

invasion

CUTE.





**invasion**

**C.U.T.E.**

**(Combating Ugliness Together Everywhere)**





# Section 1 Document



## 1.1. Game name

Invasion C.U.T.E.  
(Combating Ugliness Together Everywhere)

## 1.2. Copyright Information

Copyright for Invasion Cute is held by the Authors (*see section Authors*). Original concept by Kelley Piering.

## 1.3. Document Information

### 1.3.1. Authors

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### 1.3.2. Current version

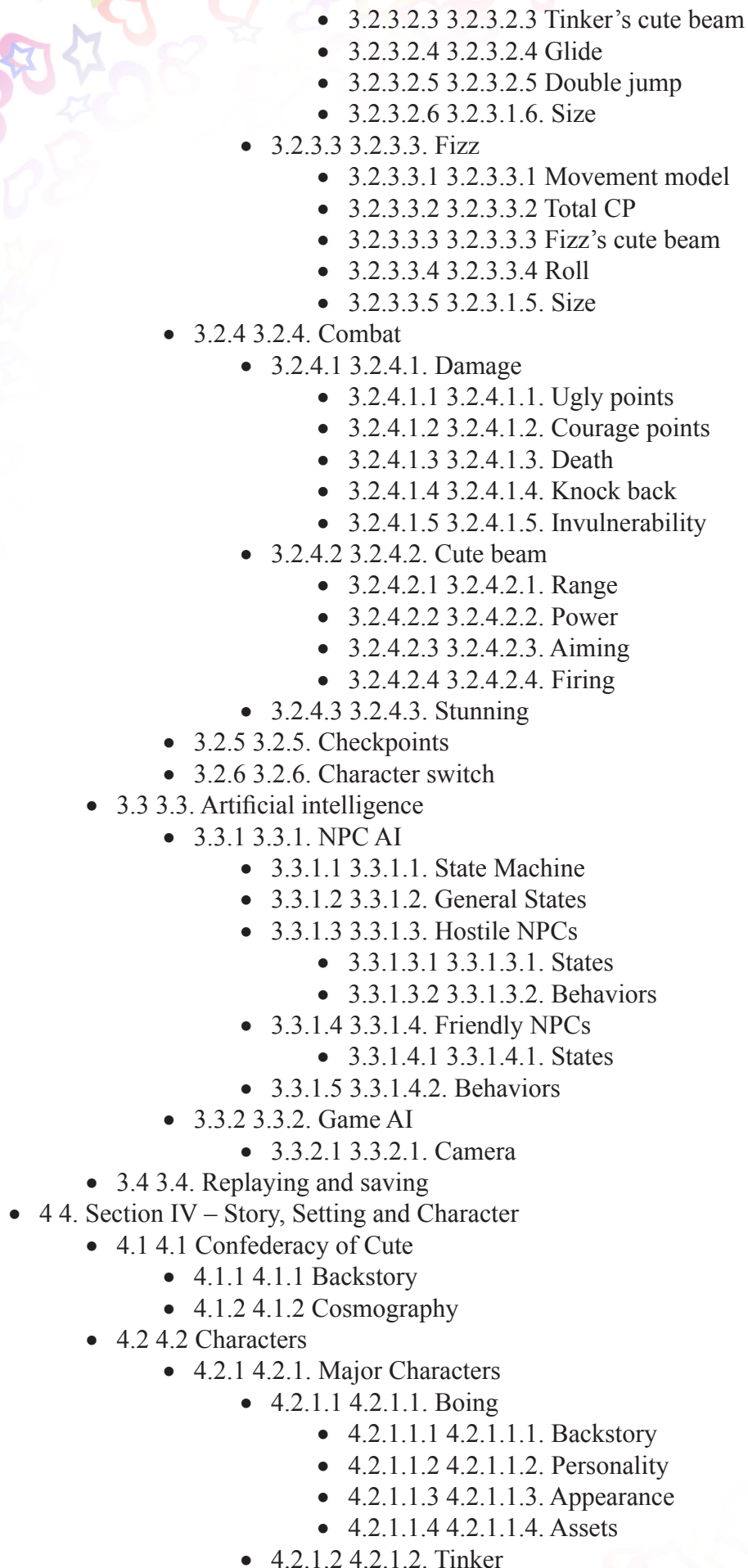
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### 1.3.3. Date

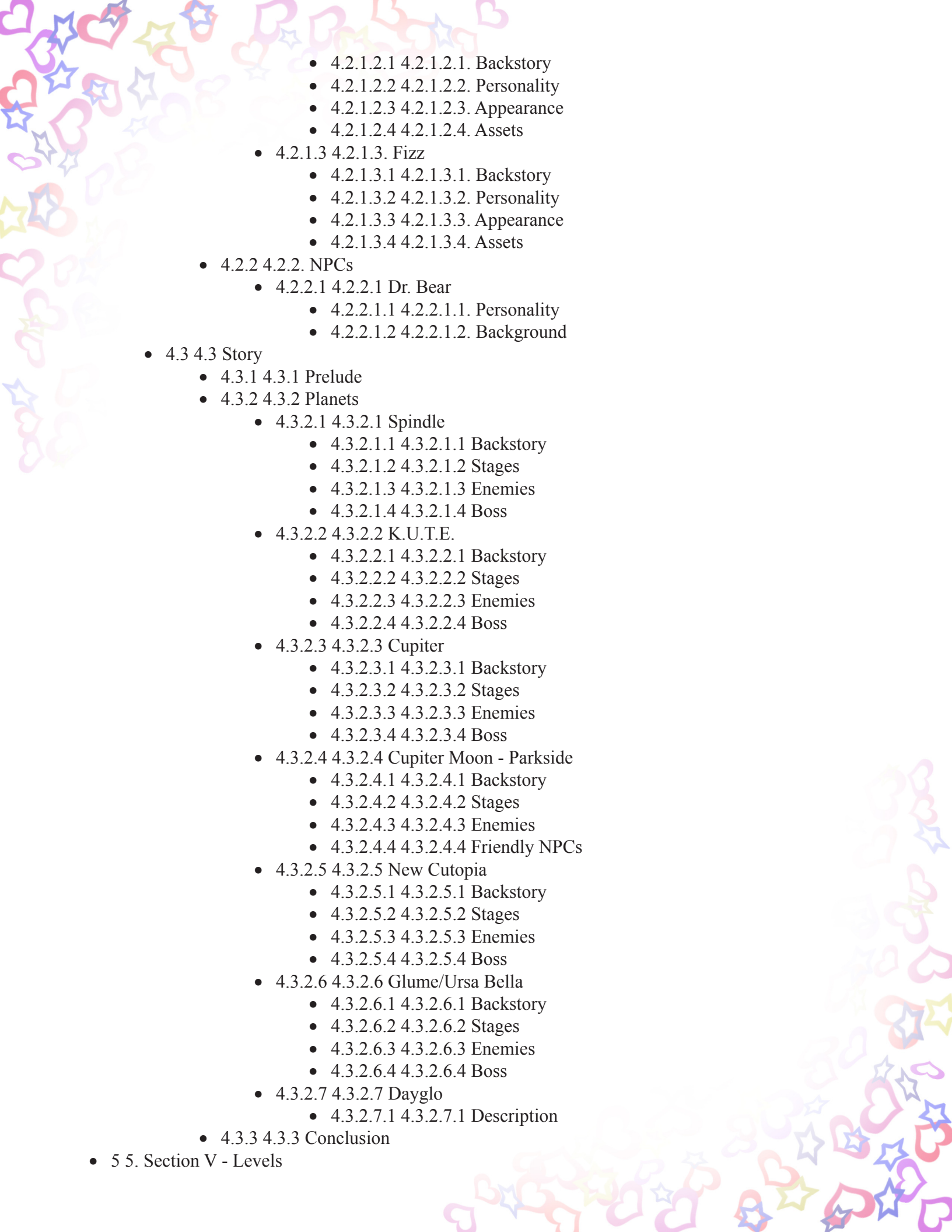
Thursday, February 26, 2009

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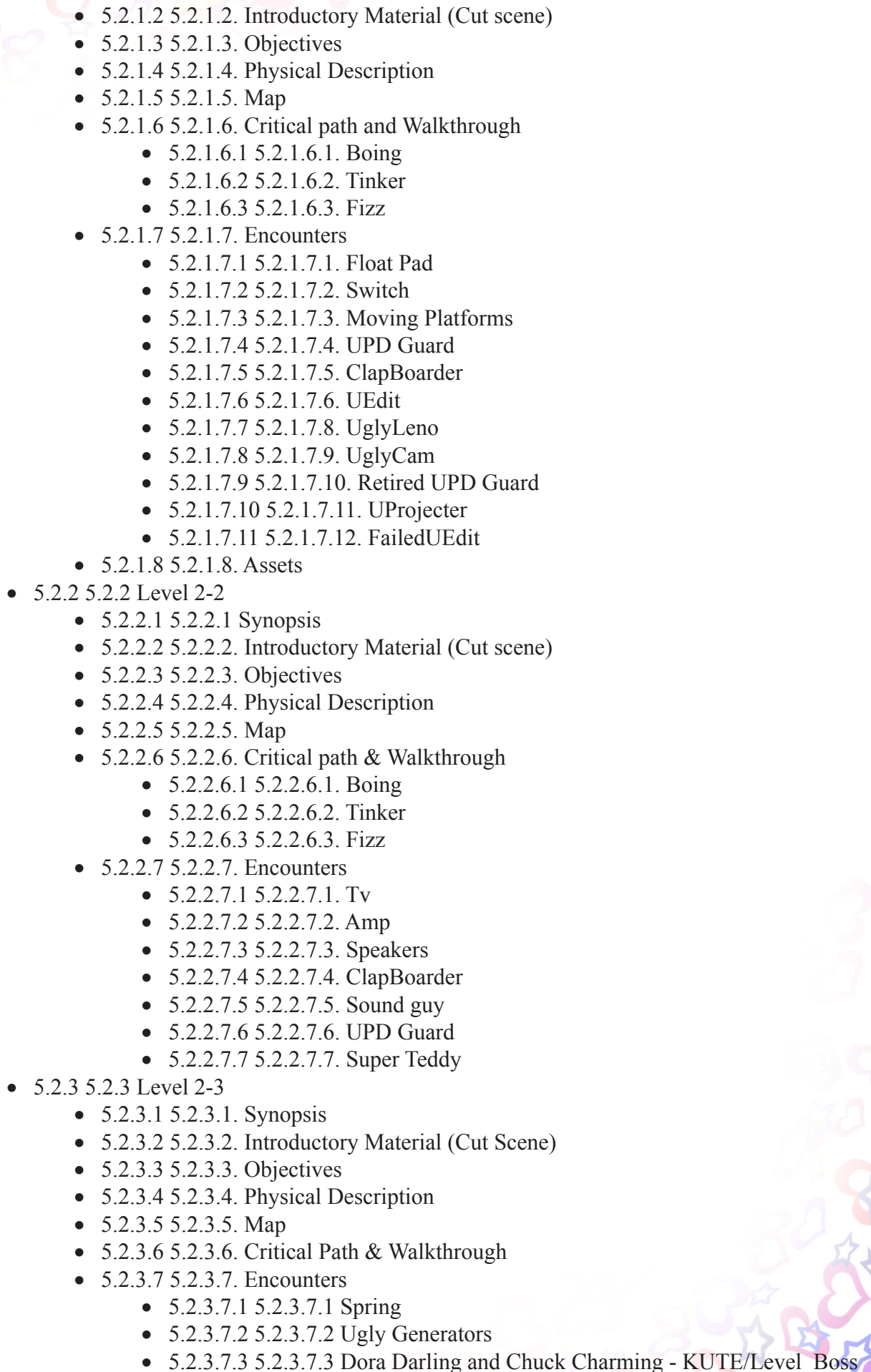
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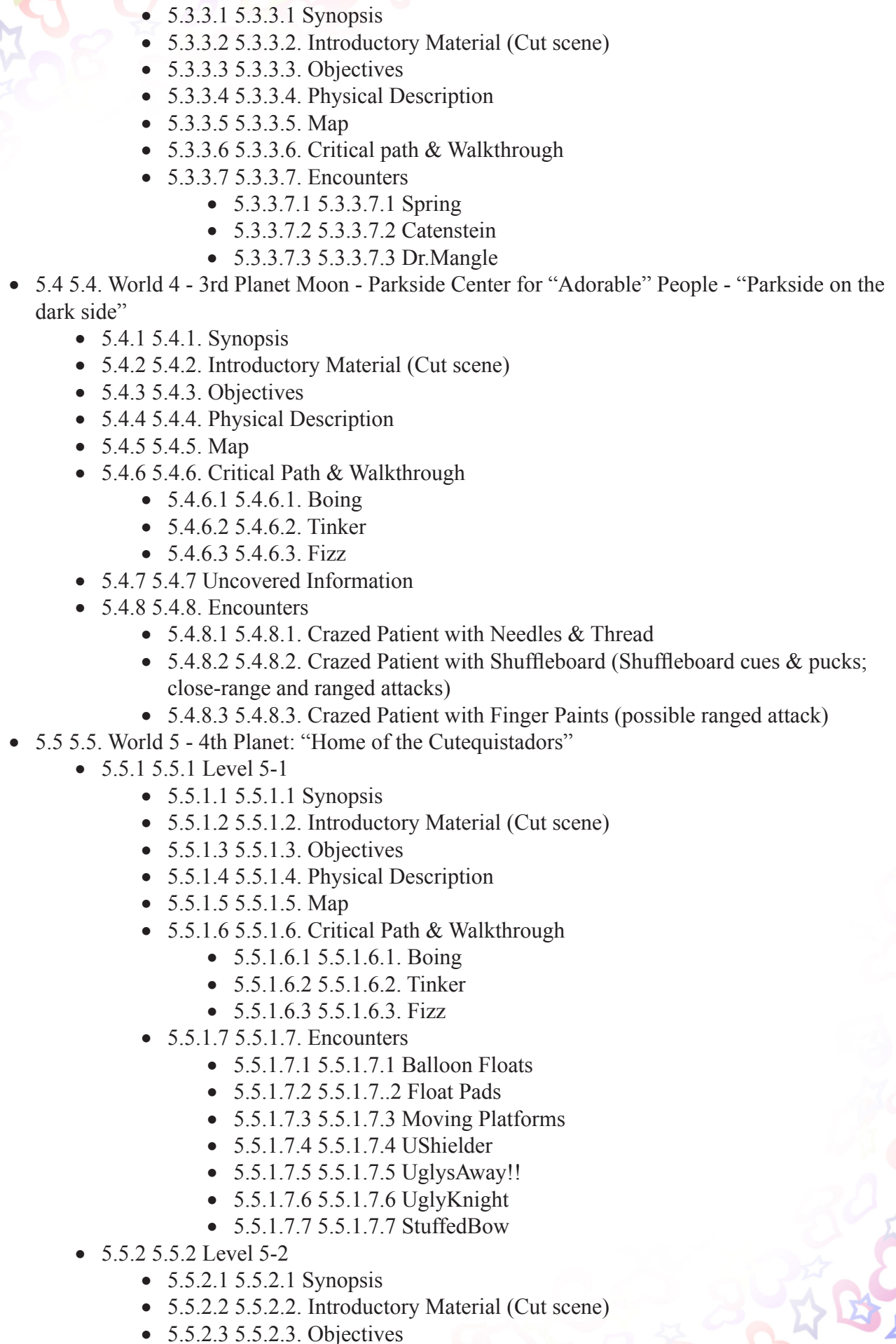


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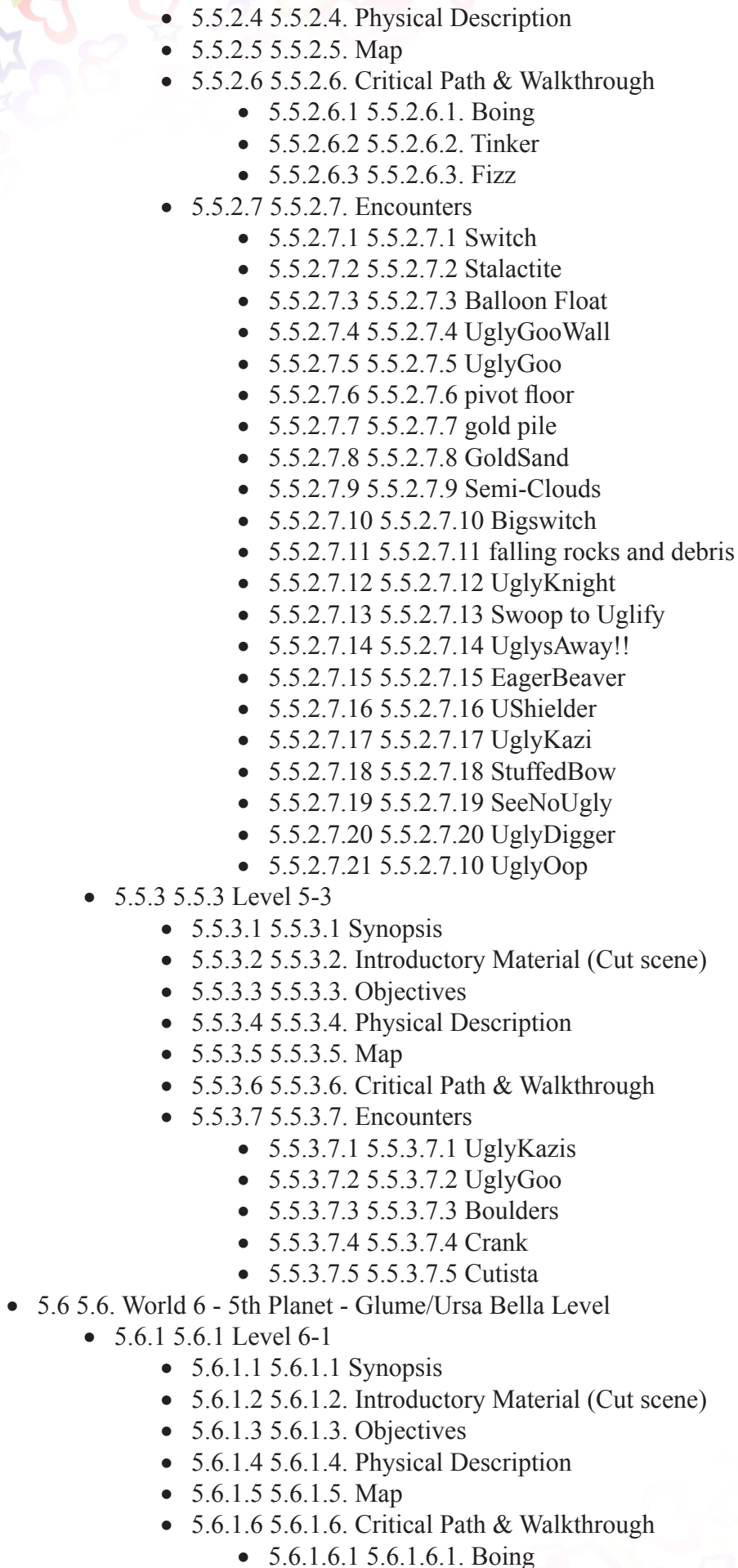
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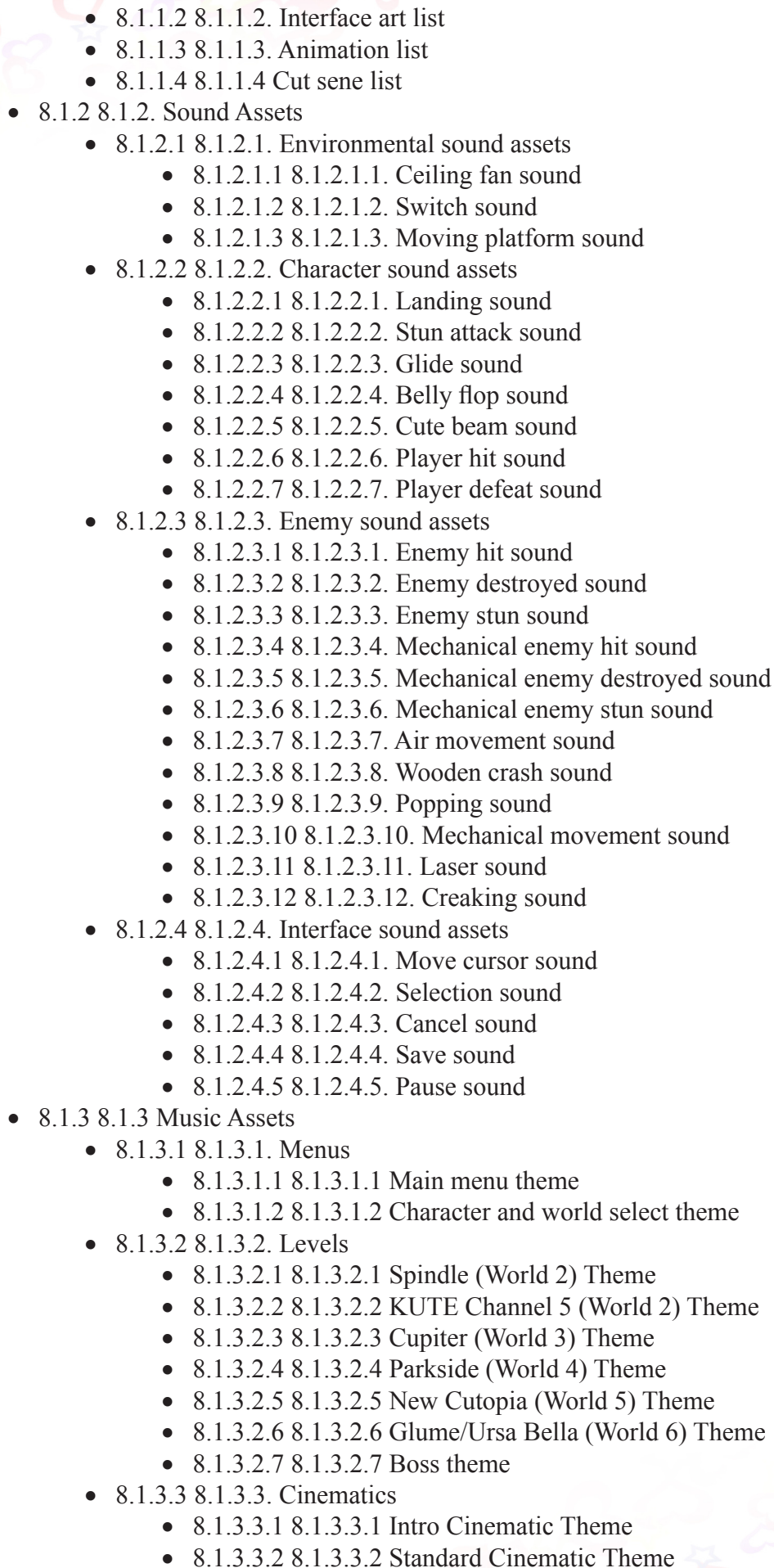


