons from the ancient war are resurfacing. Once they are lead to their “guest” room, an escape route has to be found. Stumbling upon an odd light refraction that causes the moonroot to glow near the nightstand, the player can use their mirror shard to redirect the light towards the side of the bed, which opens an old passageway.

Once the door is closed behind the mc, these passageways must be navigated in the dark, with only the pulsing moonroot glow as a guide. Different alcoves and rooms yield more riddles and information on the amulet and where it is stored- there is a scroll with a riddle on it that is required to be picked up before exiting the room. Somewhere towards the middle of this maze the grating sound of the stone opening behind the player occurs, alerting of another presence now in the passageway with them. Odd glyphs on the walls and riddles hint at a puzzle at the final door, where the symbols have to be rearranged to enter, and then the glow of the moonroot refracted with the mirror to the center of the puzzle opens the passageway. After entering, the door shuts and sliding stone sounds tell the player that the door is relocked. The mc must then continue exploring down the passage where the sound of rushing water is. This aqueduct tunnel has symbols set all around it and leads into an old religious worshipping space, where the player has to solve another puzzle to get down, as the old staircase is crumbled and decayed. Further exploration and one more puzzle leads the player down another short passage under the alter, where the sarcophagus of the queen can be found.

Entering this space triggers the queen’s cutscene. Now the player has a choice to choose the moonglow lantern- the queens- or the sword- the kings- to help find the actual resting place of the amulet. The queen disappears right after hinting that the amulets is back in the mountains, and the stillness of the space is suddenly unsettling- a dark presence can be felt approaching. The mc now has to escape in a different direction, and the levers underneath the crumbling staircase show the same symbols as the entrance to the aqueduct- a gate, a tunnel opening, a religious-looking symbol with a large X symbol over it, as well as a few others. Hints will be placed at the entrance of the aqueduct to guide the choice, and more than one can be pulled. Some outcomes include flooding the religious space, killing the player and redirecting them to the last checkpoint inside of the

sarcophagus space, rerouting the water so the player can exit down a previously flooded tunnel, and one cutting off the water completely to choose a new route. The mc then has to escape down one of these passages, each one yielding a different challenge. After exiting, the MC has to escape the kingdom without drawing attention to themselves to avoid being captured again and alerting others of their new magical artifact. This escape sequence involves hiding and dodging npcs.

The mc now embarks on the journey back to the mountains. The object chosen will either make the cavern harder to enter and easier to exit, or easier to enter and harder to exit- expanded upon on the story map and game flow sections. There are fight or escape sequences against demons on the way back, dependent on the object chosen, and then the player has to find a way into the cavern, using the Whisperbinds to deter more enemies following. If the chosen artifact is the moonglow lantern, the moonroot can be used to descend into the cave seamlessly. If it is the sword, the Haraban steel (nearly unbreakable) can be used to descend by jamming it into the rock and descending onto each lip/edge of rock. At the bottom, the player can locate the final passageway by recalling the scroll grabbed in the castles passageway. This leads the mc behind dangerous-looking, towering stalagmite pillars, which uncovers a short stairway to the final passage. Past it there is an old alchemic room, ancient but not noteworthy, until the power of the blessed artifact chosen by the player makes the tiles on the floor glow. There's a "power" source at the "top" tile that has to connect to a "fuse" on each side, so the flow can be controlled by rotated the tiles and lining each one up with each other so that the "power" courses through and ends at the fuse. The tiles have different flow shapes- some of them curved, some straight, some have multiple connecting edges. It's build like a piping system, so the power flows only if they are correctly connected. Once it's powered, the far right wall will slide open to reveal the actual ancient-magic storage. Here the amulet can be found, as well as the giant spellbook laying in the middle of one of the desks- the MC is "drawn" to it. There are other interactable books that can only be accessed in chronological order- opening one will trigger the next one to be interactable, and then the next one after that. These reveal the true history of the learnable magic and the ancient war- which the mc

realizes is drawn on the walls at this point. The player can't exit until the amulet and spellbook are picked up, and all of the books are interacted with- which are skippable dialogue boxes. These are the final hints that make the mc realize the demons are back and another war is coming.

All of this magical disturbance causes the cavern and cave-system to cave it- or maybe it's a last-line of magical defense against someone taking the amulet. The mc now has to escape with all of the artifacts, but the collapse changes the entire cave system, and the maze is now completely different. If the mcs chosen artifact is a sword, they can fight straight through while dodging debris, if the chosen artifact is the lantern, they must evade enemies and dodge debris. Once out, the same paths will be taken back to the village. In the same clearing in the forest as before, mc stops to look at the spellbooks contents. Solving simple rune-matching, logic, and riddle puzzles, the MC begins to learn how to do the spells. These same sorts of puzzles occur the entire trip back, until mc finally reaches the bridge. Once at the bridge, a harder puzzle entails to fix the bridge as a final test of the magics power. Once it's up, the mc can cross, and make their way back to the village.