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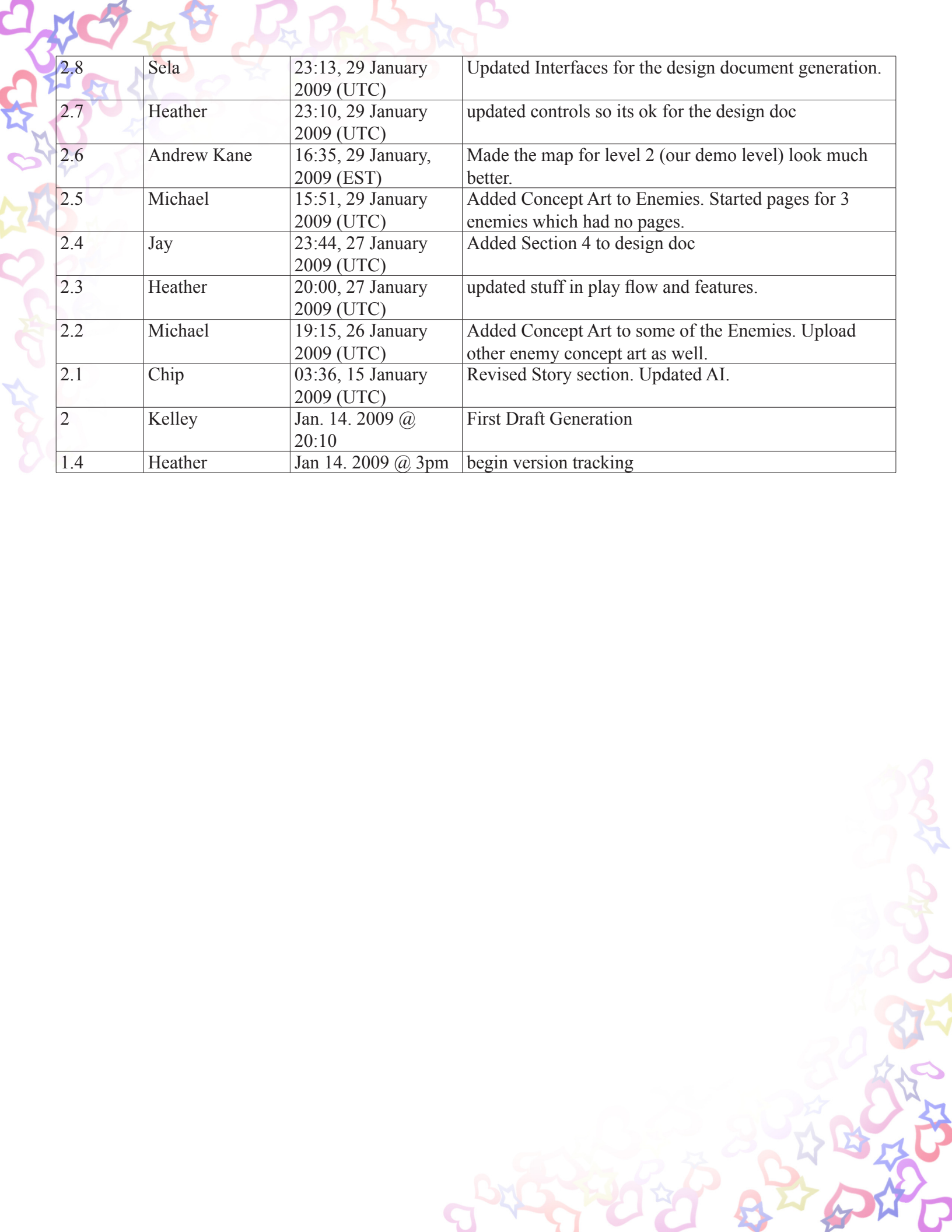


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## 1.5 Design History

Version	Name	Date	Description
3.97	Heather	21:25, 26 February 2009 (UTC)	completed section 2, section 3.1
3.96	Heather	20:27, 25 February 2009 (UTC)	reorganized section 8 - appendix
3.95	Sela	19:37, 25 February 2009 (UTC)	Sound assets section complete and linked to all levels / characters / enemies / etc. Look/feel modified. Scardi-O-Meter and Aiming Reticle pages added in Interface.
3.94	Heather	19:28, 25 February 2009 (UTC)	edited various mechanics, especially cute beam stuff
3.93	Michael	17:39, 24 February 2009 (UTC)	Edited/Redid the Target audience and Game concept parts of Section 2.
3.92	Kapish	08:54, 23 February 2009 (UTC)	Completed levels 3-2 and 3-3. Rearranged and proofread(hopefully) World 5, Level 3-2, 3-3, 2-1, 2-3. Used enemy templates for each. Added DEMO LEVEL (section 5.7). Added Character switch feature to game mechanics.
3.91	Michael	05:34, 23 February 2009 (UTC)	Created Concept art list and added it to the design doc. Created the Animation list. Proof read Section 4.
3.9	Andrew Kane	01:11, 23 February 2009 (UTC)	Created Enemy pages for Worlds 1 & 4. Reformatted a few enemy pages for World 2.
3.8	Kelley	21:01, 21 February 2009 (UTC)	redid interface section
3.7	Heather	18:24, 21 February 2009 (UTC)	integrated section 7 (AI) into section 3
3.6	Heather	03:49, 19 February 2009 (UTC)	redid section 4.2; integrated enemies; need to distribute references to that section; added templates for various things
3.5	— Andrew Kane	22:57, 17 February 2009 (UTC)	Improved descriptions for World 1. Redesigned and re-described World 4.
3.4	Heather	22:31, 7 February 2009 (UTC)	updated combat section
3.3	Kapish	10:46, 7 February 2009 (EST)	Completed World 5 - Home_of_the_Cutequistadors design information
3.2	Andrew Kane	07:33, 1 February 2009 (EST)	Created World 4 design information
3.1	Heather	20:07, 30 January 2009 (UTC)	updated and expanded physics section
3	Kelley	19:43, 30 January 2009 (UTC)	
2.9	Sela	03:28, 30 January 2009 (UTC)	Added sound assets and expanded Section 12.



2.8	Sela	23:13, 29 January 2009 (UTC)	Updated Interfaces for the design document generation.
2.7	Heather	23:10, 29 January 2009 (UTC)	updated controls so its ok for the design doc
2.6	Andrew Kane	16:35, 29 January, 2009 (EST)	Made the map for level 2 (our demo level) look much better.
2.5	Michael	15:51, 29 January 2009 (UTC)	Added Concept Art to Enemies. Started pages for 3 enemies which had no pages.
2.4	Jay	23:44, 27 January 2009 (UTC)	Added Section 4 to design doc
2.3	Heather	20:00, 27 January 2009 (UTC)	updated stuff in play flow and features.
2.2	Michael	19:15, 26 January 2009 (UTC)	Added Concept Art to some of the Enemies. Upload other enemy concept art as well.
2.1	Chip	03:36, 15 January 2009 (UTC)	Revised Story section. Updated AI.
2	Kelley	Jan. 14. 2009 @ 20:10	First Draft Generation
1.4	Heather	Jan 14. 2009 @ 3pm	begin version tracking



# Section 2 Game Overview



## 2.1. Game concept

The Confederacy of Cute is a solar system composed of 5 major planets, a major moon, and a central sun. It was created in a time forgotten by most, but there is one who yet remembers -- one who is known as...

Squeee  
ee  
ee  
ee  
ee  
ee...

*Name truncated for safety. No one but the Great Squee... can hear the squeak of its own name.*

Squee... is an intangible presence that pervades the Universe.

The Squee... knew that cute must be separated from ugly if it was to survive and flourish. Additionally, thought the Squee..., cute things are much nicer to look at. In its infinite wisdom, the Squee... then called out to the very essence of cute within all cute beings and drew them toward the center of the Universe.

But now a force threatens to wreak havoc on the worlds of cute. This force is led by Dr. Bear, a once cute teddy bear, now seeking to make everything as ugly as he has become. As Dr. Bear's once close friends, Tinker, Boing, and Fizz, players must navigate the once cute, now ugified planets, to stop Dr. Bear's plan to make ugly all that is cute.

Using the varying abilities of the Cute Crew's members and wielding each character's unique "cute beam", players are able to access branching paths within each level, such that the challenges each of them face is unique in each world as they work to stop the ugified forces of Dr. Bear. Boing is large, and slow, but his cutification beam is powerful. Tinker can float, and can thus navigate the higher areas of the planets easier than the others. His cute beam shoots rapidly, but is the least powerful. Fizz is small and quick, and thus able to access parts of the ugified worlds that the others are too large to maneuver to. Her cutification is in the form of a medium powered wave, but has a short range.

At the end of each world though the three members of the Cute Crew must join forces in order to "cutify" the "ugified" guardian boss that Dr. Bear left behind on each planet to maintain and carry out the ugification of each world. Once the ugified guardian is made cute again the planet returns to its natural cute state, and the Cute Crew must then continue to the next planet in the hopes they will finally be able to catch up to Dr. Bear.



## 2.2 Story Overview

Invasion Cute asks a simple question: what would the Universe be like if it was created by a stuffed animal God of primal cuteness? The answer, it turns out, isn't as adorable as one would hope; because where there is cuteness, there is also the potential for ugliness...

Dr. Theodore Bear was on the fast track to becoming a world class surgeon until a horrific accident left him unraveled. Brutally disfigured and forsaken by the cute-munity Dr. Bear is now driven to make society as ugly as he is and his prescription is punishment! Now, Dr. Bear, equipped with the hideous Ugly Beam, is robbing society of its selfish beauty and handsome good looks.

Luckily in the wake of this destruction a group of friends has found a loose thread in Dr. Bear's plan. Using Dr. Bear's original blueprints the team builds a Cute Beam to combat the ugly epidemic. Now they must travel through the confederation of cute to cutify the damage done by Dr. Bear. Their journey takes them through lost temples, mental wards and televisions studios in the search for the true nature of ugliness.

## 2.3. Features Set

### 2.3.1. Cute theme

Invasion Cute has a particular theme designed to appeal especially to young children and all lovers of things that are cute. Its playful story and cheery graphics/audio will draw in the viewer, and the elements of gameplay will help to solidify the idea in the player's mind. These elements include many things, such as the fact that neither players nor enemies will ever die; player characters will simply run away and enemies will instead be transformed into cuter versions of themselves. Characters are designed to remind the player of stuffed animals, and the art style will reflect this. Finally, the moral of the story is a condemnation of a society that believes in the isolation of ugly people and the transformation of such a society. The redemption of Dr. Bear and the fact that he was never ugly to begin is another major part of the theme -- even the most "evil" character is cute and good deep inside..

### 2.3.2. Cute-ification

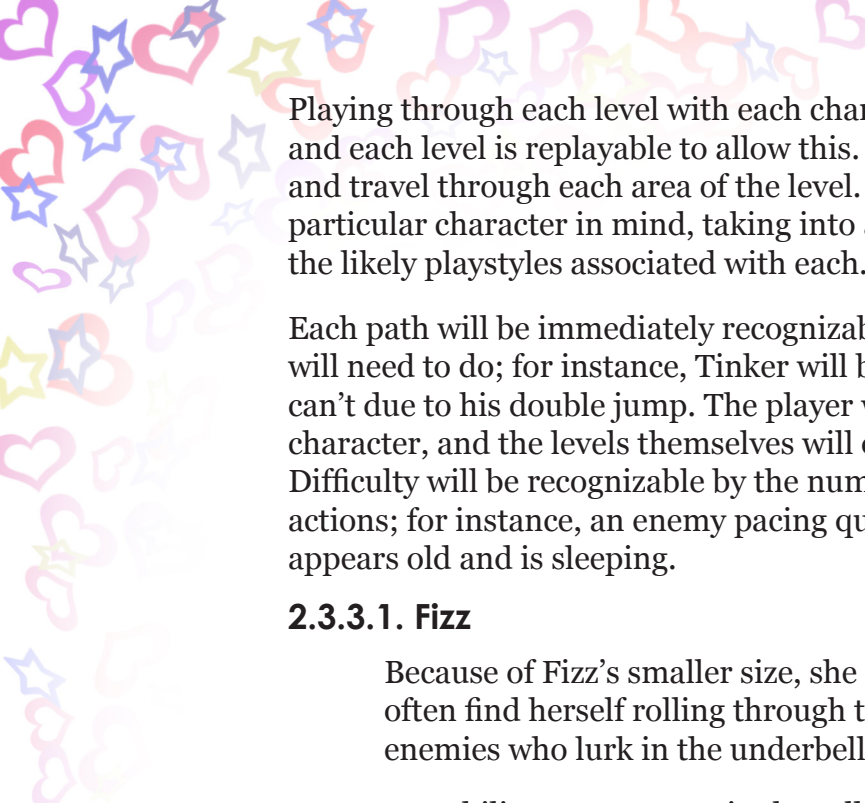
Cute-ification is the goal of the characters. They use their cute beam to cute-ify enemies. They also can cute-ify the world by passing through it. (*see section 3.2.4. - Combat*)

Getting 100% cute-ification is the secondary goal of the player. To achieve this goal, the player will have to pass through each level as all three of the characters.

Each character passing through the level will leave a trail of indicators that will show where they have been.

### 2.3.3. Multiple paths

After choosing a level, the player will watch a short cinematic showing the length of the level. Enemies and pathways will be visible, and the player can judge the difficulty of each based off their own experiences. Each level can be completed with each character, but each character typically has their own path based off their abilities. This provides the player with the option to choose which path they would prefer to take through the level -- and therefore decide which character to take. The player can choose from each of the three main characters after watching the cinematic.



Playing through each level with each character will be necessary for full cute-ification, and each level is replayable to allow this. To do this, a player must cute-ify each enemy and travel through each area of the level. Moreover, each path is designed with a particular character in mind, taking into account their advantages, disadvantages, and the likely playstyles associated with each.

Each path will be immediately recognizable by the locations as well as what the player will need to do; for instance, Tinker will be able to reach higher areas that the others can't due to his double jump. The player will be able to identify this after using each character, and the levels themselves will often force a character on a particular path. Difficulty will be recognizable by the number of enemies in each path as well as their actions; for instance, an enemy pacing quickly will appear more a threat than one that appears old and is sleeping.

### **2.3.3.1. Fizz**

Because of Fizz's smaller size, she can easily fit into smaller places. She will often find herself rolling through tunnels underground and running into solitary enemies who lurk in the underbelly of the levels. (*see section 3.2.3.3.4. - Roll*)

Her ability to stun enemies by rolling into them lets her more easily deal with quickly moving enemies who would be harder to stun otherwise. As well, her cute beam shoots in short-ranged arcs making it easier to aim and her speed while rolling will let her come closer to enemies to counteract the short range of her beam.

### **2.3.3.2. Tinker**

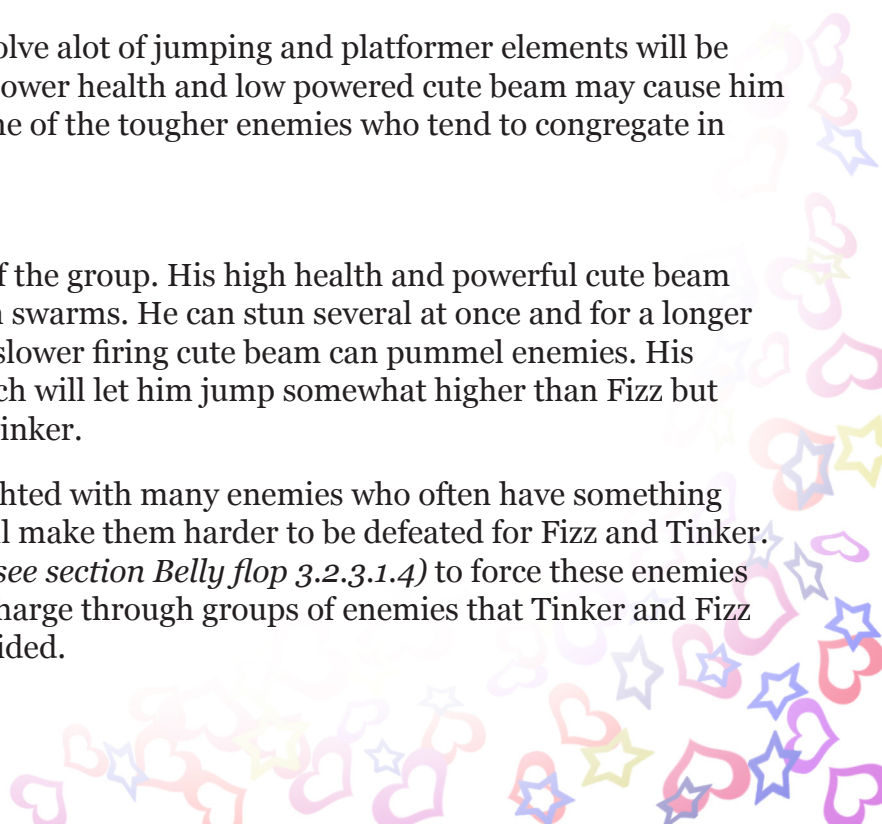
Because of Tinker's abilities to jump to great heights (*see section 3.2.3.2.5. - Double jump*) and (*see section 3.2.3.2.4. - Glide*), he will be able to reach higher sections of the level than the other characters. Tinker's path through the level will be high-lighted by jumping puzzles, and flying enemies. Many of the enemies Tinker will face have greater abilities to move up and down as well as back and forth to fit in with Tinker's improved aerial abilities.

Areas of the level that involve alot of jumping and platformer elements will be easier for Tinker. But his lower health and low powered cute beam may cause him to have difficulty with some of the tougher enemies who tend to congregate in other areas of the level.

### **2.3.3.3. Boing**

Boing is clearly the tank of the group. His high health and powerful cute beam let him take on enemies in swarms. He can stun several at once and for a longer period of time so that his slower firing cute beam can pummel enemies. His jumps are a belly flop which will let him jump somewhat higher than Fizz but nowhere near as high as Tinker.

His path is usually highlighted with many enemies who often have something protecting them which will make them harder to be defeated for Fizz and Tinker. He can use his belly flop (*see section Belly flop 3.2.3.1.4*) to force these enemies out of hiding. Boing will charge through groups of enemies that Tinker and Fizz would have otherwise avoided.



#### 2.3.4. Level scan

On the level select screen (*see section 6.2.4. - Level select screen*) there is a map outlining the level, allowing the player to view the different paths that each character has through the level. The outlining map also includes enemy placement, and other objects in the level so that the player is able to determine (using the information,) how they wish to approach the level. Whether they are playing the map for the first time and trying to determine which character will make the level the easiest or most difficult, or if they are playing through the level again to get 100% completion they are able to see what things they missed, and how they might be able to access them.

#### 2.3.5. Lefty mode

In lefty-mode the game will change to make it easier for left handed players.

The movement controls will no longer be on the D-pad but be on the ABXY buttons.

The level will be reversed so that the player's hand will not obscure the screen when aiming with the stylus.

The controls for Invasion Cute do not favor either left- or right-handed players. Because the game calls for a player to hold the stylus in their hand for most of the game, left-handed players may find it uncomfortable to hold it in their right hand and manipulate the other controls with their left. To deal with this, the ABXY buttons can also function as a D-Pad and the right bumper can be used to fire instead of the left. This allows the player to hold the stylus in a more comfortable hand.

Additionally, playing in lefty-mode will reverse the levels, so that forward is moving to left instead of the right. This way, holding the stylus will not obscure the screen with the player's hand.

### 2.4. Genre

Invasion Cute is a 2D Platformer game with Action/Adventure game elements.

### 2.5. Target audience

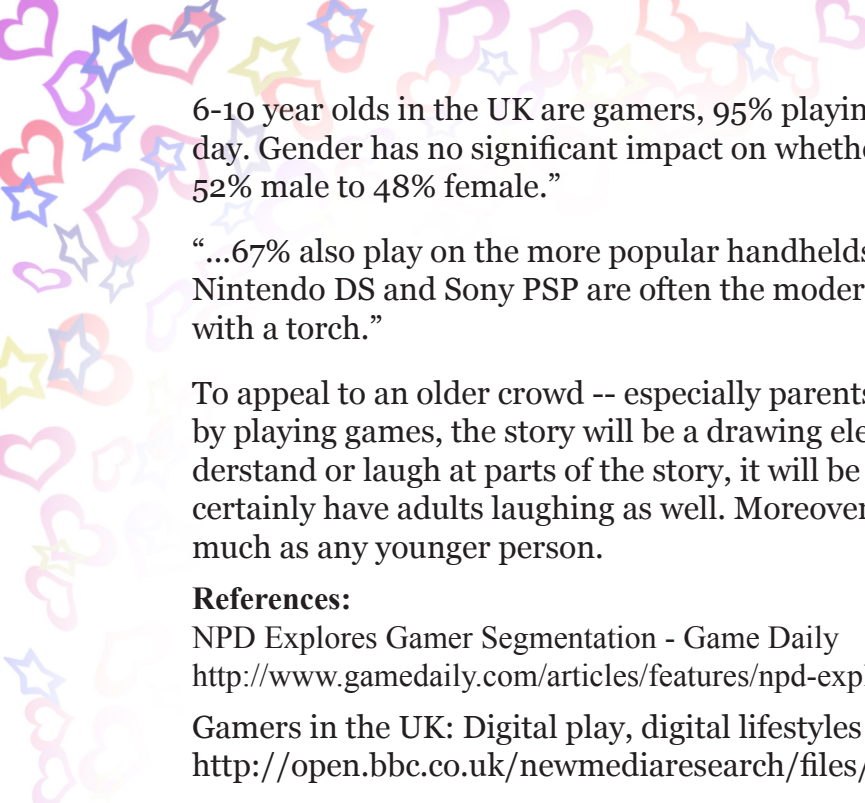
The target audience of Invasion Cute is children between the ages of 6 and 13. This demographic is known as the "tween" market. Marketers describe the driving psychographic motivation of this group as desperately wanting to be a teen, but not yet ready to stop being a kid. Based on a 2006 NPD they segmented the gamer consumer market into 6 categories. In the report 45% of the "Heavy Video Gamer" segment, two thirds of the Prefer Portable Gamers, and about one third of the largest segment, the Avid Console Gamer, are under the age of 18.

Anita Fraizer, the NPD's entertainment industry analyst commented on the study saying, "Over 50% of industry sales typically come from E-rated games, so there is plenty of family friendly fare available. So I don't think it's a lack of content, but perhaps more of perception issue here. Kids, and specifically teens & tweens, are vital to the health of this industry. They're the people who have more free time on their hands, and therefore more time to play games. I think they're truly the 'core' audience for video games as opposed to the mythical 18-34 year-old core player."  
“

A 2005 BBC UK Games Research study found that 100% of people age 6 to 10 (that's 3.7 million,) and 97% of those age 11 to 15 (another 3.7 million,) play games. To quote the research:

“The youngest age group that we surveyed are extremely dedicated to their gaming. 100% of





6-10 year olds in the UK are gamers, 95% playing several times a week and 61% playing every day. Gender has no significant impact on whether someone is a gamer in this age group, with 52% male to 48% female.”

“...67% also play on the more popular handhelds, often in their bedrooms – the Game Boy, Nintendo DS and Sony PSP are often the modern day equivalent of reading under the covers with a torch.”

To appeal to an older crowd -- especially parents, who will often spend time with their children by playing games, the story will be a drawing element. While younger children may not understand or laugh at parts of the story, it will be written in a tongue-in-cheek manner that will certainly have adults laughing as well. Moreover, they will be able to enjoy the gameplay just as much as any younger person.


**References:**


NPD Explores Gamer Segmentation - Game Daily

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Gamers in the UK: Digital play, digital lifestyles - BBC

[http://open.bbc.co.uk/newmediaresearch/files/BBC\\_UK\\_Games\\_Research\\_2005.pdf](http://open.bbc.co.uk/newmediaresearch/files/BBC_UK_Games_Research_2005.pdf)





# **Section 3**

# **Gameplay**

# **& Mechanics**

## 3.1. Game play

### 3.1.1. Critical path

1. The player will start at the main menu screen.
2. Player will go to the file select screen to “start”
  1. Create a new game → Play an introductory cinematic
  2. Load a saved game
3. The player will start at the level select screen which will show an overview of the universe. (*see section Cosmography*).
4. The player will be able to select a world, and then a level in the world.
  1. A world is a location in the game with its own theme. Each world is comprised of several levels that fit the world’s theme. Each world can be thought of as a mission (*see section mission structure*)
  2. More details on the worlds themselves can be found in 4.3.2.
5. After selecting, their ship will do a fly over of the level to get an idea of what obstacles they will face. (*see section Level scan*).
  1. This will help them know what character to pick and they can also tell what areas other characters have already been to help with the goal of getting 100% cute-ification.
6. The player advances to the character select screen to help them decide which character to send on the away mission down to the planet.
  1. In a level, each character will have their own critical path. (*see section Multiple paths*)
7. A cinematic will play to describe the overall objective for the level as well as some background on the level itself.
  1. Objectives are tied eliminating the ugliness that the Cute Crew’s nemesis, Dr. Bear, has left behind.
  2. The player will use their cute-beam to return the ugified enemies to their cute state.
  3. In-depth walk-throughs of the levels, as well as details on the objects and enemies encountered there can be found in section 5
8. At the completion of a level, the player will be returned to the level select screen to move on to the next level (or revisit previous levels/worlds).
9. If it is the last level in a world, they will proceed to a boss fight.
  1. More details on what comprises a boss fight can be found in section boss
10. After traveling through all the worlds, they will finally be able to face Dr. Bear.

11. Even after the game is complete, players will still be able to revisit any part of the game.
  1. This will let them work toward their secondary objective: 100% cute-ification

### 3.1.2. Mission structure

The Cute Crew are traveling around to the various planets in the Confederacy of Cute (*see section 4.1.*) to eventually confront Dr. Bear. Each world they visit has its own theme and objectives tied toward this goal.

Worlds are typically comprised of three parts:

1. The first level is generally an introductory level. It gets the player familiar with world. The first level usually has objectives centered around moving deeper into the world: traveling through areas, entering buildings, etc.
2. The second level moves the characters further into the world. enemies and obstacles get a bit harder. Players will see more of the world and travel to the location of the boss fight.
3. The third level is a boss fight. It is a shorter level where the three members of the cute crew can team up and battle the boss together. (*see section 3.1.3. - Boss*)

There are five worlds that follow this pattern. They are visited in order from closest to the sun (*see section 4.3.2.7. - DayGlo*) to farthest. Between visiting the third world, Cupiter (*section 4.3.2.3.*) and the fourth world, New Cutopia (*section 4.3.2.5.*), the Cute Crew will stop at Cupiter's moon - Parkside (*section 4.3.2.4.*). This is a single level with no boss fight.

Details on the worlds' story and features can be found in section 4.3.2. while breakdowns of the levels themselves can be found in section 5.

In each level, the player will cute-ify the world around them, transforming it from "ugly" to "cute." This is done merely by passing through an area. Each character will leave behind different visual indicators of where they have been. Additionally they will find themselves face-to-face with the ugified denizens of the worlds who can be neutralized with the characters' cute beams (*see section 3.2.4. - Combat*).

### 3.1.3. Bosses

Each world has a boss which must be defeated by the cute crew. Boss fights appear at the very end of each world and are significant in some fashion to the world and story, and they must be cute-ified before the player can move on to the next world.

During these boss fights, players can switch between all three characters (*see section Character switch 3.2.6*) unlike standard levels, in which switching characters requires the player to restart the level). Bosses require many hits with the cute beam to be cute-ified -- and more specifically, hits from each character's cute beam. Typically they will be cute-ified piece by piece, as they are usually very large compared to other enemies. They will also have significantly larger amounts of health and require some amount of strategy to defeat.

All three characters must work together to defeat the boss; each boss has sections that

can only be affected by a particular character. For instance, the top of a larger boss may only be able to be reached by Tinker due to his double jump. This is meant to show teamwork between the characters; a boss cannot be defeated unless all three characters have played their part. The design of the boss will make it obvious which character will need to fire their cute beam at which part.

Story-wise, bosses are characters that are either parts of Dr. Bear's campaign of ugliness, such as Dr. Mangle, or are there to further their own desires (such as Dora Darling and Chuck Charming, who simply wish to break the story of the century rather than specifically help out Dr. Bear) They are, much like standard enemies, cute-ified after the battle -- and those affiliated with Dr. Bear often realize their mistakes rather than returning to assist Dr. Bear.

## 3.2. Mechanics

*References in this category rely on knowledge from section 6.3 - Controls and section 8.3 Abbreviations*

### 3.2.1. Movement & metrics

#### 3.2.1.1. Game units

One game unit (GU) is 32 pixels. Each of the two screens is 8 GU wide by 6 GU tall.

#### 3.2.1.2. Slopes

- When moving up a slope, the character's forward momentum is no longer parallel to the character's orientation, but parallel to the plane.
- However, if the character is jumping, the momentum of the jump is in the direction perpendicular to the character's orientation.
- The character's orientation will not change between going to surfaces of different slopes. The character will remain vertically oriented.
- The sprite should appear partially intersecting with the ground when moving up a slope.

#### 3.2.1.3. Acceleration while jumping

- If the character is moving in a direction when they jump, they will continue moving in that direction in the air.
- Once in the air, the character cannot change direction except to accelerate from a forward momentum to no forward momentum by releasing the directional button.
- Double jumping works like two individual jumps.
- If the character is gliding they *can* change direction in the air.
- There is gravity in the world.

#### 3.2.1.4. Friction

There is limited friction on surfaces. This will help characters "stick" their landings from a jump.



### 3.2.1.5. Walking

Walking is any character's normal movement on the ground. Speed and movement model varies by character (for character specifics, see section 3.2.3.). For playable characters, walk left and right by using move left button and move right button respectively.

Characters will always be considered to be facing the direction they are aiming (see section 3.2.4.2.3. - Aiming for details on aiming and direction the character is facing) regardless of the direction they are moving.

### 3.2.2. General Abilities

*For abilities possessed by specific enemies, see section 5.*

#### 3.2.2.1. Jumping

Jumping will move the character who jumps above the ground for a short period of time. While in the air, the character can keep up their forward momentum (see section 3.2.1.3. - *acceleration while jumping*). The player jumps by tapping the jump button.

This ability is possessed by all playable characters and some enemies.

Each character can jump a height equal to their 1.5 times their height. Characters cannot change direction once they are in the air, but if they were moving before they jumped, they will continue moving in that direction.

#### 3.2.2.2. Stunning

Stunning stuns the enemies so they can more easily be hit with the cute beam. Each enemy can be stunned for a different amount of time. When stunned, an enemy will not move. Enemies are stunned when a character jumps on them from above. Not all enemies can be stunned.

Boing can use his belly flop (see section 3.2.3.1.4. - *belly flop*) to stun enemies for an increased amount of time.

If Fizz hits an enemy while rolling, she will stun the enemy for a normal amount of time (see section 3.2.3.3.4. - *roll*).

### 3.2.3. Character specifics

#### 3.2.3.1. Boing

##### 3.2.3.1.1 Movement model

Boing has the ability to bounce with his chubby body. He moves forward in little hops because he cannot walk properly. He moves faster than Tinker but slower than Fizz.

##### 3.2.3.1.2 Total CP

Boing has 20 CP, the most of the playable characters.

#### 3.2.3.1.3 Boing's cute beam

- Range: medium
- Speed: 1 projectile every .7 seconds
- Power: 8
- Properties: more like cute grenades, they explode on impact and can damage any enemies in a 1 GU radius.

#### 3.2.3.1.4 Belly flop

Belly flop is a ability that is used by Boing. It can be used to stun multiple enemies for a longer period of time than normal. It stuns for twice the normal stun time (unless otherwise specified). Whenever he jumps, he comes down in a belly flop. Some enemies can only be stunned with a belly flop.

#### 3.2.3.1.5. Size

Boing is 2 GU wide and 2 GUs tall.

### 3.2.3.2. Tinker

#### 3.2.3.2.1 Movement model

Slow and waddles. Tinker moves slower on the ground than the other characters but he spends a lot of time in the air anyway. When he jumps or double jumps, his wings flap furiously and when he glides, he holds his arms out and his wings are still.

#### 3.2.3.2.2 Total CP

Tinker has 10 CP, the least of all the playable characters.

#### 3.2.3.2.3 Tinker's cute beam

- Range: 6 GU
- Speed: 1 projectile every .2 seconds
- Power: 4
- Properties: shots shoot in a straight line

#### 3.2.3.2.4 Glide

Tinker has the ability to glide. Once in the air (that is, after the character has jumped but before they have landed), Tinker can glide slowing his fall by 300% by pressing the jump button. This will let him cross gaps that the other characters cannot.

#### 3.2.3.2.5 Double jump

Double jumping is an ability possessed by Tinker. Tinker has the ability to jump again while in the air to propel himself up higher than any of the other characters. Tinker double jumps by tapping the jump button to jump normally and then tapping it again while in the air.

Double jump functions the same as jump but the jump off point is the location where the button was pressed in the air rather than the ground.

#### 3.2.3.1.6. Size

Tinker is 1.2 GU wide and 1.5 GUs tall.

### 3.2.3.3. Fizz

#### 3.2.3.3.1 Movement model

Small bounces which are speedy though only slightly faster than Boing. She can also roll and be even faster.

#### 3.2.3.3.2 Total CP

Fizz has 15 CP. She has neither the most or the least CP of the playable characters.

#### 3.2.3.3.3 Fizz's cute beam

- Range: 2 GU
- Speed: 1 new arc emitted every .5 seconds.
- Power: 6
- Properties: beams are arcs (1 GU high) making it easier to aim. Each arc is automatically trailed by 2 smaller arcs
- Notes:
  - Fizz can only shoot in the direction she is moving
  - She cannot shoot while rolling

#### 3.2.3.3.4 Roll

Rolling is an ability possessed by Fizz. When rolling, Fizz cannot shoot. She moves very quietly so she can easily sneak up on enemies. She also moves very quickly. If Fizz collides with an enemy while rolling, she will stun the enemy and stop rolling. When Fizz is rolling she picks up speed the longer she rolls. Moving on downward slopes will increase her speed and moving up slopes will slow down her roll.

Fizz can roll by holding down the roll button. Holding down the roll button without also holding down a direction button (move left button or move right button) will let Fizz roll in place.

If Fizz hits an enemy while rolling, she will stun that enemy for the normal amount of time but she also suffer from knock back. If that enemy would normally cause damage from a collision with a character, Fizz will not suffer it if she hits while rolling.

Rolling can accelerate Fizz to up to 4x her normal walking speed.

#### 3.2.3.1.5. Size

Fizz is 1 GU wide and 1 GUs tall.



## 3.2.4. Combat

### 3.2.4.1. Damage

When something takes damage, they use “health”. Health is expressed differently for enemies and playable characters:

- If the damage is being taken by an enemy it results in a decrement of that enemy’s ugly points. This damage is incurred by the cute beam
- If the damage is being taken by a playable character, it results in a decrement of that character’s courage points.

Upon suffering from damage, the character will gain invulnerability and possibly incur knock back.

Specifics on how much damage is caused by:

- Enemies - see section 5 for specifics on various enemies
- Cute beam - see section 3.2.3. for specifics on each character

#### 3.2.4.1.1. Ugly points

Ugly points or “UP” are the amount of health an enemy has. Because the cute beam does different amounts of damage depending on which character is being used, it may take multiple hits to cute-ify them. So UP are a measure of how many points it takes per enemy.

The amount of ugly points an enemy has is not visible to the player. It is only used to do damage calculations within the game code.

#### 3.2.4.1.2. Courage points

Courage points, or “CP”, represents the “health” of a character. When the character takes damage it decrements their total amount of courage.

A character’s current amount of CP is indicated on screen via the Scared-O-Meter. (*see section 6.2.1.1. - Scared-O-Meter (Interface)*).

Courage points regenerate over time as long as the character is not taking damage. They regenerate at a rate of 1 CP every 3 seconds.

#### 3.2.4.1.3. Death

No character will ever “die”. When a playable character takes enough damage to completely run out of courage points, the character will become frightened and run back to either the beginning of the level or the last checkpoint (*see section checkpoint*) they reached. Any enemies they defeated after either starting the level or passing the checkpoint will be returned to their ugly state.

If the character dies from falling down a chasm or other environmental hazard, they will be “rescued” by the other members of the Cute Crew brought back to the last checkpoint or the beginning of the level.

If an enemy runs out of ugly points, they will not die but become “cute-ified” and be transformed into a cute version of themselves. This cute version will be friendlier in appearance, and will no longer threaten or



damage the player.

#### 3.2.4.1.4. Knock back

Upon taking damage, in addition to suffering a loss of courage points which is shown on the scared-O-meter, the character will suffer knock back. Knock back will throw the character back a short distance from the enemy in the direction opposite of the direction they were facing when the damage was incurred. Knock back only occurs if the damage was inflicted from a collision. Whether or not the knock back occurs, the character will also gain invulnerability as well. The actual knocking back prevents a player from using the invulnerability to rush through groups of enemies.

#### 3.2.4.1.5. Invulnerability

When a character takes damage, they will become invulnerable for a short period of time. The invulnerability will be demonstrated by the character's sprite flashing from full transparency to 30% transparency. This invulnerability can be explained by a rush of "adrenaline" which prevents the character from becoming more frightened. It serves the practical purpose of preventing them from taking damage from the same source over and over.

### 3.2.4.2. Cute beam

The cute beam is used by the playable characters to cute-ify enemies throughout levels. Each character has their own unique cute beam giving them unique abilities. (*see section 3.2.3. - Character specifics for any facet of the cute beam specific to individual characters*)

The cute beam is charged by the characters' "cute essence" and does not need to be reloaded or charge in any way.

#### 3.2.4.2.1. Range

The range of a character's cute beam is expressed in the number of game units from the character they can fire. The range is different for each character.


#### 3.2.4.2.2. Power

Power is a measure of how strong a character's cute beam is. The amount of power a character's cute beam causes is the number of ugly points a single shot from that character's cute beam will take from an enemy's total amount of ugly points.

#### 3.2.4.2.3. Aiming

Aiming the cute beam is controlled with the Pointer (*see section 6.2.8. - Pointer*). The location of the pointer on the screen indicates the place where the cute beam will be fired. If this location is beyond the range of the character's cute beam, it will hit a point along the vector between the location of the pointer and the character.

Aiming also controls the direction the character is facing. The character



will always face the direction they are aiming. Aiming will rotate the character's head.

#### 3.2.4.2.4. Firing

Firing is the act of shooting the cute beam. It is done with the fire button. The rate of fire is different for each character.

#### 3.2.4.3. Stunning

Stunning stuns the enemies so they can more easily be hit with the cute beam. Each enemy can be stunned for a different amount of time. When stunned, an enemy will not move. Enemies are stunned when a character jumps on them from above. Not all enemies can be stunned.

Boing can use his belly flop (*see section 3.2.3.1.4. - belly flop*) to stun enemies for an increased amount of time.

If Fizz hits an enemy while rolling, she will stun the enemy for a normal amount of time (*see section 3.2.3.3.4. - roll*).

#### 3.2.5. Checkpoints

Checkpoints are places in a level that a character can pass which will save their progress. If a character “dies” (*see section 3.2.4.1.3. - Death*), and it has previously passed a checkpoint, it will return to the last checkpoint it passed.

Checkpoints are triggered by passing them. A checkpoint visually looks like a twinkling line of stars that rises from the very bottom of the level to the very top.

#### 3.2.6. Character switch

This feature is only present in the Boss levels (1-3, 2-3, etc.). The boss battles require the players to use all three character. This allows players to switch between members of the Cute Crew on the fly. A swap button (*see section 6.1.2.1.3. - Swap icon*) is available during these levels and on pressing this button the player can cycle between the three characters. The current character is instantly replaced with the next one. The cycle of switching is Boing → Tinker → Fizz.

### 3.3. Artificial intelligence

#### 3.3.1. NPC AI

##### 3.3.1.1. State Machine

NPC AI is managed using a state machine methodology. Essentially, each character has a set of states that they jump between as conditions are triggered. Each state encapsulates state specific data, behaviors, and transitions which are used to direct the NPC. For example, consider a Patrol state with the following attributes:

- Data
  - Patrol Target - The location of the next patrol point.
  - Range - The aggro radius.

- Behavior
  - On update, advance toward patrol target.
- Transition
  - On target in range, switch to seeking state.

Each state will inherit from a State archetype with the follow abilities:

- Enter - State setup.
- Exit - State cleanup.
- Update - Executed continuously while the state is running.
- Transitions - Conditional connections to other states.

States will subclass the State class, and any subclasses of it to define general families of behavior. For example, a generalized attack state can be created that invokes an attack at some interval. Both the interval and the function to execute the attack can be passed in as parameters.

States will be stored in the NPC and invoked continuously. The states will be responsible for transitioning by returning the next state after updating (it can be the same state).

### 3.3.1.2. General States

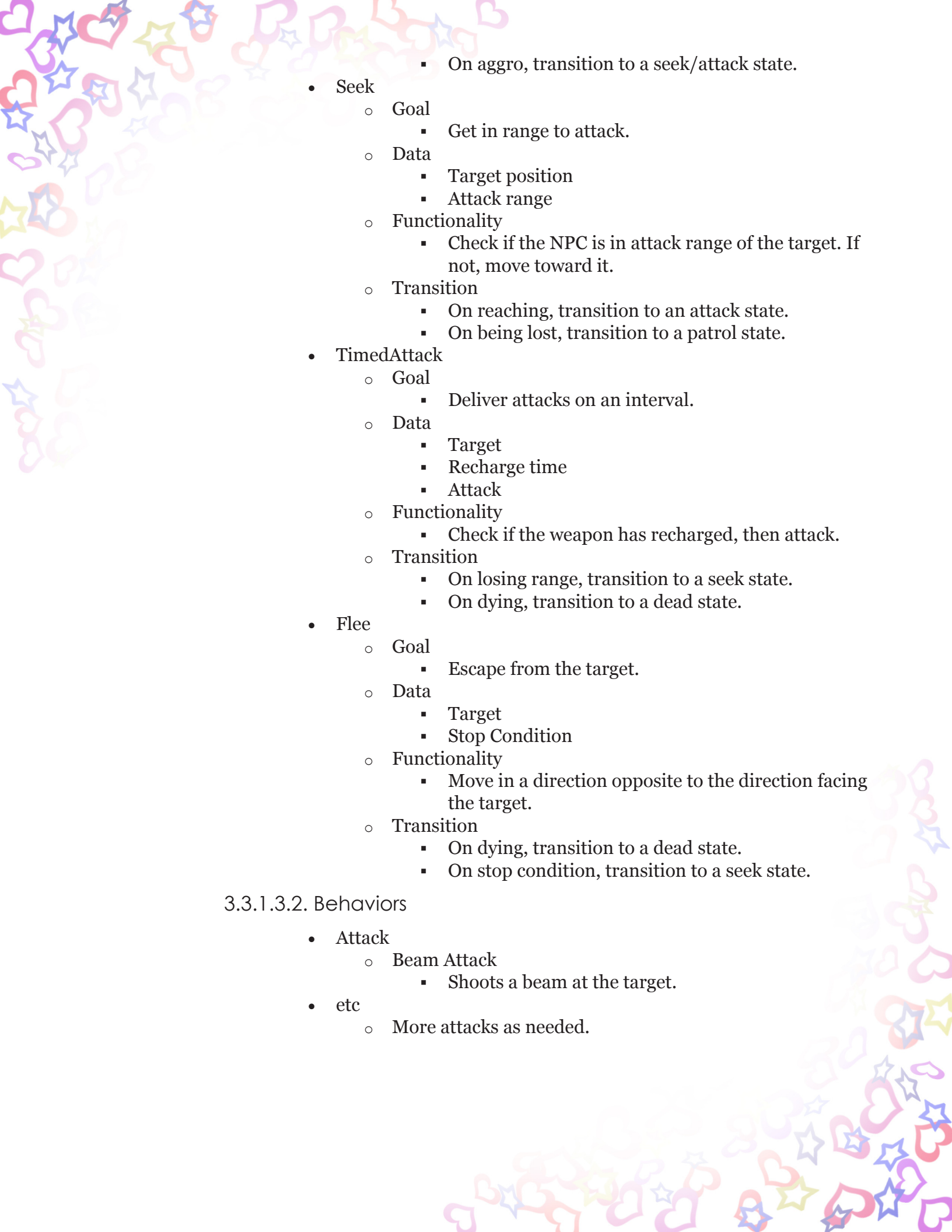
- Inactive
  - Goal
    - Do nothing.
  - Data
    - None
  - Functionality
    - Do nothing.
  - Transition
    - On appearing on screen, transition to a patrol state.
- Dead
  - Goal
    - Unload the NPC.
  - Data
    - None
  - Functionality
    - Unload the NPC.
  - Transition
    - None

### 3.3.1.3. Hostile NPCs

#### 3.3.1.3.1. States

- Patrol
  - Goal
    - Moving the NPC through a set of destinations.
  - Data
    - Set of patrol destinations.
    - Aggro check.
  - Functionality
    - Check if a destination has been reached and if so, direct the NPC to the next destination.
  - Transition



- 
- Seek
    - Goal
      - Get in range to attack.
    - Data
      - Target position
      - Attack range
    - Functionality
      - Check if the NPC is in attack range of the target. If not, move toward it.
    - Transition
      - On reaching, transition to an attack state.
      - On being lost, transition to a patrol state.
  - TimedAttack
    - Goal
      - Deliver attacks on an interval.
    - Data
      - Target
      - Recharge time
      - Attack
    - Functionality
      - Check if the weapon has recharged, then attack.
    - Transition
      - On losing range, transition to a seek state.
      - On dying, transition to a dead state.
  - Flee
    - Goal
      - Escape from the target.
    - Data
      - Target
      - Stop Condition
    - Functionality
      - Move in a direction opposite to the direction facing the target.
    - Transition
      - On dying, transition to a dead state.
      - On stop condition, transition to a seek state.