The village is in shambles by the time mc is back. Villagers are murmuring nonsense and grumbling about wispras- which has come and sacked the village. Mc helps rebuild some of the buildings and save people strapped inside/under them, and quickly goes to tell their past friends what had occurred during their travels. Simple puzzles ensue to begin repairing the tavern as a safe-haven after explaining there is a war coming. Days are spent teaching the villagers this learnable magic while crafting plans how to fight in this war and spread the message that it's happening. A small army of demons shows up a few days later, before the messages can reach any of the kingdoms, where information from the alchemic space deep in the caverns is used. Regular magic can be used to battle the normal demon soldiers, but the logic combat must be used to defeat the stronger, smarter generals towards the back. Solve puzzles to defeat the demons and help the non-magic wielding villagers escape. At the end of this battle, the final decision to stay in this world or return home must be made.

The really bad ending occurs when the player has the lower-half of points and chooses to go home. The amulet doesn't work at all and finds the player undeserving of any power. The mc then is trapped in this world and everyone is disappointed in the mc from here on out. When the war comes, mc has no backup or magic, and dies fighting a demon. The okay ending occurs when the player has the upper-half of points and chooses to go home. The amulet will accept the mcs power and send them home, but before they can be pulled through, the flags of both the southern fae and the fae from Phylon appear over the horizon. No one wants to lose this war, and after the demons infiltrated the kingdom and insulted the fae's power, it was decided they would aid in the battle. Mc then wakes up in their world in the hospital, injured from whatever accident caused them to change universes but alive. The decent ending occurs when the player's points land in the lower portion but they decide to revive the companion. There is a short sequence of gameplay where the player gathers some friends and retrieves the companions body from where he died. He is revived, but the war is coming and the player's choices up until now haven't proven they are worthy of wielding the amulets power. The mc no longer has power and hope has now dwindled, but everyone is together and relatively happy. The really good ending occurs when the player is in the upper-half of points and decides to revive the companion. The same sequence of gathering friends to retrieve the body occurs, and the companion is revived again. However, this time the amulet decides the mc is worthy of power, and as the knowledge of this learnable magic spreads, there is tons of new hope for the war.

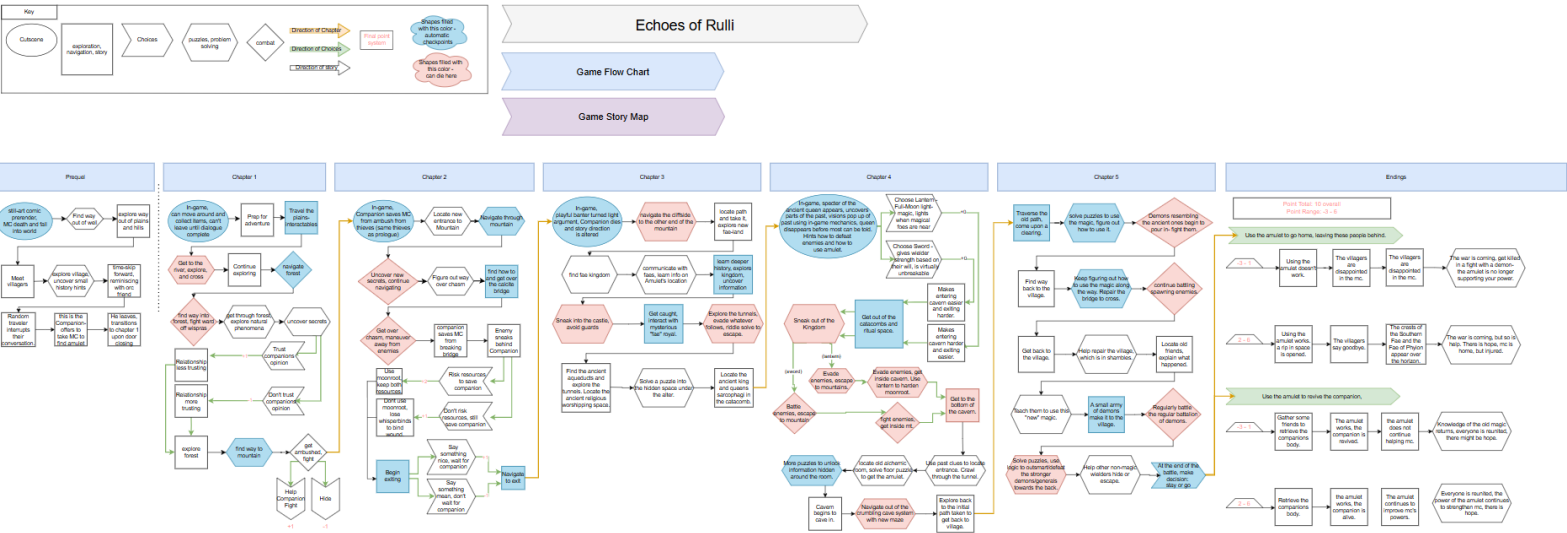
Puzzles and Challenges that could be used in different locations - New

- Environmental or hazard timing- lining up things that happen in the environment to be able to continue on the path.
 - EX- lining up the swing of a vine or the rapids of the river to cross the river.
 - EX- falling or swinging hazards can be avoided based on timing.
- Matching and/or aligning runes to open passageways.