#### 3.3.1.3.2. Behaviors

- Attack
  - Beam Attack
    - Shoots a beam at the target.
- etc
  - More attacks as needed.

### 3.3.1.4. Friendly NPCs

#### 3.3.1.4.1. States

See 7.1.2.1 for friendly NPC combat states.

- Follow
  - Goal
    - Follow the player around.
  - Data
    - Player location.
  - Functionality
    - If not at player location, set their location as a destination.
  - Transition
    - On aggro, transition to a seek state.
    - On player aggro enemy, transition to a seek state.
- Assist
  - Goal
    - Heal the player.
  - Data
    - Player CP
    - Heal cooldown
  - Functionality
    - If the player is below a CP threshold and a heal is available, heal them.
  - Transition
    - On player okay, transition to a follow or seek state.
    - On heal not available, transition to a follow or seek state.

#### 3.3.1.4.2. Behaviors

- Healing
  - Heal
    - Increase the player's CP.
- etc
  - More as needed.

### 3.3.2. Game AI

#### 3.3.2.1. Camera

The camera will automatically follow the player.

The location of the character in the camera frame will trend toward the bottom of the screen and extend to the left or right depending on which direction the player is moving.

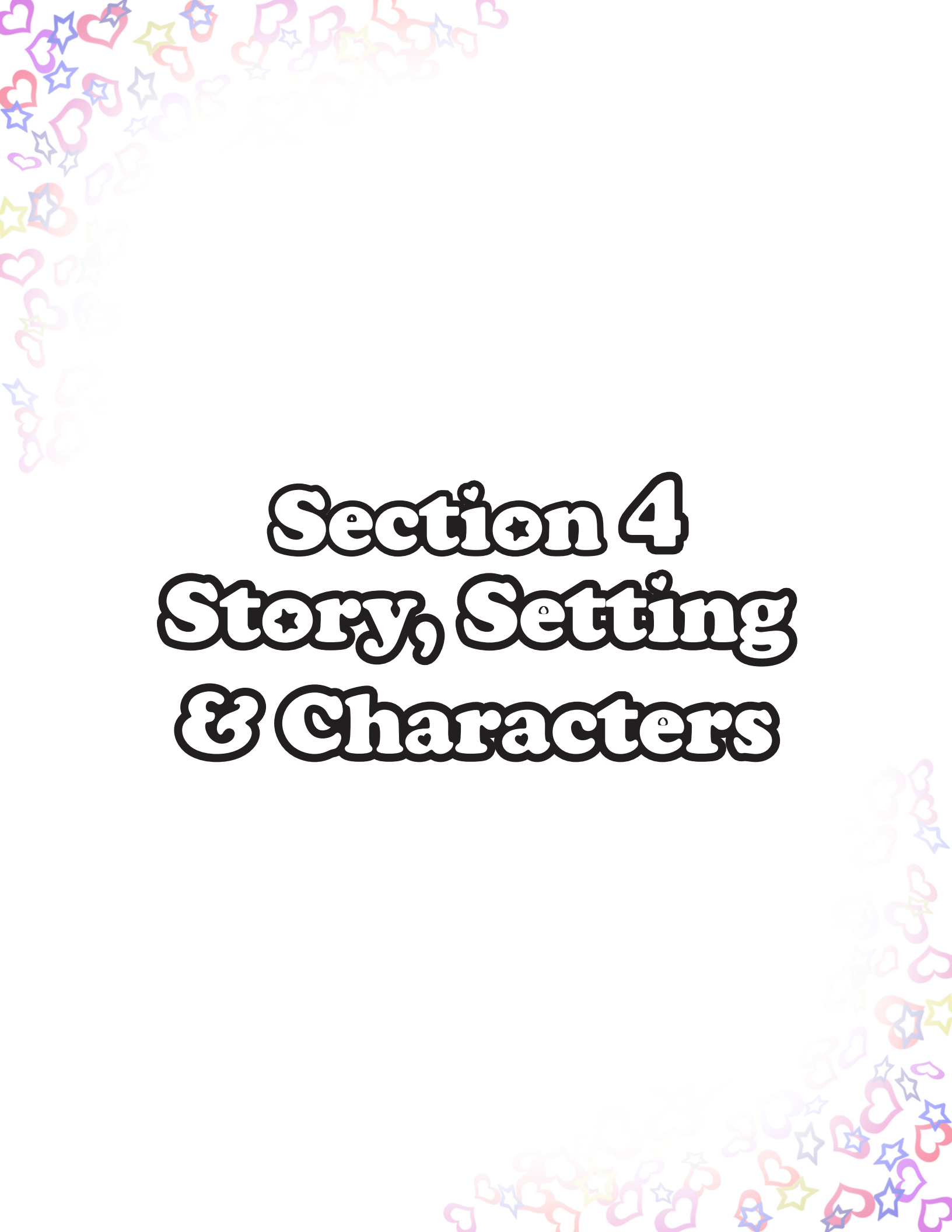
If the player walks to the right then their character will be located in the bottom left corner of the screen and vice versa.

### 3.4. Replaying and saving

The player is offered the ability to save the game at the end of each level, allowing them to quit and return to the same content later. This saves a list of the currently available levels as well as the paths the player has gone through so far on each level. Save data also keeps track of whether or not the end of the game has been reached or not.

The game can be loaded from the file select screen (*see section 6.2.9. - File select screen*), which is accessible from the main menu screen (*see section 6.2.2. - Main menu screen*). Upon loading, the player will be able to select a world and level to play.

When the final boss is defeated, the player can continue to attempt to cute-ify levels. Regardless of whether or not the end has been reached, players have the ability to replay each level as many times as desired. (*see section 2.3.2. - Multiple paths*) After completing the level with one character, the player must return to each level in order to full cute-ify it. Replaying is a key element of each level; 100% completion cannot be acquired without replaying each level with each character.



# **Section 4**

## **Story, Setting & Characters**



## 4.1 Confederacy of Cute

The four planets orbiting DayGlo within the asteroid belt make up an association of planets know as the Confederacy of Cute. All member planets are inhabited by cute beings.

### 4.1.1 Backstory

The Confederacy of Cute is a solar system composed of 5 major planets, a major moon, and a central sun. It was created in a time forgotten by most, but there is one who yet remembers -- one who is known as...

Squeee  
ee  
ee  
ee  
ee  
ee...

*Name truncated for safety. No one but the Great Squee... can hear the squeak of its own name.*

Squee... is an intangible presence that pervades the Universe.

A Paen to Squee..

When someone squeaks, it is voice of Squee... speaking through them.

When someone smiles, it is the light of Squee... shining in them.

When someone is glomped, it is the touch of Squee... coursing through them.

Squee... is the notes of a cosmic symphony and the staff upon which it is written.

Know Squee... and know eternal cuteness.

~St. Joan of Cute

The Squeance

When the Universe was born, it was created in a state of disarray. Here and there, cuteness and ugliness were intermingled in a primordial soup.

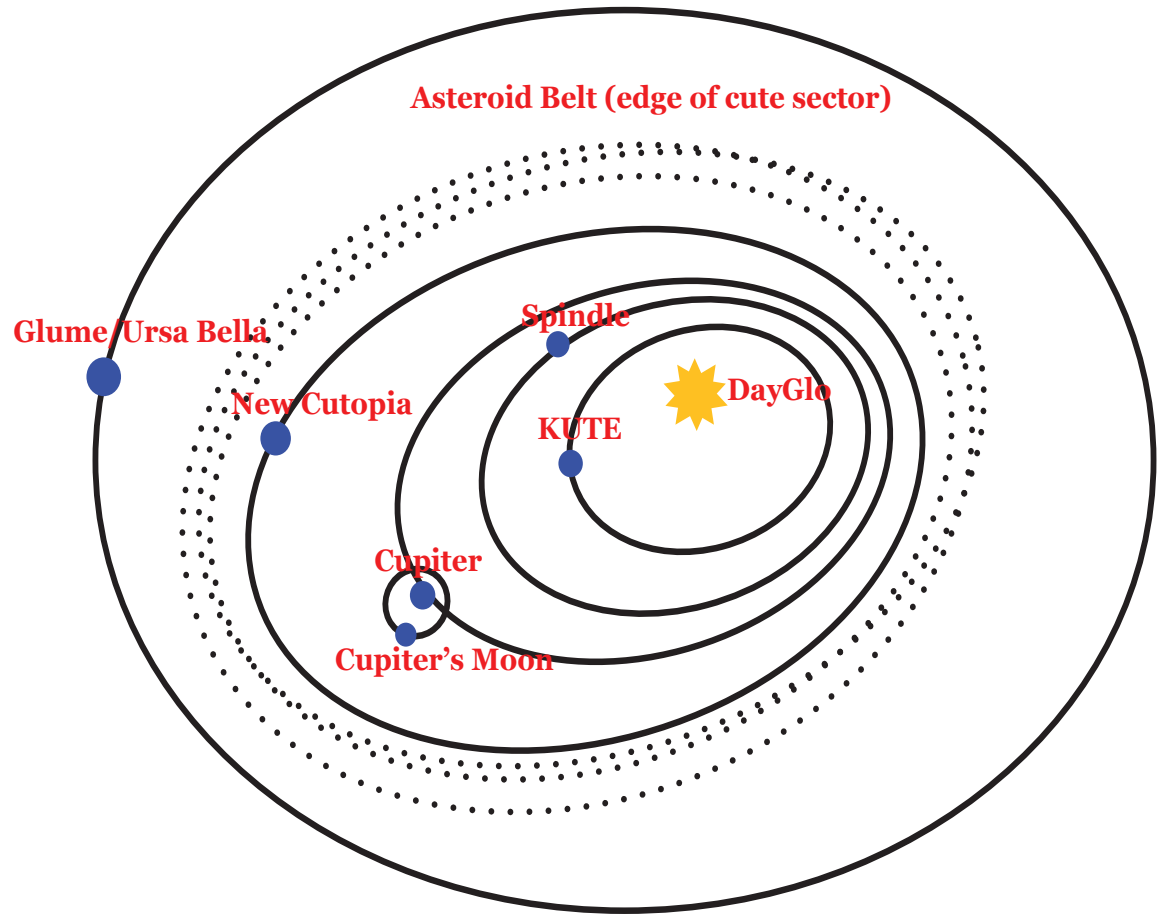
The Squee... looked upon this mess and Squee'd in discontent. The Squee... knew that cute must be separated from ugly if it was to survive and flourish. Additionally, thought the Squee..., cute things are much nicer to look at. In its infinite wisdom, the Squee... then called out to the very essence of cute within all cute beings and drew them toward the center of the Universe. There the Squee... created the sun, DayGlo, to warm them, and the four planets to shelter them.

Content with its work, the Squee... turned to behold the Universe, and was offended by the continued existence of ugly beings. The Squee... had hoped that they would've gotten the point. It let out another discontented Squee..., but then smiled because it saw a solution to the problem. The Squee... called upon all of the ugly beings and said unto them "Gather the rocks and rubble of the Universe and you shall have a home of your own." The ugly beings made ugly smiles at the attention paid to them, and went out to collect the rocks. When they had finished, the Squee... took 50 cubits of rock and created

Glume, a suiting planet for the ugly. Then, the Squee... took the remaining rocks and created a thick screen of asteroids to hide the ugly beings from the cute beings' sight.

Content once again, the Squee... traveled back to the inner planets, and to this day sits facing DayGlo and the glory of its creation.

### 4.1.2 Cosmography




## 4.2 Characters

### 4.2.1. Major Characters

#### 4.2.1.1. Boing

##### 4.2.1.1.1. Backstory

Boing is an apprentice Squee...ist monk at the Church of Our Lady Adorable. He entered the fold several years ago when he was struck by an image of Squee... in the stray sprinkles on his plate. Seeing as sprinkles were his favorite food, he took it as a sign and brought it to the local church for the priest to examine. The priest looked at the sprinkle image, but could not say whether it was of divine origin. However, he did notice the plate was full of plastic pellets and not sprinkles. Boing looked at the plate and noticed he was right. He thanked the priest, then decided that he liked the guy and would stick around for a while. Over the next few weeks, Boing hung around in the pews, reading and taking naps. He would also occasionally talk to the priest about philosophy, or his favorite comics. However the parishioners began to take offense to his presence when he setup a tent, and the priest was forced to speak to him. The priest



told Boing that he could not just hang out in the pews all the time. Boing looked dejected, but thanked the priest for his hospitality. Before Boing had finished packing up, the priest told him that he could stay if he agreed to spend at least some of his time reading the words of Squee... Boing agreed, seeing no harm in swapping one book out for another every so often.

Boing was setup in the monastery where he took pleasure in being with other monks and helping where he could. In accordance with his bargain, he read the Ancient, Kinda-old, and Semi-recent testaments of Squee... along with 15 Easy Ways to Feel Your Cutest Ever! Due to his diligent study, Boing was invited to the ordination of a new monk after the monk's return from thier spiritual journey to Mount Fluff-and-Stuff. The ordination trial is usually kept secret from all but the devoted, but this specific monk had requested Boing's presence as a favor. Boing sat near the front and watched his friend with approach the altar to Squee... while the congregation grew quiet and focused. The head priest approached the monk and spoke thusly: "We are gathered here today to witness the culmination of our Brother's journey into the cottony soft embrace of Squee... As mere mortals, we cannot know the full name of our glorious god, but as his disciples, we must desire to know ever more. The trial of ordination is a test of this desire, and measures the freedom with which the Squee... flows through the body and soul. Today, our Brother will give the testament of Squee... and bless us with a resounding, five Es. Brother?"

The monk cleared his throat and looked at Boing. Boing smiled and waved, sensing some vague aura of importance surrounding this matter. The monk then turned and said, "Behold the name of our cute overlord, and join me and praising Squeee-e--e..." The monk gasped for air while the congregation applauded. The congregation then replied, "May we one day know the full name of Squee..." -- but one voice carried on long beyond the rest. It was the voice of Boing, calling out E after E in divine harmony. Some bowed down before him, others crawled on the floor and wept, while the poor monk just scowled at the premature end of his special day.

The priest walked over to Boing in amazement and could only say: "It seems that those sprinkles were a sign after all." In the months following, Boing was accepted as a full monk-in-training and began preparing for his spiritual journey.

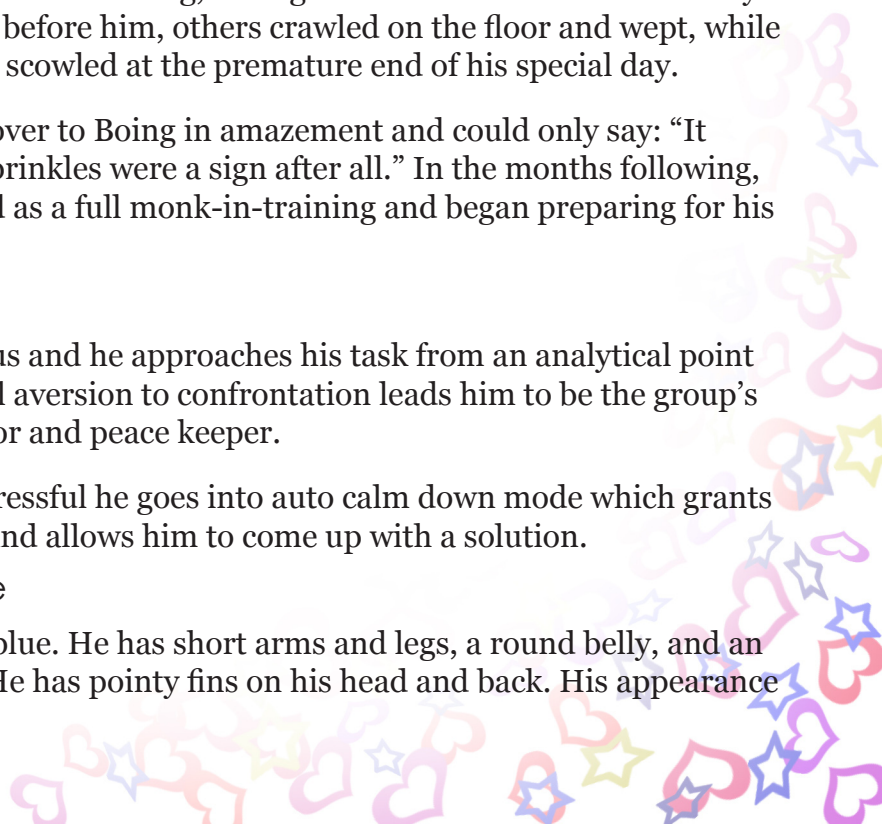
#### 4.2.1.1.2. Personality

Boing is very serious and he approaches his task from an analytical point of view. His natural aversion to confrontation leads him to be the group's mediator, negotiator and peace keeper.

When things get stressful he goes into auto calm down mode which grants him greater focus and allows him to come up with a solution.

#### 4.2.1.1.3. Appearance

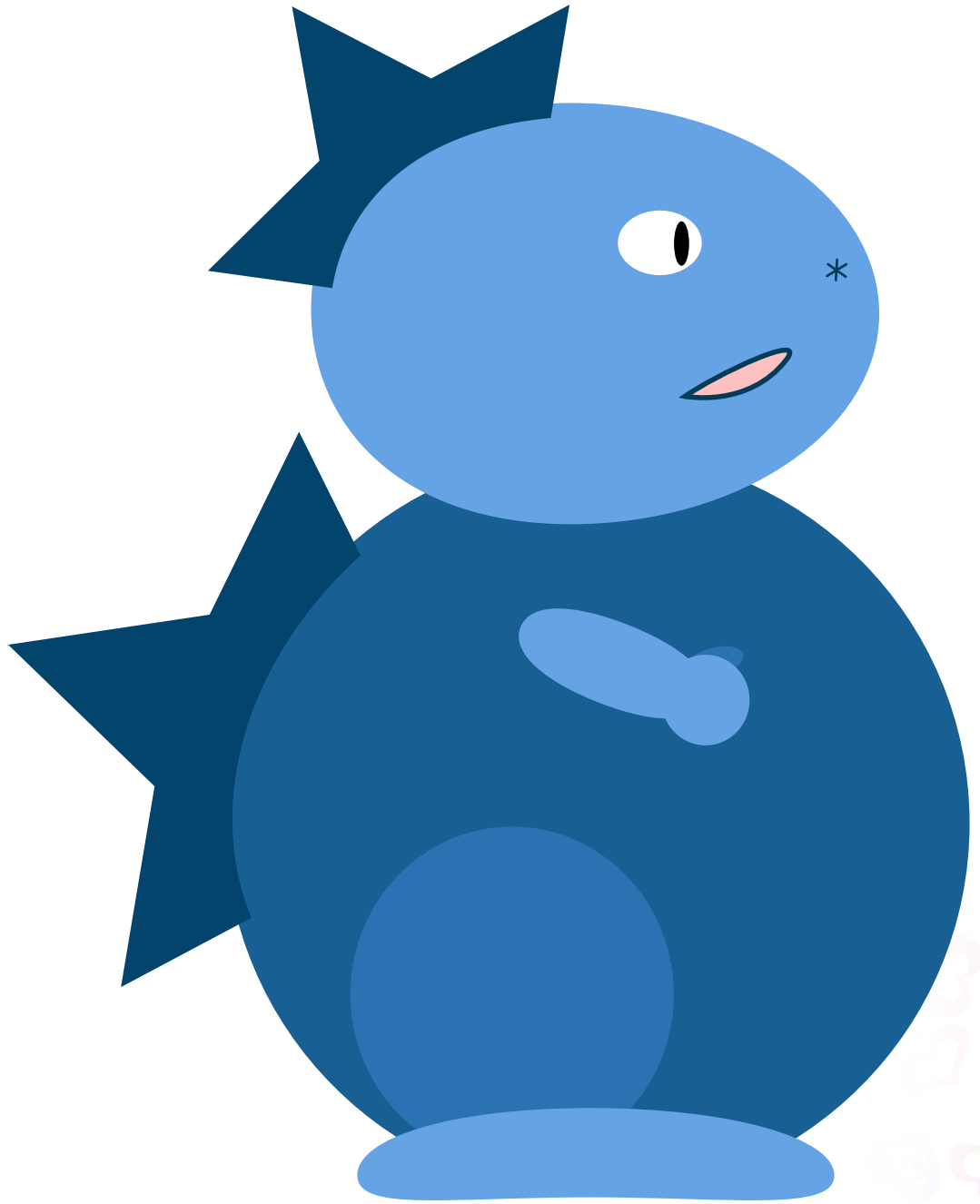
Boing is large and blue. He has short arms and legs, a round belly, and an egg-shaped head. He has pointy fins on his head and back. His appearance



reflects his “tank-like” ability to take damage. His serious expression reflects his somber nature.

#### 4.2.1.1.4. Assets

### Concept Art



### Sound assets

Sound name	Section #
Landing sound	8.1.2.2.1
Stun attack sound	8.1.2.2.2
Belly flop sound	8.1.2.2.4
Cute beam sound	8.1.2.2.5
Player hit sound	8.1.2.2.6
Player defeat sound	8.1.2.2.7



## 4.2.1.2. Tinker

### 4.2.1.2.1. Backstory

Tinker is a freelance mechanic and electrician. He works on many of the planets in the Confederacy of Cute, and never keeps one assignment for too long. He enjoys traveling, but likes to spend his summers on Cupiter with his friends.


Tinker is the younger brother of Boing, but the two of them have very different outlooks on life. While Tinker is adventurous and outgoing, Boing has always been more cerebral and sedate. For this reason Tinker sought out more daring playmates, and made fun of Boing for being a sissy. However he has always hoped that Boing would decide to come with him on an adventure one day.

### 4.2.1.2.2. Personality

Tinker is the most playful of the bunch. He likes to play tricks on people. He especially loves to tease Boing for being so round, and intentionally misinterpret what Fizz says. Tinker also likes to play with things to see how they work. He takes things apart and puts them back together to see how they work.

### 4.2.1.2.3. Appearance

Tinker is green with a round body and a short snout. His bright eyes and wide smile reflect his playful nature. He has small wings which allow him to fly and a short tail with yellow spines.






**Concept Art****Sound assets**

Sound name	Section #
Landing sound	8.1.2.2.1
Stun attack sound	8.1.2.2.2
Glide sound	8.1.2.2.3
Cute beam sound	8.1.2.2.5
Player hit sound	8.1.2.2.6
Player defeat sound	8.1.2.2.7

**4.2.1.3. Fizz**

## 4.2.1.3.1. Backstory

Fizz is a college friend of Dr. Bear. She first met him in a dormitory lounge while he was studying for an exam, and she was avoiding her wild roommate. Their first conversation was initiated when another (largely



naked) student entered the lounge, and declared that “the universe tasted like feet.” Dr. Bear nodded sagely until the student left, then turned to Fizz and said “The man has a point.” Fizz laughed and agreed with him, then rolled over to where Dr. Bear was sitting and pointed at the books he had with him. He responded by saying “I’m a med student. We get lots and lots of reading.” Fizz paged through the books, she gestured toward the mountain of reading material she had brought with her to the lounge. Dr. Bear gasped, and asked Fizz what her major was. Fizz made a scribbling motion with her antenna, but Dr. Bear looked perplexed. “Are you a mime?” said Dr. Bear. Fizz shook her body. “Hmm” he said, “clearly not a communications major...” Fizz scowled at Dr. Bear, then rolled closer and touched his hand with her antenna.

“Writing, thank you very much” she communicated through the connection. Dr. Bear looked down at his hand in wonder. Fizz then said “Yes, its how I talk. No, it won’t hurt you. No, it doesn’t work two ways -- oh, and my name is Fizz.” At that, she broke the connection and rolled back over to her side of the room. After a moment, Dr. Bear turned and said “My name is Theodore, but friends call me ‘Dr. Bear.’” Fizz nodded at this and returned to her reading. Dr. Bear then made a sweeping gesture with his arm and said “And welcome to my den.” Fizz inwardly smiled, but kept on reading.

Over the next few months, Dr. Bear and Fizz shared the den quite often, mostly in quiet companionship. Dr. Bear revealed more of his motivations for becoming a doctor, while Fizz would share the stories that she liked. Occasionally Dr. Bear could get her excited about some adventurous tale, but their relationship was low key for the most part. In the times when Fizz wasn’t reading she liked to occupy herself watching others students on campus and guessing what they were up to. Frequently she would work on some little craft project while doing this so she did not look too interested.

Currently, Fizz is enjoying her matriculation while fretting over what she will do with her degree.

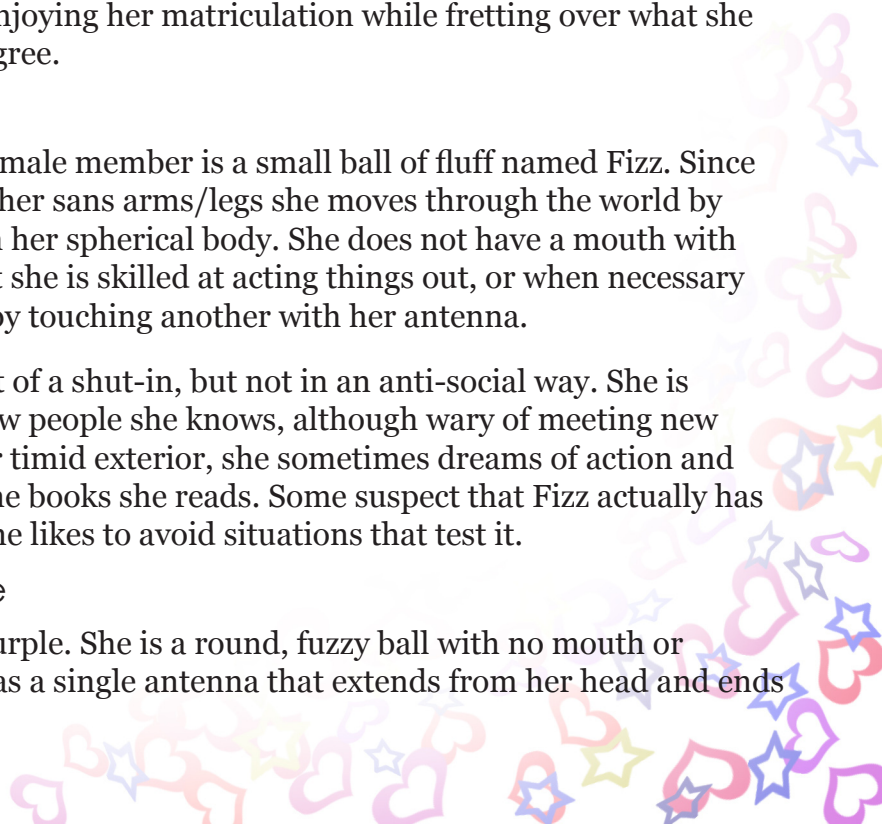
#### 4.2.1.3.2. Personality

The group’s only female member is a small ball of fluff named Fizz. Since she was sewn together sans arms/legs she moves through the world by rolling around with her spherical body. She does not have a mouth with which to speak, but she is skilled at acting things out, or when necessary can communicate by touching another with her antenna.

Socially Fizz is a bit of a shut-in, but not in an anti-social way. She is friendly with the few people she knows, although wary of meeting new people. Despite her timid exterior, she sometimes dreams of action and adventure like in the books she reads. Some suspect that Fizz actually has a strong will, but she likes to avoid situations that test it.

#### 4.2.1.3.3. Appearance

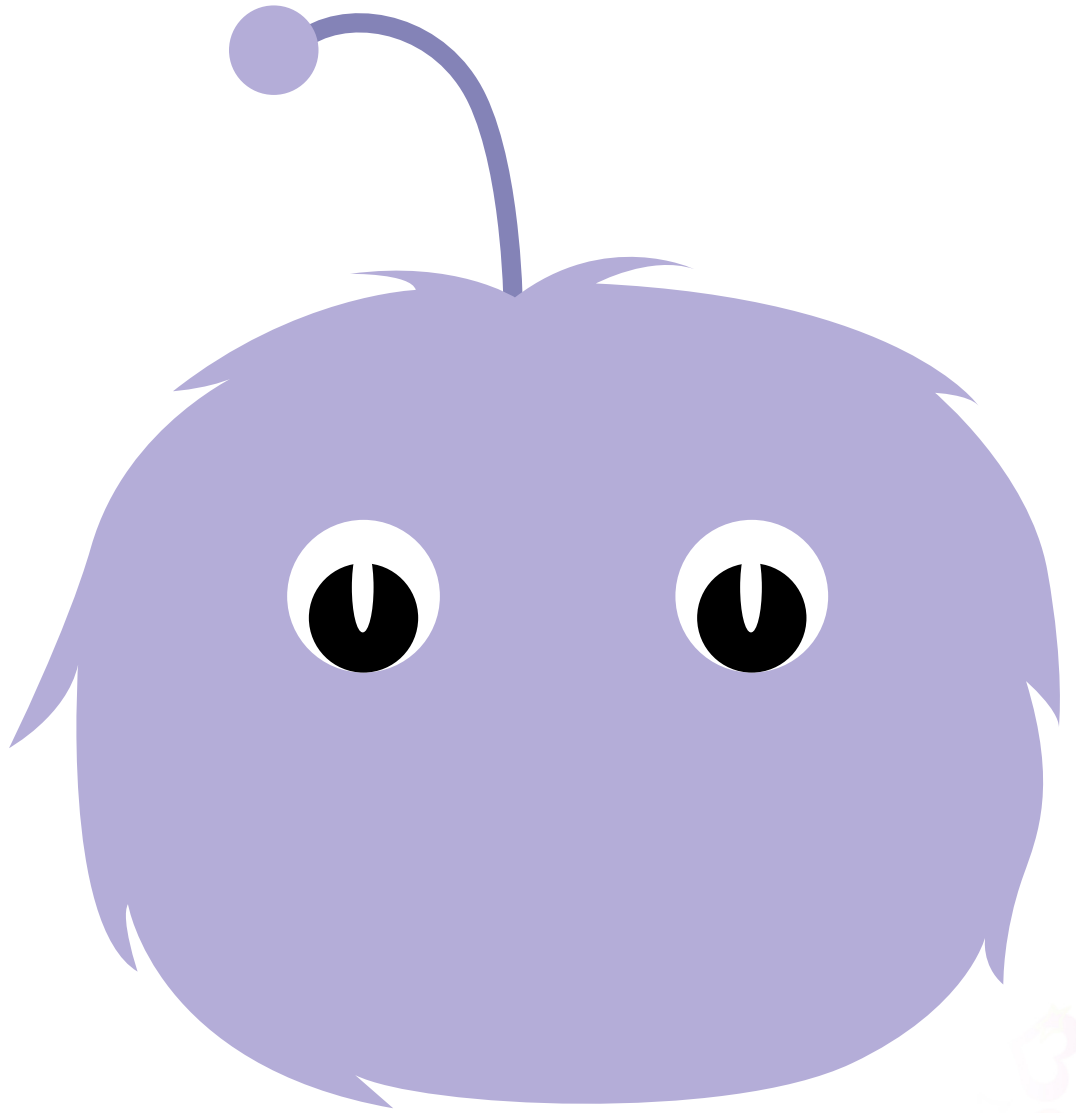
Fizz is small and purple. She is a round, fuzzy ball with no mouth or appendages. She has a single antenna that extends from her head and ends



in a small purple knob. The only other feature of her puff-ball body are two large eyes peering out from the fluff.

#### 4.2.1.3.4. Assets

### Concept Art



### Sound assets

Sound name	Section #
Landing sound	8.1.2.2.1
Stun attack sound	8.1.2.2.2
Cute beam sound	8.1.2.2.5
Player hit sound	8.1.2.2.6
Player defeat sound	8.1.2.2.7

## 4.2.2. NPCs

### 4.2.2.1 Dr. Bear

#### 4.2.2.1.1. Personality

Dr. Bear is a naturally carefree and social person, but has been twisted by the failures of the medical system. After living through banishment, he became motivated to fight for equality while also becoming bitter about cuteness. Inside he still longs to be cute again, because it reminds him of his simpler childhood, but mostly he wants to not fail his old friend.

#### 4.2.2.1.2. Background


When Theodore Bear was five years old he fashioned his first stethoscope out of some yarn and a thumbtack. Ten minutes later his first examination went as well as expected, but his “patient” recovered quickly enough to forestall punishment. When the teacher asked what he was doing, Theodore simply shrugged and said, “making him cute...because he was sad.” The teacher smiled and told Theodore that only doctors know how to make people cuter, but that if he studied very hard he could become one someday. Theodore considered this for a second then nodded, “I’ll try for my friend, Joey.”

As Theodore grew up, he strengthened his friendship with Joey. Both of them went to Walter Kay’s School for Little Geniuses where they spent most of their time drawing pictures, and passing them back and forth. Joey was a certified wonderkid, which meant that he and by extension Theodore, could pass most classes with their eyes closed. That isn’t to say that Theodore wasn’t smart, more that Theodore and Joey thought of themselves as a team. The only class that Theodore really paid attention in was science, because it seemed to pique some innate interest in him. Otherwise Theodore spent his time staring at girls, and getting Joey into ill advised schemes. Of course he was merely helping Joey “socialize” which is how Theodore thought of it. Joey always needed a bit of a push to get going, but it was worth the cajoling.

When Theodore and Joey were in high school, Theodore began to notice that Joey was gone from class an unusual amount. At first Theodore was excited to think that his friend was finally loosening up and skipping a few classes, but then he wondered why he hadn’t been invited. Theodore confronted Joey and asked him where he had been going, but he was unwilling share. He would only tell Theodore that it wasn’t important and not to worry about him. Theodore wanted to press further, but Joey seemed so committed to smiling and moving the conversation onto other subjects.

A month later, Theodore’s homeroom teacher announced that Joey had withdrawn from school for medical reasons. Theodore was both baffled and crushed to hear this. On the one hand Joey had seemed perfectly healthy, but on the other hand he had been missing a lot of school over the past month. Theodore asked for more details, but the teacher said that he didn’t know anymore. When Theodore got home from school that day he immediately went to visit Joey’s house to find out what

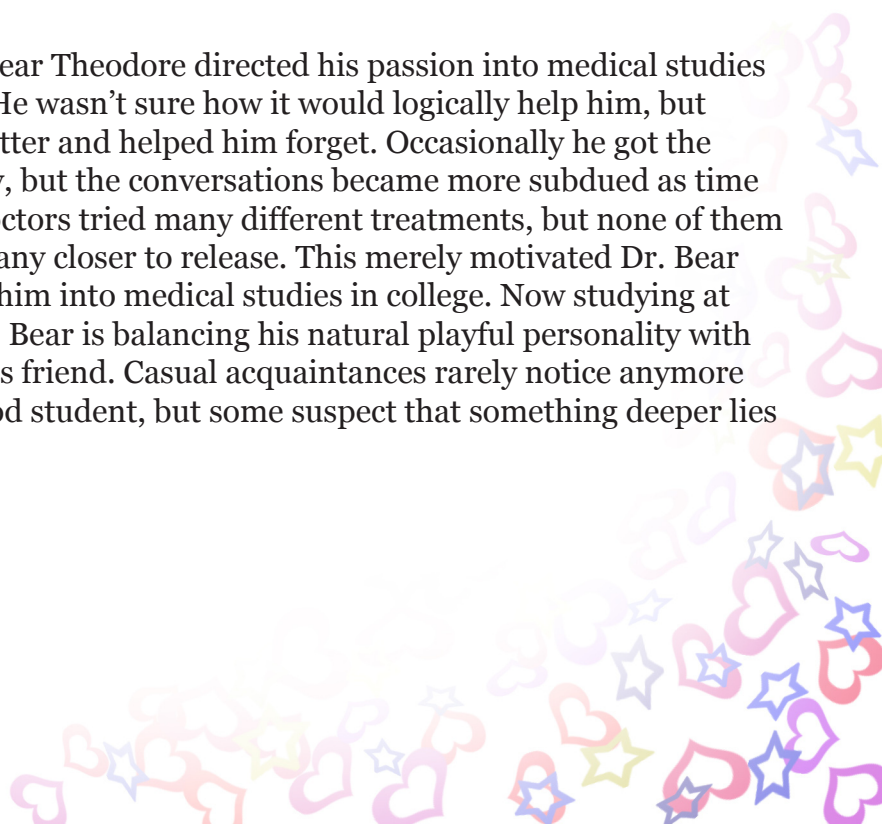




was really going on. When he arrived, he was greeted by Joey's mother who looked exceptionally tired considering it was only the afternoon. She said that she knew he would come by, and apologized for hiding so much from him. Both her and her husband had hoped that Joey would recover without anyone needing to know about his rehabilitation, but the doctors had decided that more intensive treatment was needed. Theodore protested that nothing was wrong with Joey, and demanded to know why his mother didn't try to stop the doctors. At that Joey's mother heaved a shuddering sigh and said that she did try, almost pleading with Theodore for forgiveness. Theodore then asked her in a softer manner which hospital Joey had been taken to. His mother replied that he was at Parkside, but that her husband didn't want anyone to know, and that he should keep it a secret that he told her. Theodore nodded solemnly and thanked her for the information.

When Theodore returned home he emptied the schoolwork from his backpack and began filling it with supplies for a short journey. He then left a note for his parents and took the first bus to the spaceport. From the spaceport, he took a flight to Cupiter's moon after faking his age to get a ticket with the little money he had. When Theodore arrived on the moon, he sought out Parkside and found it on the edge of the moon's premier resort town. Once inside he asked to see his friend personally, but had to settle with a short conversation across a pane of glass. When Joey saw Theodore he was both shocked but thankful. After inquiring about how Joey was feeling, Theodore stated that he intended to get Joey out if it took him a week. Joey thanked Theodore for caring, but replied that he needed to be in here. Theodore tried to convince Joey otherwise, but he was unshakable in his belief that Theodore was his best friend, and that he would finally get the chance to be normal. Theodore disagreed with him, but didn't have the heart to press his friend any further. He told Joey that he would get better in no time (more for his own benefit,) and took the shuttle home.

During his senior year Theodore directed his passion into medical studies to help his friend. He wasn't sure how it would logically help him, but it made him feel better and helped him forget. Occasionally he got the chance to visit Joey, but the conversations became more subdued as time dragged on. The doctors tried many different treatments, but none of them seemed to get him any closer to release. This merely motivated Dr. Bear further, and drove him into medical studies in college. Now studying at Cupiter College Dr. Bear is balancing his natural playful personality with his dedication to his friend. Casual acquaintances rarely notice anymore than that he's a good student, but some suspect that something deeper lies in him.





## 4.3 Story

### 4.3.1 Prelude

The story takes place in the Confederacy of Cute, a fictional solar system comprised entirely of cute planets and moons.

The story begins when Dr. Bear graduates from medical school (all medicine is plastic surgery). Several cute inhabitants (including our 3 heroes) have set up a party (tea party, WOO) for the newly matriculated Dr. Bear. Unfortunately, as Dr. bear prepares to blow out the candles on his graduation cake the flame jumps from the candles and sets his fabric and stuffing on fire. In a moment of panic, the other party goers attempt to put out the highly flammable Dr. Bear, but in their haste they knock him over and onto a table of gifts which unfortunately all contain new medical implements like bone saws, scalpels, and forceps. The sharp tools combined with the fire burn and butcher poor Dr. Bear who is left crumpled on the floor with fluff strewn about the room.

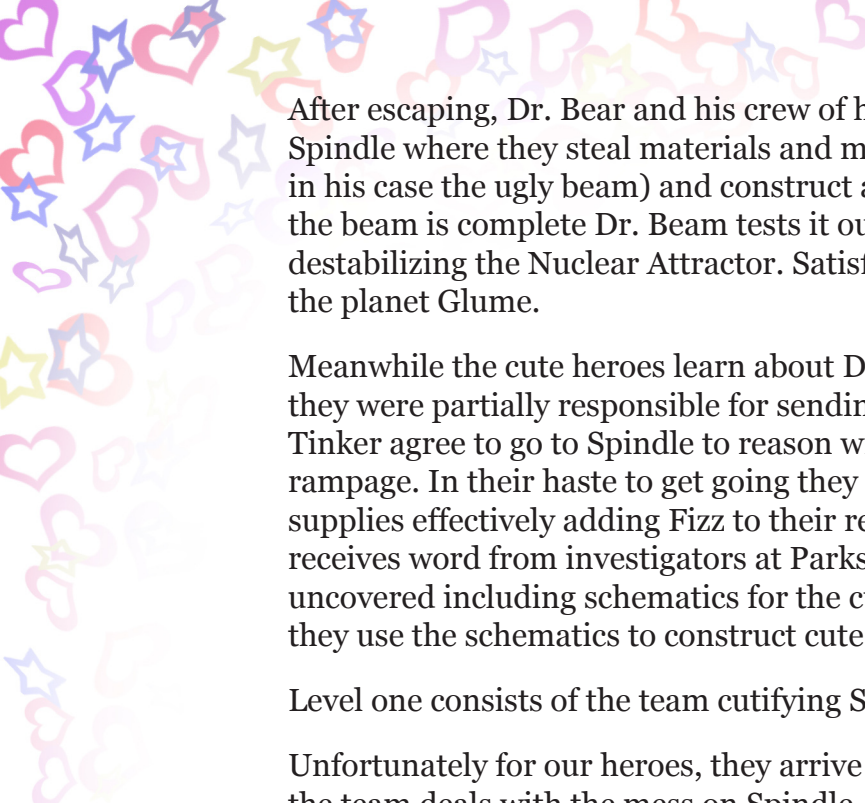
The Cute Ambulance (Stitchwagon?) is summoned and Dr. Bear is carted off to Cutesy Needlepoint and Hospital Center. Surgeons work tirelessly sewing Dr. Bear back together and re-stuff him with premium cute fluff. Multicolored thread is used to re-sew the tears in his fabric, and cute patches are placed over parts of his body that were too badly burned to be repaired. Finally, his missing eye is replaced with a triangular shaped button (like a button from a shirt) and it is sewn on with one point facing up to give his new eye a sad look.

Days later when Dr. Bear wakes up the 3 heroes explain to him what happened, and give him his first look at his new appearance. Dr. Bear is horrified and immediately has all mirrors removed from his room. The attending doctors agree that his negative reaction warrants special treatment at the exclusive cuteness rehab center.

The 'Parkside Center for "Adorable" People' (The quotes around "Adorable" are part of the name) is a "rehab" facility for the cuteness-challenged. Its headquarters is on the dark side of the cute planet's moon because the lack of light means that the patients never have to see themselves. The Parkside facility is built out of fabric with friendly "rehab-style" messages sewn directly on to the walls. However some patients have left journals of their stay (a la V for Vendetta) on the wall as well. It is also important to note that the Parkside facility is a horrible place very much like an ugly leper colony, but since it is located on the moon, the inhabitants of the cute planet don't realize how bad it is. They just assume that the the facility is so wonderful that nobody ever wants to leave.

Parkside is hard on Dr. Bear. On top of his poor body image, he now feels forsaken by his friends. In his mind his friends have abandoned him because he is no longer cute enough to hang in their clique. As he stewes in his anger he begins making friends with other patients at the facility and together they begin plotting their escape (Dr. Bear is the smartest because he has a doctorate). The group of escapist collaborators disguise their planning meetings as typical rehab activities like arts and crafts (finger painting a map of their escape route), shuffleboard (practicing their fighting technique) and bingo (punch cards to run the ugly beam).

On the night of their escape Dr. Bear sneaks a needle and thread into his room, tears off his triangular eye before sewing it back on with one point now facing down (to give him an evil look). With his ritual complete he leads the patients out of the facility, and together they steal a space shortbus and leave the moon.



After escaping, Dr. Bear and his crew of henchmen travel to the manufacturing planet Spindle where they steal materials and machinery needed to construct the cute beam (or in his case the ugly beam) and construct a permanent base on a different planet. When the beam is complete Dr. Beam tests it out on Spindle, turning the whole planet ugly and destabilizing the Nuclear Attractor. Satisfied with his work he and his crew head off to the planet Glume.

Meanwhile the cute heroes learn about Dr. Bear's actions and become alarmed since they were partially responsible for sending him to rehab in the first place. Boing and Tinker agree to go to Spindle to reason with Dr. Bear, and convince him to end his rampage. In their haste to get going they inadvertently shove Fizz in a sack with their supplies effectively adding Fizz to their rescue team. En-route to Spindle the trio receives word from investigators at Parkside that Dr. Bear's secret notes have been uncovered including schematics for the cute beam. When the team arrives on Spindle they use the schematics to construct cute beams of their own.