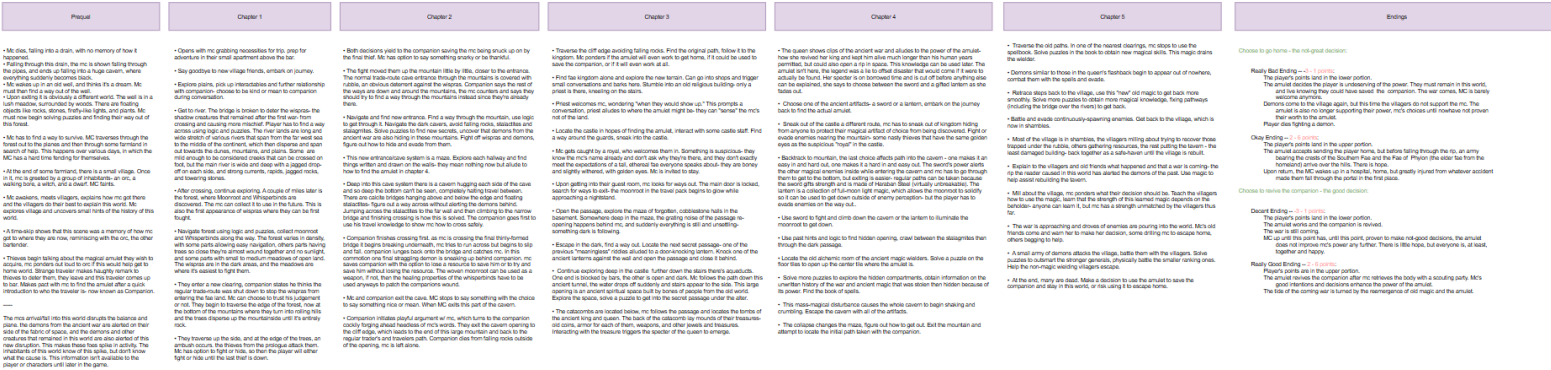
- EX- locating a rune in one location and then realigning it in another location to match the prior one to get into the second location.
- Sequencing activatable objects based on statues or glowing symbols in an order
 - EX – statues, glowing symbols.
- Clearing environmental obstacles using environmental facts learned prior in the adventure.
 - EX – using a moonlight lamp to clear moonroot- which is learned about in the forest.
- Using light reflection or refraction to uncover hidden spots or objects.
 - EX- adjusting a mirror or using an ancient artifact in the tomb to redirect/change lighting in a specific spot to unlock a secret compartment w/ information.
- Redirect the flow of water to enter or exit a location.
 - EX- a series of levers with symbols related to their use on a wall, some of which are dangerous, to redirect the flow in the aqueduct to deter enemies behind or to escape.
- Aligning the symbols on the sword to the constellations.
 - EX- putting it up to the sky and aligning the sword with the stars, which creates a map to where the ancient magic is stored.
- Trust and/or timing challenges.
 - EX- trusting the companion to help cross the cavern or another deep pit, timing rolling boulders onto pressure-plates, or coordinating the correct switches together.
- Turntable tile flow puzzles.
 - Ex- The flow of a substance- liquid, light, liquid light, water, something else- is shown through lines/pipes in the tiles on the floor. There is one start tile and one end tile- the substance must make it to the final tile by rerouting the pipes/turning the tiles to trigger some sort of outcome. Like those “light connect” or “flow” games.

- The route of these lights, if used in the ancient magic room inside of the cavern, could be the route out of the cave as well. Could be hinted at by altering the symbols on the tiles to resemble landmarks in the caves.
- Basic item-drop collection.
 - EX- defeat a certain character for a drop in the following area(s).
- Logic Combat.
 - EX- defeat stronger opponents, like demon generals, by locating weak spots or outsmarting them.
- Environmental Details.
 - EX- details in the environment hint to an important location.
 - EX- learn about a part of the environment that is collectable, find ways to use it later in the game.
 - EX- Using the Moonroot to get into the cavern, using Whisperbinds to ward off approaching enemies.
- Mazes.
 - Get through mazes the old fashioned way- by exploring. Logic could potentially be used here.
 - EX- environmental cues let tells that path is dangerous before entering.
- Resources management.
 - Using depletable resources wisely to get through areas.
 - EX- torches or lanterns will burn out- once out you have to navigate in the darkness.
- Memorized sequences.
 - EX- colors, sounds, symbols or numbers must be memorized to use in the next section.

Game flow – Reused but Edited and Expanded:



Story map – Reused but Expanded:



A link to the diagrams in Google Drive – openable in diagram.net/draw.io:

<https://drive.google.com/file/d/1vNpy9PVJrzLcddYoEeRG-T0eGrmtorpk/view?usp=sharing>