Level one consists of the team cutifying Spindle and stabilizing the Nuclear Attractor.

Unfortunately for our heroes, they arrive on Spindle too late to meet Dr. Bear. While the team deals with the mess on Spindle, Dr. Bear takes his crew to Glume, the furthest planet from the cute sun and they set up their Ugly headquarters. When the base is complete Dr. Bear proclaims himself supreme ruler and renames the planet Ursa Bella, after himself. At this point Dr. Bear sends out one of his henchmen to uglify each planet in the Cute System while he rules from his new base on Ursa Bella.

The cute crew travels to each planet in the cute system before finally attacking Dr. Bear's fort on Ursa Bella.

## **4.3.2 Planets**

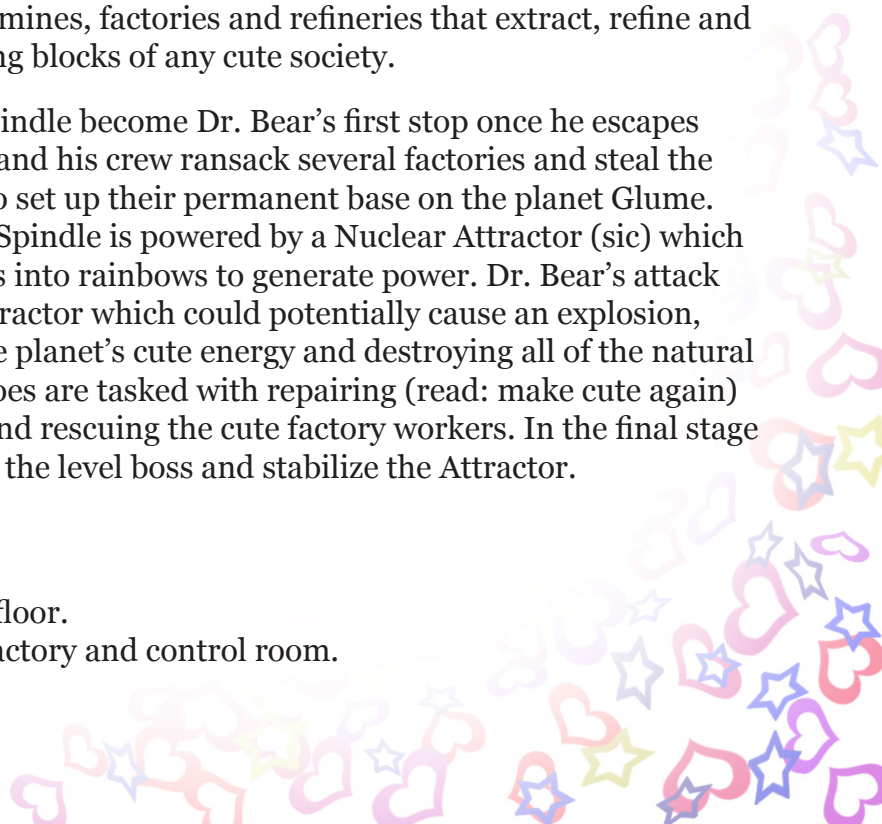
### **4.3.2.1 Spindle**

#### 4.3.2.1.1 Backstory

Spindle is the Cute System's primary source of thread, fabric and fluff. It's a series of cute mines, factories and refineries that extract, refine and produce the building blocks of any cute society.

The factories on Spindle become Dr. Bear's first stop once he escapes from Parkside. He and his crew ransack several factories and steal the materials needed to set up their permanent base on the planet Glume. Most importantly, Spindle is powered by a Nuclear Attractor (sic) which splits light particles into rainbows to generate power. Dr. Bear's attack destabilizes the Attractor which could potentially cause an explosion, expending all of the planet's cute energy and destroying all of the natural resources. The heroes are tasked with repairing (read: make cute again) the ugly factories and rescuing the cute factory workers. In the final stage they need to defeat the level boss and stabilize the Attractor.

#### 4.3.2.1.2 Stages

- The mines.
  - The factory floor.
  - The upper factory and control room.
- 

#### 4.3.2.1.3 Enemies

1. Sledger
2. Digger
3. Sentry
4. Stringie
5. Mini-Bear

#### 4.3.2.1.4 Boss

Gretta is blob made from clashing pieces of cloth. She doesn't really have any defining physical features, but what she lacks in shape, she makes up for in spare parts. From googley eyes to buttons to patches, Gretta is a girl that's gotta have it all. Who cares what those pesky doctors say, if two eyes are good, ten eyes are better. Now that she's stationed at the Spindle refinery she finally has the means to feed her insatiable desire for fashion. Never content to keep one look for long, Gretta is a master of the quick change, swapping parts in and out as the voices in her head dictate. Because as Gretta always says: if one me is good, ten me's are better.

### 4.3.2.2 K.U.T.E.

#### 4.3.2.2.1 Backstory

KUTE is a small planet that has been turned into a giant broadcast station which beams television to all of the other planets in the cute system. It's primary feature is a large satellite dish which towers over the rest of the planet.

The KUTE broadcast studio is commandeered to distribute the Ugly Manifesto. Cute TV shows and commercials are replaced with Dr. Bear's Propaganda. The anchors are all driven nuts trying to capture the story of the century. Uglified reporters will frequently try to get interviews with our heroes.

When the heroes arrive on KUTE and they take back control of the broadcast studio. Realizing that they can no longer broadcast their UGLY propaganda the level bosses cut the power to the satellite dish. This forces the heroes to climb to the top of the dish where they fight the level bosses.

#### 4.3.2.2.2 Stages

- Enter the studio from the street
- Traveling through the studio, walking past the new UGLY TV shows and old KUTE shows. Stage ends in the news room where the heroes stop the UGLY broadcasts. This prompts the bosses to cut power to the dish.
  - A Stitch in Time - A sci-fi time traveling show where they must keep the universe from falling apart.
  - Knit/Sew - A medical drama about two egotistical and narcissistic, yet wounded and lovable doctors who talk about everything but their patients.
- Climbing to the top of the dish (vertical level). Boss fight takes place at the top of the satellite.

#### News Planet - Commercials

- 9/10 zoologists agree that Dr. Bear is bringin' ugly back.
- U.G.L.Y.? Caught without an alibi? If you have a phone, you have an evil leader. Call 1-800-HOMELY1 for details.

#### 4.3.2.2.3 Enemies

- UglyNews Reporter
- UglyAnchor
- UglyTech Guys
- ClapBoarder
- UPD Guard
- UglyLeno
- UglyCam
- UProjecter
- UEdit
- Retired UPD Guard
- FailedUEdit
- Tv
- Amp
- Speakers
- Sound guy
- Super Teddy

#### 4.3.2.2.4 Boss

Dora and Chuck first met at auditions for what would become the Darling and Charming Morning Show\*. Chuck initiated their first conversation by asking Dora how much she paid for her wig. Dora responded to this query by calmly asking Chuck if he had ever considered a career in radio. Since then, neither has spoken to a single line to the other that wasn't scripted. In the business, this type of relationship is known as chemistry.

Secretly, Chuck maintains a collection of wigs that he steals from Dora's dressing room, while Dora wishes that Chuck would show her what's coming up at 7. However, the on-air interactions are characterized by a forced cheeriness that makes the cameramen wince on the inside. Once, a cameraman winced on the outside and lost his job for gross insubordination. Since then, the tech staff has been wearing matching uniforms so they can't be individually identified.

In the current time, Chuck and Dora have become crazed by the opportunity to capture the story of the century. Each sees it as a chance to finally move ahead of their counterpart and remove their name from the morning show (Dora sees it as such: "<Narrator> Welcome to the Darling Morning show, with your host Dora Darling! and without your self-centered, blowhard of an ex-host Chuck Charming!"). They have whipped the tech crew and subordinate reporters into a frenzy tracking down our heroes for an interview, and now issue commands from their dressing rooms.

*\*Only on even days. On odd days, it's the Charming and Darling Morning Show. Don't ask what happens on months ending with an odd day.*



### 4.3.2.3 Cupiter

#### 4.3.2.3.1 Backstory

Zounds! The home planet of our heroes (and Dr. Bear) has been uglified!

Dr. Bear has carpet bombed the city with UGLY weapons so everyone's hometown is blotted with unsightly ugly craters. Dr. Mangle a former Cupiter Medical College professor has taken control of the school. Before Dr. Bear's plot began, Dr. Mangle was a leader in patchwerking(sic) science until he was fired for intentionally turning cute people ugly.

Now the doctor has reclaimed his classrooms and labs on the Cupiter College campus and is continuing his experiments. He has gone completely crazy and now spends his days attempting to create life from whole cloth. The majority of enemies in this world are "creations" of the doctor.

Doctor Mangle's lab is filled with looms, bolts of fabric, spindles of thread and most importantly sewing patterns.

Upon completion of this world the heroes will be distraught by the fact that they have still not located Dr. Bear. To this end they decide to travel to the moon in search of clues.

#### 4.3.2.3.2 Stages

- Heroes enter the city and find the CC campus
- Heroes enter the campus and goes through various classrooms and labs
- Locate Dr. Mangle's lab and fight with him

#### 4.3.2.3.3 Enemies

- Patchwork cats
- Ugly amalgamations of fabric and yarn
- Yarn-n-stein
- Fanatical med students of Dr. Mangle
- Dr. Mangle's victims/creations

#### 4.3.2.3.4 Boss

Dr. Mangle was once an esteemed professor at Cupiter Medical College, but was forced out when he took his craft too far. Originally a skilled patch maker, Mangle slipped further and further into the banned science of "Patchwerking," until he was removed for experimenting with "whole cloth creation." Stripped of his funding, Dr. Mangle took to the streets where he did low cost stitchwork in exchange for supplies. He was also secretly helped by old students who still believed in his work. Dr. Mangle tried tirelessly to recreate his pet cat Mr. Worthington the Third, but he had little success, and was eventually sent to Parkside for looking sad too often.

While in Parkside, Dr. Mangle made finger paintings of his cat and waited around for nothing in particular. However, when Dr. Bear arrived he was convinced to exact revenge upon the very college that had been unable to help Dr. Bear. Dr. Mangle was unsure at first, but when he considered the



supplies he would receive, he agreed to help. Now back in Cupiter College, Dr. Mangle experiments with a new found zeal, trying to recreate his lost cat.

#### **4.3.2.4 Cupiter Moon - Parkside**

##### 4.3.2.4.1 Backstory

This level exists to help tell Dr. Bear's story. Until this point the heroes are under the impression that Dr. Bear's actions are motivated solely by the fact that he is distraught over his appearance. On this world the heroes will learn the truth about the rehab center and the poor conditions that pushed Dr. Bear over the edge.

Since the level takes place on the dark side of the moon it will be very dark. Shooting stuff with the cute beam will turn on lights and help illuminate the area. The enemies in level will be rehab patients and staff that did not escape with Dr. Bear. The interesting thing is that they will attack our heroes until they are struck by the cute beam BUT the cute beam WILL NOT change their appearance. This is because everyone who is sent to rehab IS actually cute, they just don't realize it. Being hit by the beam helps them come to the realization that they are cute. This realization helps the heroes come to the conclusion that the same thing will happen if they get the chance to shoot Dr. Bear with the cute beam.

After enemies get struck by the cute beam they will stop and offer up information about Dr. Bear's time at the rehab center and shed light on how his escape went down. The heroes will also be able to enter Dr. Bear's room and rifle through his things where they will find his diary/personal documents. These documents will shed more light on Dr. Bear's state of mind and future plans.

After completing this world, the heroes will know about Dr. Bear's base on Ursa Bella. This means it's time to travel to the frontier.

##### 4.3.2.4.2 Stages

- The patient rooms and common rooms.

##### 4.3.2.4.3 Enemies

Technically, the patients are the enemies, but they are only made cute on the inside...awww


##### 4.3.2.4.4 Friendly NPCs

- Mental" Patients

#### **4.3.2.5 New Cutopia**

##### 4.3.2.5.1 Backstory

The Cutequistadors are a faction at war with the UGLY Brigade on New Cutopia. When our heroes arrive, they find that there are two main camps on the planet. The Cutequistador camp is located around the Fountain of Cute (though it is disguised as a swimming pool). It is set in a very cute crater with lots of cute tents. The Cutequistadors themselves are a generally attractive bunch, but they have some swarthy features such as



beards and pointy sticks (they contend that it's the savage nature of the jungle that brings out the beast in them). Across from the Cutequistador camp is the UGLY brigade camp. It is full of ugly creatures that guard the "Fountain of Cute" (actually the Spring of Evil). The landscape is plain for the most part, but there are shoddy decorations that disguise the evil parts as cute ones (nice looking potted plants sitting on piles of garbage, etc).

Our heroes are led by the Cutequistador's prime guide (Precioso "The Savage" Cutista) across a river into the UGLY camp. They first encounter El Dorado, city of gold, but are unimpressed by the distinctly non-cute mountains of gold and turn them into confetti. They then continue on and find the "Fountain of Cute" which is protected by the Fountain Guardian. After a staged fight, to make our heroes feel good about what they're doing, they're told about the legend of the fountain and how they need to do something cute to turn it on. In doing so, they activate the Spring of Evil and turn their guide into a slightly meaner version of himself (the boss). After defeating their evil guide, both camps proffer an offering of fluff from an innocent, but our heroes only want to know where the Fountain of Cute is. After being led there, Tinker shoots the cute beam at the Fountain and accidentally turns New Cutopia's moon into a giant beach ball. Satisfied with their power, they go to confront Doctor Bear.

The camps were originally created when an UGLY brigade member (the first person here) spit into the Fountain of Cute triggering an explosion of cute. The explosion made a large crater and transformed any nearby UGLY member into a cute person. In response, the UGLY brigade members that weren't effected refused to associate with their now cute brethren. Whether it was jealousy or true hatred, no one truly knows, but the groups have been separated ever since. Some of the cute-ified UGLY brigade members try to look tough (with the beards) to compensate for their cute exterior, while others kind of like being cute.

#### 4.3.2.5.2 Stages

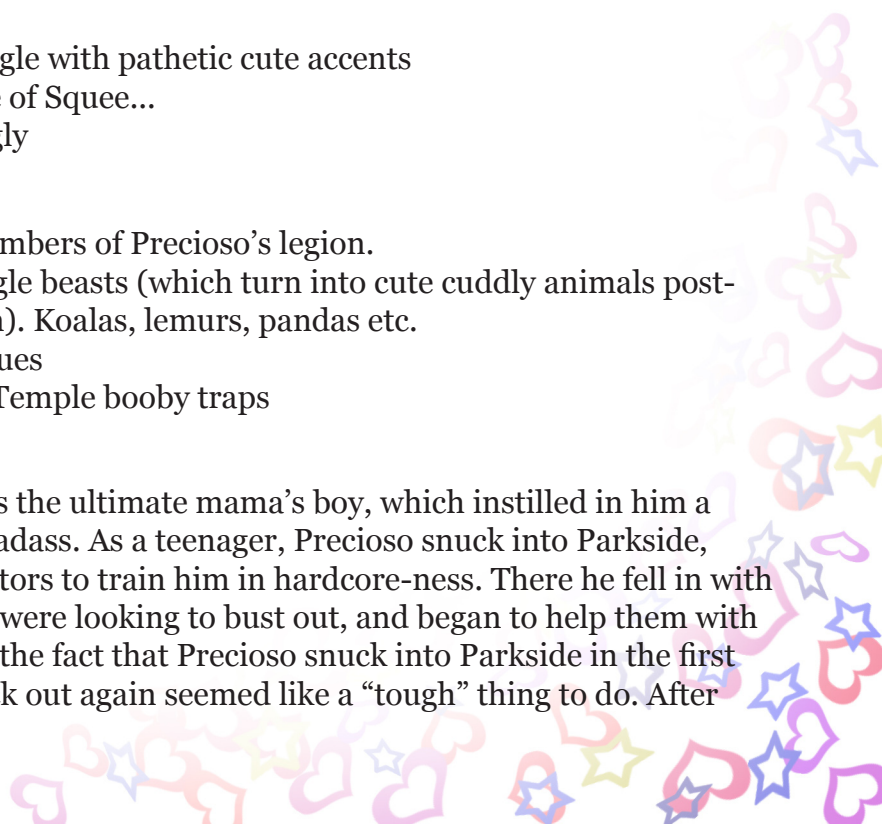
- Uglified Jungle with pathetic cute accents
- Lost Temple of Squee...
- Spring of Ugly


#### 4.3.2.5.3 Enemies

- The ugly members of Precioso's legion.
- Uglified jungle beasts (which turn into cute cuddly animals post-cutification). Koalas, lemurs, pandas etc.
- Ancient statues
- Jungle and Temple booby traps

#### 4.3.2.5.4 Boss

Precioso grew up as the ultimate mama's boy, which instilled in him a desire to become badass. As a teenager, Precioso snuck into Parkside, hoping to find mentors to train him in hardcore-ness. There he fell in with other patients that were looking to bust out, and began to help them with their plan. Despite the fact that Precioso snuck into Parkside in the first place, breaking back out again seemed like a "tough" thing to do. After





escaping with Dr. Bear, he was put in charge of a legion of ugly lackies and sent to New Cutopia to harness the Spring of Ugly. However, Precioso got little respect from his soldiers because he was unbearably cute. Precioso stewed for a while, but then knew what to do. The next day, Precioso grew a peach fuzz beard and renamed himself “The Savage.”

Gaining a token amount of respect, “The Savage” led his lackies to New Cutopia where they discovered both the Fountain of Cute and the Spring of Ugly. However, when the group broke up to explore both of them, something went horribly wrong. “The Savage’s” regiment was turned cute after a lackey spit in the Fountain of Cute and caused an explosion of primal cuteness. “The Savage,” of course, laughed at this turn of events, as his ugly counterparts were now as cute as he is. At the current time, Precioso waits with his cute “ugly” legion while the rest of the army attempts to activate the Spring of ugly. He secretly hopes that the rest of the army will be cute-ified like his half so he will be the supreme ugly leader.

The boss version of Precioso is a slightly more evil looking, but still very cute, version of himself. He may gain slightly ruffled hair or tiny horns.

#### **4.3.2.6 Glume/Ursa Bella**

##### 4.3.2.6.1 Backstory

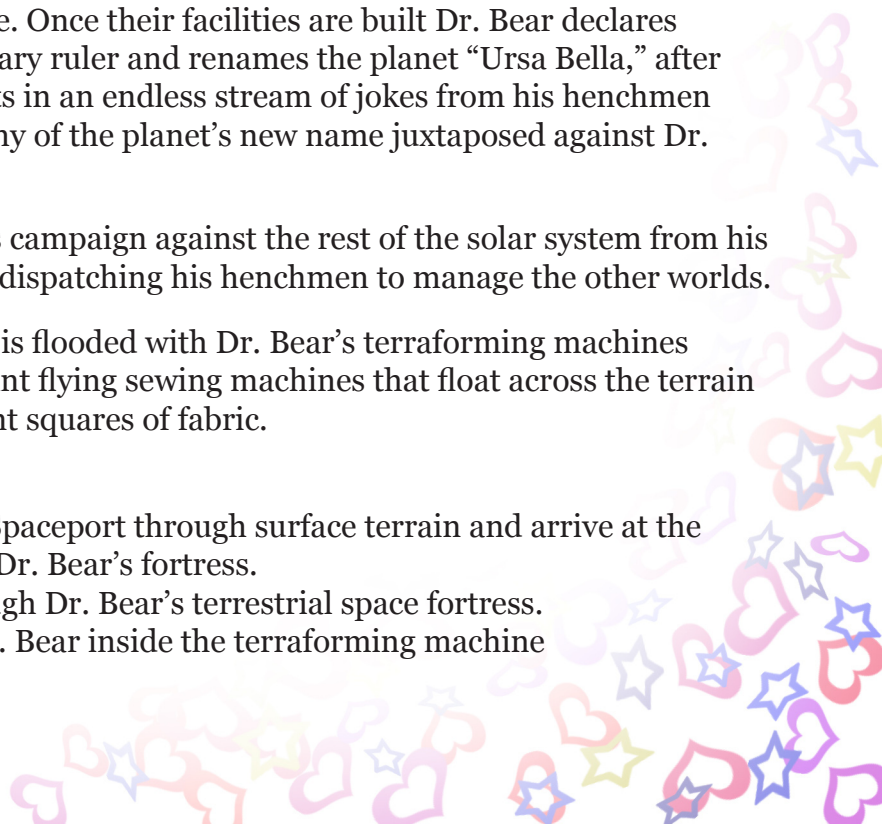
Glume is the only planet in the Cute System that is not naturally cute. It is furthest planet from DayGlo and therefore receives the least amount of cute starlight because most is blocked by an asteroid belt. It is as if Squee... (him/her)self did not want to look at it. The terrain is rugged and the planet is sparsely populated with creates of the less-than-cute variety. Glume is generally ignored by people from other Cute Planets.

After Dr. Bear escapes from Parkside, he and his crew set up their headquarters on Glume using the supplies that they pilfered from the factories on Spindle. Once their facilities are built Dr. Bear declares himself new planetary ruler and renames the planet “Ursa Bella,” after himself. This results in an endless stream of jokes from his henchmen referencing the irony of the planet’s new name juxtaposed against Dr. Bear’s appearance.

Dr. Bear directs his campaign against the rest of the solar system from his base on Ursa Bella dispatching his henchmen to manage the other worlds.

The Glume skyline is flooded with Dr. Bear’s terraforming machines which resemble giant flying sewing machines that float across the terrain stitching down giant squares of fabric.

##### 4.3.2.6.2 Stages

- Walk from Spaceport through surface terrain and arrive at the entrance to Dr. Bear’s fortress.
  - Travel through Dr. Bear’s terrestrial space fortress.
  - Confront Dr. Bear inside the terraforming machine
- 

#### 4.3.2.6.3 Enemies

- Ugly guards
- Glume natives dressed in poorly fitting U.G.L.Y. uniforms
- Mechanical defenses
- Non conforming members of the cute society, trying their hardest to act ugly. (aka Dr. Bear's cult followers).

#### 4.3.2.6.4 Boss

At the end of the game when the Cute Crew arrives on Glume, Dr. Bear is prepared for revenge. Distraught over the collapse of his UGLY empire Dr. Bear makes his last stand on Glume. He is determined to make the Cute Crew pay for their offenses, and he has all sorts of plans in the works once he uglifies our heroes.

As Dr. Bear waits in his lab he grows angrier and more frustrated over his crumbling plans. At the peak of his anger the stitches on his face and body begin to break and fluff starts bursting from his seams. His rage has turned him from UGLY to evil.

### 4.3.2.7 DayGlo

#### 4.3.2.7.1 Description

DayGlo is the star at the center of the Cute System. It shines cute rays of multicolored light out to all of the planets. Everyone likes DayGlo.

You can't visit the sun; that's just silly.

### 4.3.3 Conclusion

When the game is over, Dr. Bear has been subdued by the cute beam and falls into a deep depression hibernation. However our heroes have a plan to make him feel super duper cute! While Dr. Bear is asleep, they round up his previous friends from Parkside and sew Dr. Bear's distinctive patches onto their bodies. They then gather all of these people into a room, hide them, and wait for Dr. Bear to awake. When Dr. Bear wakes up, he is ashamed of his actions and convinced that there is no place in the world for him. However, our heroes convince him that all people belong, and recount their experiences at Parkside. He then feels even worse about what he did, but our heroes make him a bargain. He can repay his debt to society by convincing misguided people of their worth at a revamped Parkside. Dr. Bear agrees to do this, and vows to move Parkside to the light side of the moon. Our heroes then state that he needs an official uniform for his new job and each offers him an accessory of their own. Then they reveal his "staff" which are the former inmates at Parkside, who are all wearing patches of the type that Dr. Bear





# Section 5

# Level Breakdowns







**Section 5 is missing from this document due to inconsistencies, incorrect content, and a lack of time to fix it.**



# Section 6 Interface

## 6.1. Look and Feel

### 6.1.1 Visual Look

Invasion Cute will utilize a simple style. Artwork will be designed with vector graphics that have flat color fills. Gradients and shading will be used sparingly, if at all. Artists will avoid using strokes, except in cases where color boundaries clash or are ambiguous. This graphic style will unify the artwork throughout the game and give it a distinctive look and feel. See character designs for design concepts.

Cute-ified enemies, levels, and objects will be given bright, vibrant colors that are highly saturated and made of pleasant, comforting shapes. On the other hand, ugly characters and levels will have an unsettling and eerie appearance. They will use a dark and bland color scheme to strike a sharp contrast between the ugly versions and the cute versions.

Special attention will be paid to the visual difference between “ugly” and “cute-ified” level areas. Levels will start out completely “ugly”. As the player progresses through the level and cute-ifies enemies, flowers and other doodads will bloom. Different characters will have different flowers. This will help the player understand where they have been with each character across multiple playthroughs. Once the player has “cute-ified” the world, all of the levels will have a new cute look.

### 6.1.2 Audio

#### 6.1.2.1. Music

The general theme is *utterly and adorably cute*. The background music will set a particular mood for each level as well as help immerse the player.

The audio of the game will be an important cue – it will help to set the mood of each level as well as to provide the player with a sense of immersion. Characters will not have their own individual voices – the dialogue of the game will be text-only to reserve space on the cartridge for other media. The background music of each level will utilize synthesized woodwind instruments such as flutes to maintain a light, catchy feel while maintaining an atmosphere unique to each particular level – showing the disparity between our heroes and the enemies as well as showing the constantly-growing cuteness of each level. The music will not, however, change as the level is slowly made cuter.

There will be different background tracks for each level, a separate track for boss levels, a track for the level selection/character selection screens, mood tracks for the cinematics, a theme track for the title screen, and then some shorter “special” tracks (ending scene / credits, etc).

#### 6.1.2.2. Sound Effects

Sound effects will be utilized to enhance gameplay and increase immersion. The interface sound effects will be designed with clean, ascending pitches, which help help to imply calmness and purity for the game. Character sound effects will provide feedback involving the player’s actions, and will be distinct from the enemy sound effects through the use of different pitches. The enemy sounds will utilize a darker tone to help distinguish them further.

## 6.2. User Interface

### 6.2.1. In-game screen

#### 6.2.1.1. Scared-O-Meter

The Scared-O-Meter is a visual representation of how scared the player is. This appears on the screen as a notched bar. This bar will fill or empty depending on how the player performs.

#### 6.2.1.2. Aiming reticle

The aiming reticle is a visible icon to show the player where they are currently aiming.

#### 6.2.1.3. Swap icon

The swap icon is only available during boss battles (*see section 3.1.4. - boss*). It is located on the bottom right corner of the screen. Depending on which character is currently being played, it will show the image of the next character in the cycle. (*see section 3.2.6. - character switch*).

### 6.2.2. Main menu screen

#### Selections

- Start - File select screen
- Options - options screen

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the “Options” menu.

#### Sound assets

Sound Name	Section #
Main menu theme	8.1.3.1.1
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2

### 6.2.3. World select screen

#### Selections

- Visit World (with image of ship on it)
- Back Button - main menu screen

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the “Options” menu.

#### Bottom viewport

Players will see a map of the galaxy containing an icon and name for each world. The icon for each world will be indicative of the world itself. The currently selected world will be highlighted by default, and the ship will be shown next the world the player is currently at. There will be a button on the bottom with the image of a ship that says “Visit world.” as well as a back button that returns to the main world screen.

## Top viewport

The top viewport shows the information of the world that is highlighted.

### Sound assets

Sound Name	Section #
Character and world select theme	8.1.3.1.2
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2
Cancel sound	8.1.2.4.3

## 6.2.4. Level select screen

### Selections

- Continue - Character selection screen
- Back - world select screen

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the “Options” menu.

### Bottom viewport

The bottom viewport shows the levels one screen at a time. Arrows will appear to each side to allow the player to scroll to the next or the previous level; the player can also use the d-pad to move left and right. By default, this screen will show the next level. If the player has completed all levels on a world, the first level will be shown instead.

### Top viewport

The top screen shows details about the level in a similar fashion as the world select screen top screen.

### Sound assets

Sound Name	Section #
Character and world select theme	8.1.3.1.2
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2
Cancel sound	8.1.2.4.3

## 6.2.5. Character select screen

### Selections

- Launch - Begins level from the beginning with the selected character.
- Back - Returns to the previous screen (pause screen or level select screen)

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the “Options” menu.



### Bottom Viewport

The bottom screen is where the characters appear. The selected character will at first default to Boing and then later to the last character used. The highlighted character will appear larger and closer in the foreground while the others will appear smaller and to the left and right in the background. When another character is selected, all three characters rotate in a ring and resize.

### Top Viewport

The characters will move and have idle animations. (maybe on top screen when selected and are static on bottom while selecting)

#### Sound assets

Sound Name	Section #
Character and world select theme	8.1.3.1.2
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2
Cancel sound	8.1.2.4.3

### 6.2.6. Pause screen

#### Selections

- Resume
- Quick save
- Change character - character select screen
- Restart level
- Quit level - Level select screen
- Quit game - Main menu screen

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the “Options” menu.

When the game is paused, the currently playing background music will stop playing and a “pause” sound effect will be played. When resumed, the music will continue from its previous point.

#### Sound assets

Sound Name	Section #
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2
Cancel sound	8.1.2.4.3
Pause sound	8.1.2.4.5

## 6.2.7. Options screen

### Selections

- Control Mode:
  - Left-Handed Control
  - Right-Handed Control
- Sound Options:
  - Music Volume (0-10 slider)
  - Sound Effect Volume (0-10 slider)
  - Options Screen Voice (On/Off)
- Language Options
- Save And Continue - main menu screen
- Cancel - main menu screen

Save And Continue asks for confirmation and then saves the user's options and returns to the main screen. Cancel returns to the main screen without saving any options.

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the "Options" menu.

### Sound assets

Sound Name	Section #
Main menu theme	8.1.3.1.1
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2
Cancel sound	8.1.2.4.3

## 6.2.8. Cinematic screen

### Top Viewport

The top screen shows the characters' sprites interacting with one another. This is the main scene. Any important visual information will be shown on this screen.

### Bottom Viewport

The bottom screen shows the character's speaking image on the right side and text on the bottom. Any tap on the touch screen or button will move onto the next line of text.

### Sound assets

Sound Name	Section #
Intro cinematic theme	8.1.3.3.1
Standard cinematic theme	8.1.3.3.2
Level 6 cinematic theme	8.1.3.3.3

## 6.2.9. File select screen

### Selections

- Copy File
- Delete File
- Back - main menu screen

Selecting a blank file will allow the user to select a symbol, input a name, and then start a new game using that file. Selecting a file with data will ask the user to confirm and then load the file.

Each file will have both an symbol selected by the user as well as a user-input name.

When an option is selected, a voice speaking the name of the option will be played for accessibility to non-reading players. This can be turned off in the “Options” menu.

### Sound assets

Sound Name	Section #
Main menu theme	8.1.3.1.1
Move cursor sound	8.1.2.4.1
Selection sound	8.1.2.4.2
Cancel sound	8.1.2.4.3
Save sound	8.1.2.4.4

## 6.3 Controls

- See appendix for actual mappings

### 6.3.1. Move right button

The right button moves the player to the right in the level.

### 6.3.2. Move left button

The move left button moves the player to the left in the level.

### 6.3.3. Fire button

The fire button is the button used to fire the cute beam. Holding down this button will allow for continuous fire.

### 6.3.4. Jump button

The jump button is the button used jump. It is also used to glide and to double jump. *(see section glide information on the controls to glide) (see section double jump information on the controls to double jump).*

### 6.3.5. Roll button

The roll button is used to let Fizz roll. While it is held down, Fizz is rolling.

### 6.3.6. Confirm button

The confirm button is used to accept choices, move forward in cinematics *(see section cinematic screen)*, confirm choices, and accept. This button is an alternative to using the stylus to select confirm/ok/next on the touch screen.




### 6.3.7. Back button

The back button can be used from most screens to return to the previous screen. It will cancel any choices made. This button is an alternative to using the stylus to select back/cancel on the touch screen.

### 6.3.8. Pointer

The pointer is used to control aiming. (*see section 3.2.4.2.3. - Aiming*).

The location of the pointer will also determine the direction the character is facing. This will not affect the direction the character moves, merely which direction their sprite faces. The aiming reticle will be at the same location as the pointer (*see section 6.2.1.2. - Aiming reticle*).





# Section 7 Technical



## 7.1. Target Hardware

The current prototype targets Adobe Flash player 9.0 and above that supports ActionScript 3.

## 7.2. Development Scope

### Goals

Within the technical scope of this project our goal is to develop a full 2D engine and a complete level editor in Flash. The engine includes parallax scene manager with multiple layers, 2D sprites with animations, integration of Box2D's collision/dynamics system, multiple cameras for one or many scenes, XML-based level loader, stack-based game state manager and state-based A.I. decision system. With the completion of the engine and level editor, developers will design and implementation of game logic and mechanics according to the game design document.

### Roadmap & Deliverables

Understand that these deliverables reflect only the technical side. Further breakdowns will be created once the game design has been solidified.

Deliverable	Week of	Cycle #
<ul style="list-style-type: none"><li>• Project process plan</li><li>• Brainstorm architecture &amp; requirements</li><li>• Research and basic risk reduction</li><li>• Identifying risks and mitigation strategies</li></ul>	01/04/09 (Week 4)	1
<ul style="list-style-type: none"><li>• Implementation of graphics subsystem: scene manager, camera, render objects</li><li>• Implementation of entity subsystem: entity, entity factories, player, enemy, static &amp; dynamic objects</li><li>• Integration of physics with graphics subsystem</li></ul>	01/11/09 (Week 5)	2
<ul style="list-style-type: none"><li>• Implementation of collision handler backbone for game logic delegates</li><li>• Design AI system and identify utilities (i.e. A* utilities)</li></ul>	01/18/09 (Week 6)	3
<ul style="list-style-type: none"><li>• Implementation of level editor</li><li>• Planning &amp; formulating basic game logic and mechanics (cameras, movement, simple AI integration, triggers, etc...)</li></ul>	01/25/09 (Week 7)	4
<ul style="list-style-type: none"><li>• Implementation of game logic and mechanics</li><li>• Implement UI interface</li><li>• Building demo level and identifying needed triggers using the level editor</li><li>• Integration of art assets with graphics &amp; physics</li></ul>	02/01/09 (Week 8)	5
<ul style="list-style-type: none"><li>• Begin cleaning up project and closing any open issues</li><li>• Tweaking and bug fixes</li></ul>	02/08/09 (Week 9)	6

## 7.3. Development Tools and Environment

The current development environment is Adobe Flash 9.0 IDE utilizing ActionScript 3.

Utilizing the following external library:

- Box2DFlashAS3 2.0.1

## 7.4. Technical Process and Standards

### 7.4.1. Supporting Practices

#### Version Control

Subversion will be used for this project's version control system. The subversion repository location is: <http://svn.invasioncute.com/InvasionCute>. The current repository structure is as follows:

- sandbox
- tags
- trunk
  - Flash
  - invasioncute
    - assets

#### Style Guidelines

Coding:

- Every class must have be under a namespace
- Braces on the same line as the associate construct.
- Space after if, for, while, switch, etc...
- Use braces, even for one line blocks.
- One line if blocks may be placed on the same line as the if statement

Commenting:

- Every class/object method needs a comment done using javadoc's syntax.
- Inline comments should be used to describe chunks of related code and bits where confusion may arise.
- In general, inline comments should explain what the code does, not how it does it.

## Style Example:

```
namespace com.invasioncute {
    /**
     *
     */
    public class Entity {
        static public var PHYS_SCALE = 30;

        protected var _layer:Layer;

        public function Entity(body:b2Body, graphic:DisplayObject) {
            _body = body;
            _graphic = graphic;
        }

        public function update():void {
            var position:b2Vec2 = _body.GetPosition();
            _graphic.rotation = rotation * (180 / Math.PI) % 360;
        }

        // Accessors/Mutators
        public function get Position():b2Vec2 { return _body.GetPosition(); }
        public function get Angle():Number { return _body.GetAngle(); }
        public function get RenderLayer():Layer { return _layer; }

        public function setPosition(x:int, y:int) { _body.SetXForm(new b2Vec2(x, y), _body.GetAngle()); }
        public function setPositionAngle(x:int, y:int, angle:Number) { _body.SetXForm(new b2Vec2(x, y), angle); }
    }
}
```

### 7.4.2. Development Phase

**Development Process:** A collection of agile development practices in conjunction with Miyamoto's pyramid. The project will be divided into weekly cycles with a set of defined deliverables and goals. With a short development cycle, we can gauge the progress/project velocity and obtain immediate feedback. The development process most resembles SCRUM. Because of the given time frame, the process will not include postmortems every week or daily scrum meetings. In each iteration, tasks will be prioritize and assigned to each developer and at the end of each cycle tasks that were incomplete will be pushed onto the next cycle's project backlog. Rinse and repeat.

#### **Project Backlog**

The project backlog is the high level list of tasks that needs to be done. Each project backlog contains all the tasks for a specific cycle where each entry in the backlog includes all traceability, estimated time frame for completion, priority and assigned developer.

## Testing

Three types of test will be utilized at different stages of development

- **Acceptance Testing:** Depending on the granularity of the task, acceptance test maybe extensive and must be documented. This ensures that there aren't any ambiguity in the expected work for a particular task. Acceptance Test adds more detail to each task to eliminate any ambiguities.
- **Play Testing:** Play testing occurs at the end of the completion of a significant set of features that will be apparent to the player. Such tests will help identify bugs for abnormal behavior, glitches, etc.
- **Usability Testing:** Usability testing will be used to tweak and temper already working mechanics that may pose difficult to the player.

## Postmortem

Postmortems will be held after every other cycle to review and re-examine the current standpoint of the project. This includes high level architecture review, developer discussion to low level code review.

## 7.5. Design & Architecture

### 7.5.1. Requirements

List of requirements extrapolated from current game design and mechanics.

Current High-level Requirements:

- Parallax Scene Manager
- Animated 2D Sprite System
- Integration of Box2D physics library
- Multi-Camera System
- XML Level Loader
- Game State Manager
- State-based A.I. Decision System
- Level Editor
- Basic Game Logic/Mechanics using Miyamoto's Pyramid

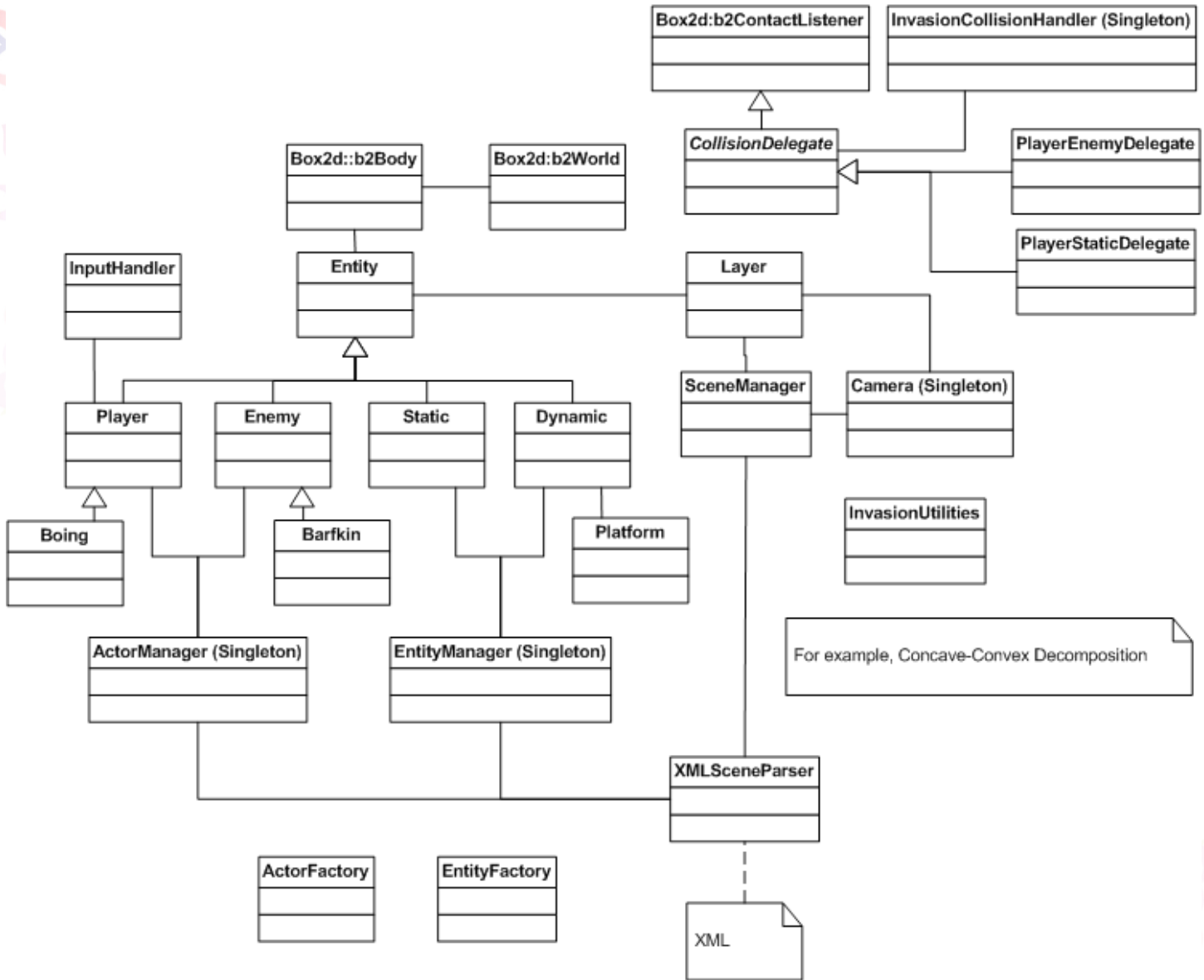
### 7.5.2. Overview

The current architecture is divided into three major subsystems: Scene, Entity and Collision. More details regarding each subsystem will be described in following sections.

### 7.5.3. System Architecture

- Entity represents any object in the world that has a graphical asset and a physics body.  
 - Physics library Box2D will only used for it's collision. No dynamics will be used.

Most game logic will be delegated here.



For example, Concave-Convex Decomposition

AI for enemies will be contained in Enemy subclasses or a seperate subsystem

### 7.5.4. Module(s) & Component(s)

This section includes detailed description of each module in the system and how they communicate with each other.

#### Scene Subsystem

This subsystem is responsible for rendering all graphical assets loaded into the engine. It has a scene manager that handles layer parallax effect which also manages all renderable in each render layer. While the scene manager manages all graphical assets, the camera handles the actual rendering. The camera dictates which part of the world



will be rendered and it also handles all culling to improve performance. A resource manager will also be used to continuously load and unload resources that in the viewport. This will help improve speed and performance.

### **Entity Subsystem**

An entity is a class that holds a graphics object and a physics object. It is in charge of keeping the two elements in sync with each other. The entity subsystem at its core manages the syncing between the physics and the graphics. Though by subclassing entity, more game specific logic will be able to make its way in. This includes Player, Enemy, Static Geometry, and Dynamic Object. These are the most general types of entities in the world. At each frame, each entity will be updated which will in turn update positions within the scene subsystem.

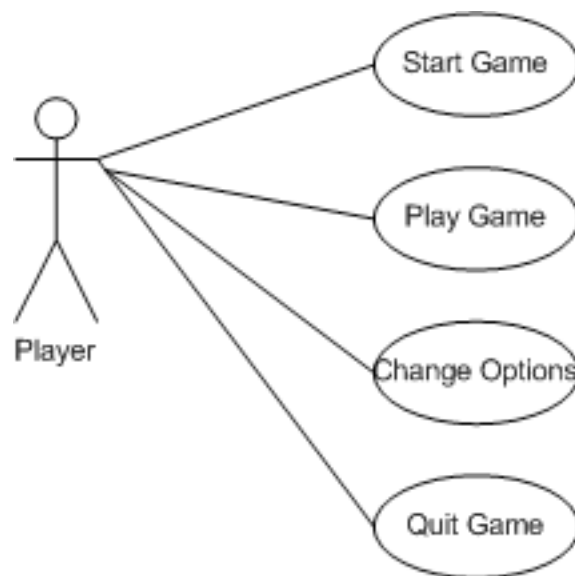
A portion of the game logic will reside in entity subclasses. For example, triggers will likely to be a subclass of DynamicObject or a new enemy will be a subclass of Enemy.

### **Collision Subsystem**

This subsystem will handle much of the game logic in the game. The collision subsystem registers delegates that will handle specific game event throughout the game. Due to the nature of the game, most of the action comes from a physical action-reaction mechanic. So the collision system will delegate specific type of collision to game-logic delegates that will change different states in a game. For example, a player-enemy delegate will be executed when a player touches an enemy or a bullet-enemy delegate will execute when a player's bullet collides with an enemy.

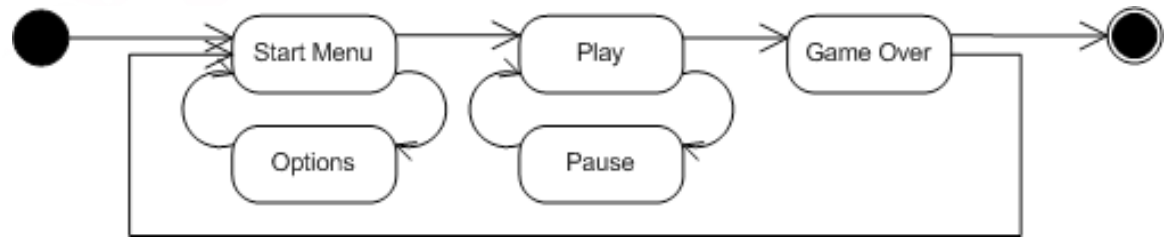
A big portion of the game logic will be implemented through these collision delegates. And it will trickle down to the entity subsystem and scene subsystem.

### **7.5.5. Use Cases**

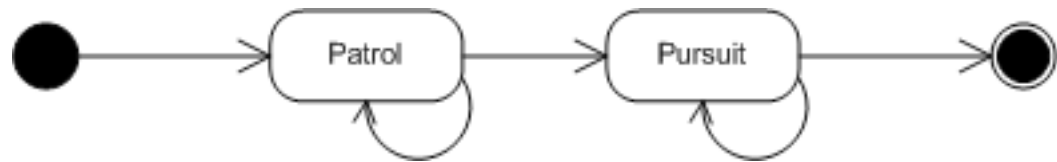


### 7.5.6. State Diagram

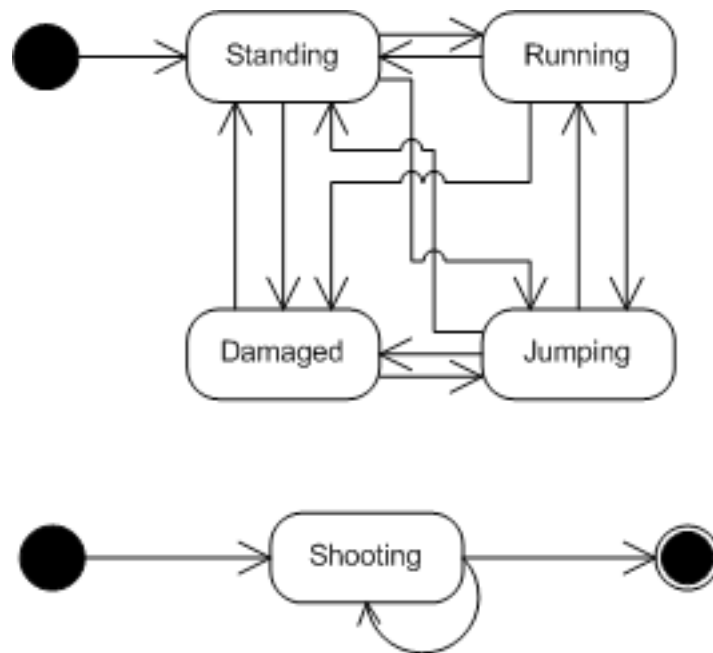
Game State Management System



Enemy State Decision System



Player Action States



### 7.5.7. Test Cases

#	Case	Prerequisites	Expected results	Actual results
1	Pause the game		Game pause and the pause menu comes up	
2	Start the game		Game will take you to the first level for Invasion Cute	
3	Game Over		Life reaches zero. Player will be taken to the game over screen and player will be given the option to continue or quit.	
4	Player wins.		Player completes the game. Player will be taken to a credit screen and once the credits are done the player will be taken to the game menu.	
5	Change options from option menu		Reflect player option changes.	

## 7.6. Risk Management

#	Risk	Chance	Impact	Mitigation Strategy
1	Architecture does not support synchronous development.	65%	Medium	Talk to professors about the architectural design and possible strategies to help keep things synchronous. Try and identify places where synchronous development may have issues. This way we can plan ahead to make sure people have stuff to do.
2	Professor Vick destroys everything in executive-mode.	100%	EXTREME	It is too late to run...
3	Team member falls sick and unable to complete assigned work.	50%	High	Make sure member's communicate this to manager and shift work to other members or assign less work if it's the beginning of a cycle.
4	Team member decides not to complete tasks because of disagreement or no motivation	35%	High	Talk to professor regarding the issue and delegate tasks to other member. Be ready to cut features.
5	Research for a technology taking more time then expected	75%	High	Drop the research and look for easier alternatives
6	Bad management	35%	High	Discuss this with team and bring up the issue. Consolidate all outstanding tasks and come up with new strategy for the next cycle
7	Lack of communication of between team members	65%	High	Find more windows for communication. Email, instant message or meetings.
8	Ambiguity within design document resulting in undesired behavior in product	55%	High	Review design document at every iteration and make sure it is concise.



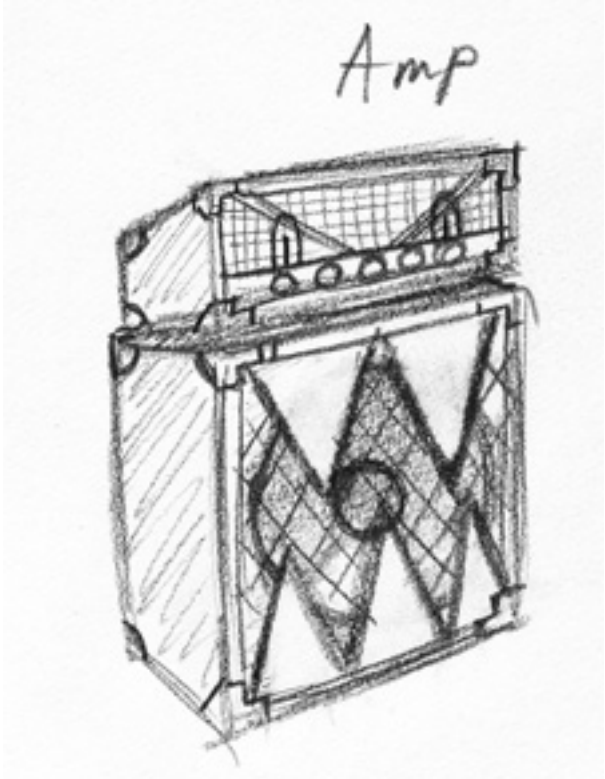
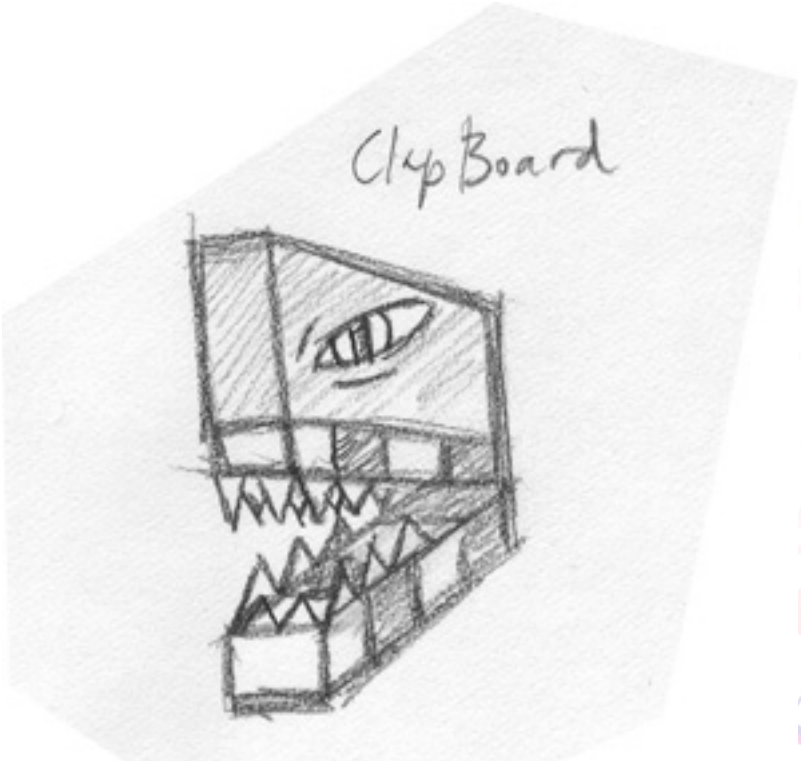
# Section 8 Appendices



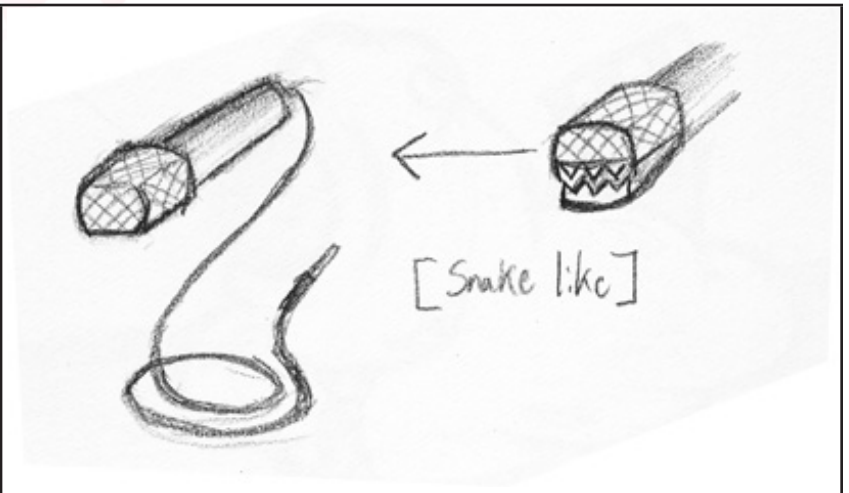
## 8.1. Assets

### 8.1.1. Art Assets

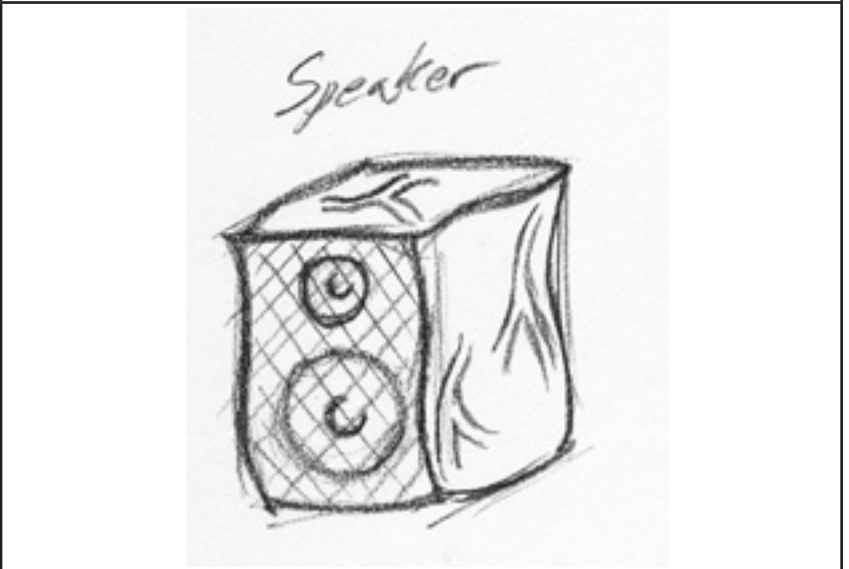
#### 8.1.1.1. Concept art list

Name	Concept Art
Amp	 <p>A pencil sketch of a rectangular box, possibly an amplifier. The front face features a large, stylized letter 'W' with a circular element in the center. The top surface is covered in a grid pattern. The sketch is rendered with fine lines and shading to create a three-dimensional effect.</p>
Clapboard	 <p>A pencil sketch of a rectangular box, possibly a clapboard. The front face features a large, stylized eye with a prominent pupil and eyelids. The top surface is covered in a grid pattern. The sketch is rendered with fine lines and shading to create a three-dimensional effect.</p>

Sound Guy



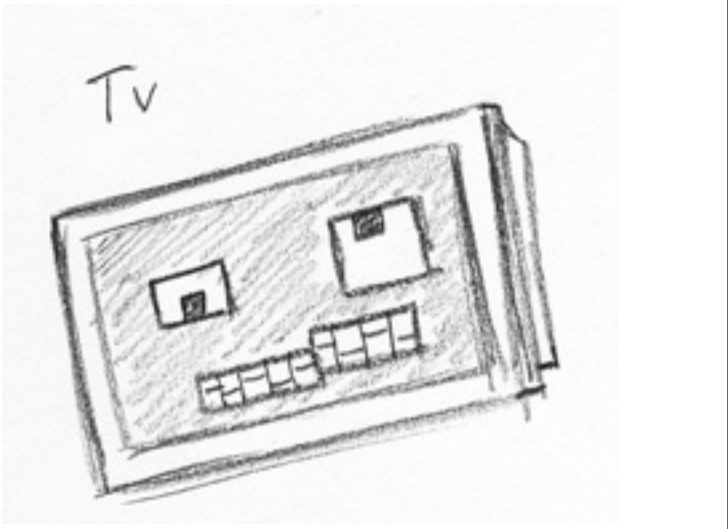
Speaker



Super Teddy



TV

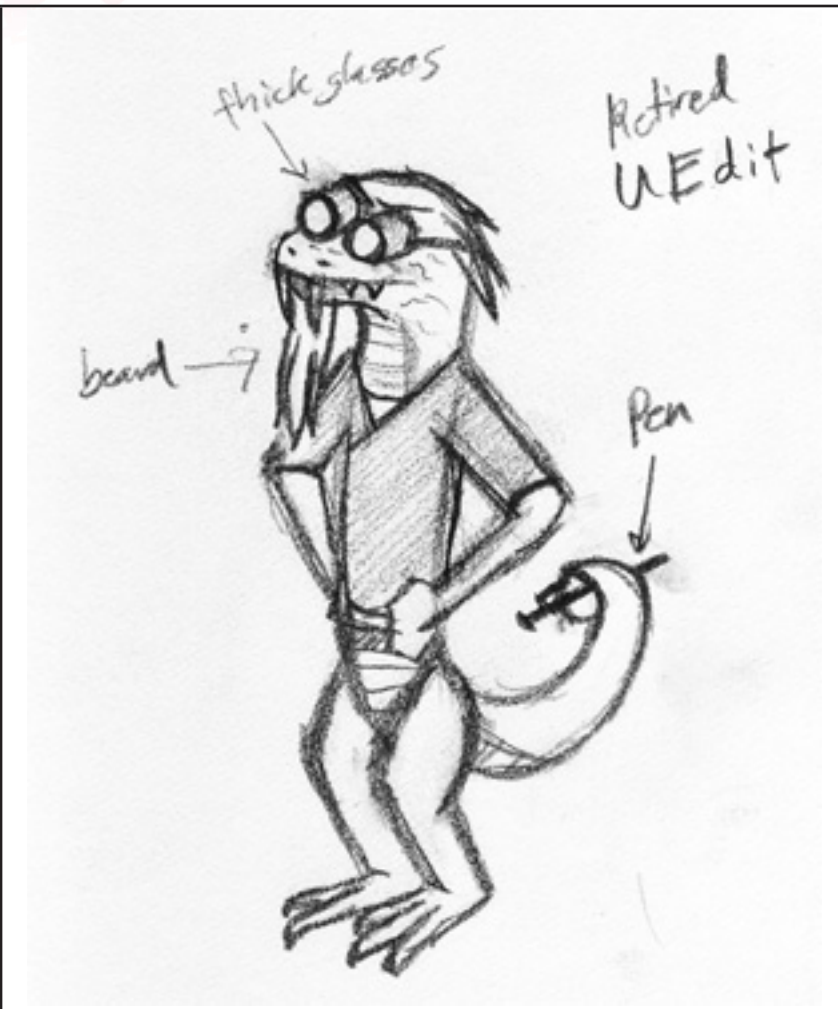


UEdit

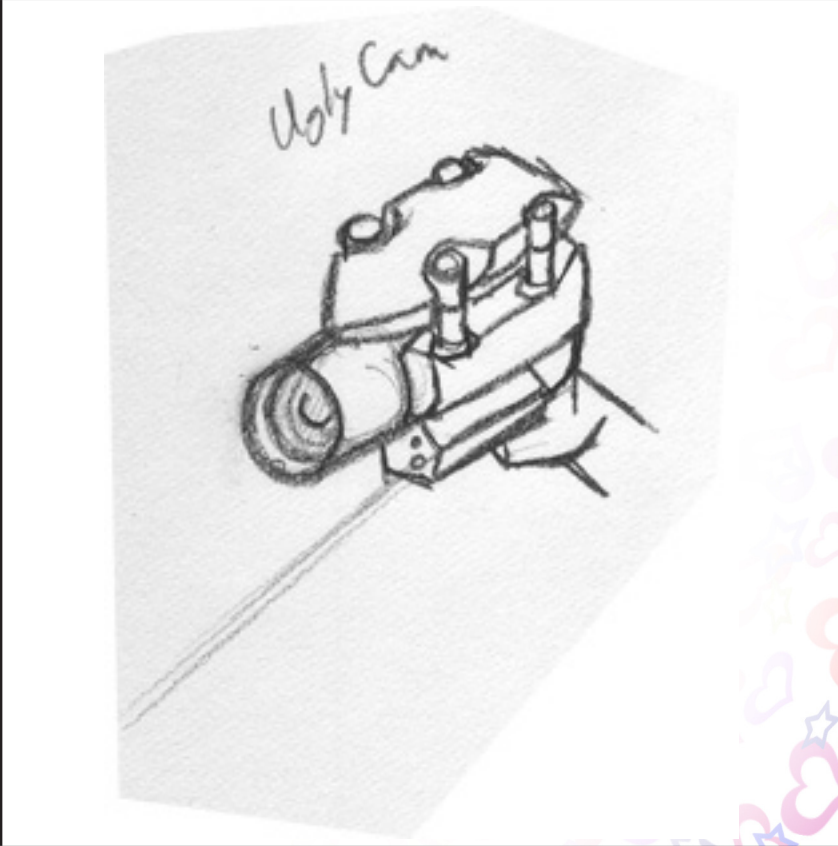




UEdit Failed



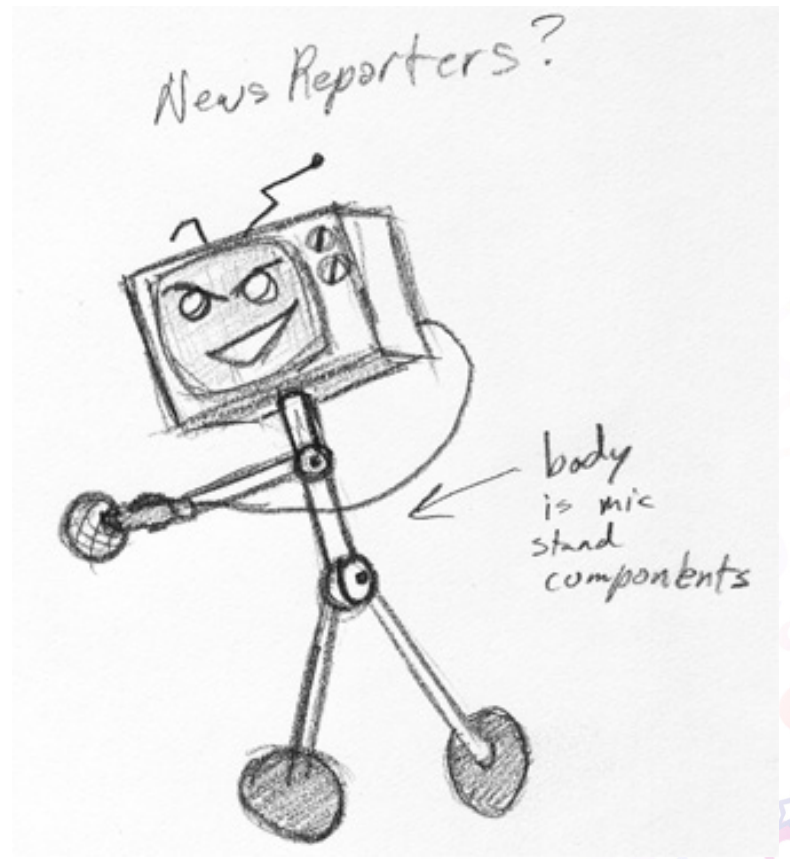
Ugly Cam



Ugly Leno

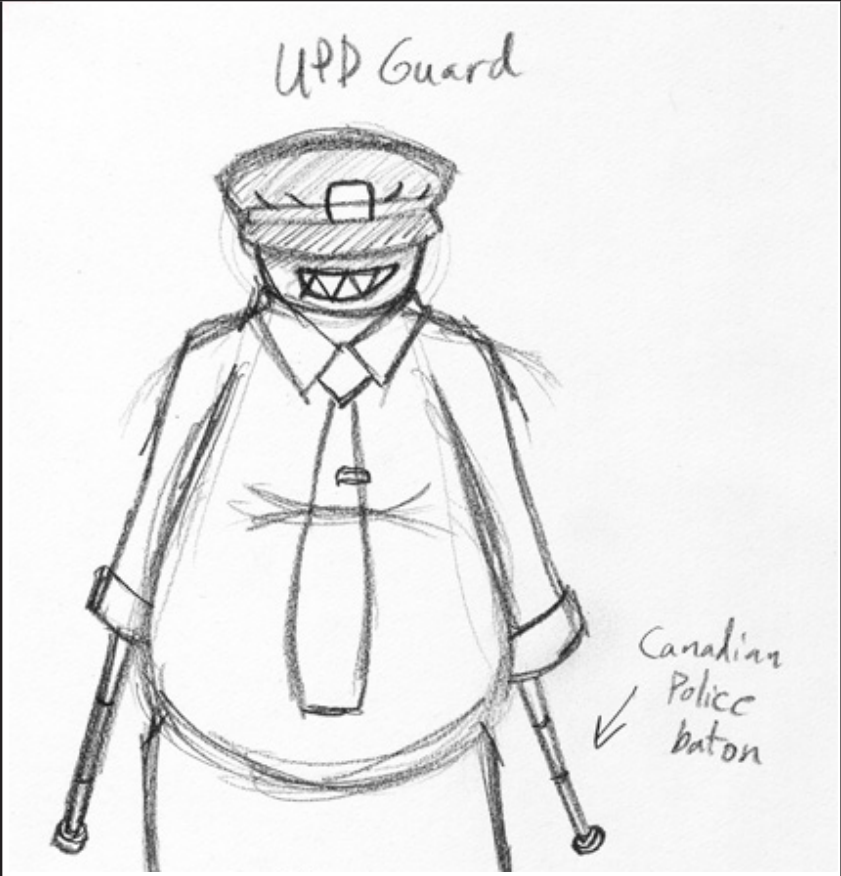


Ugly News Reporter





UPD Guard



UPD Guard Retired



UProjector

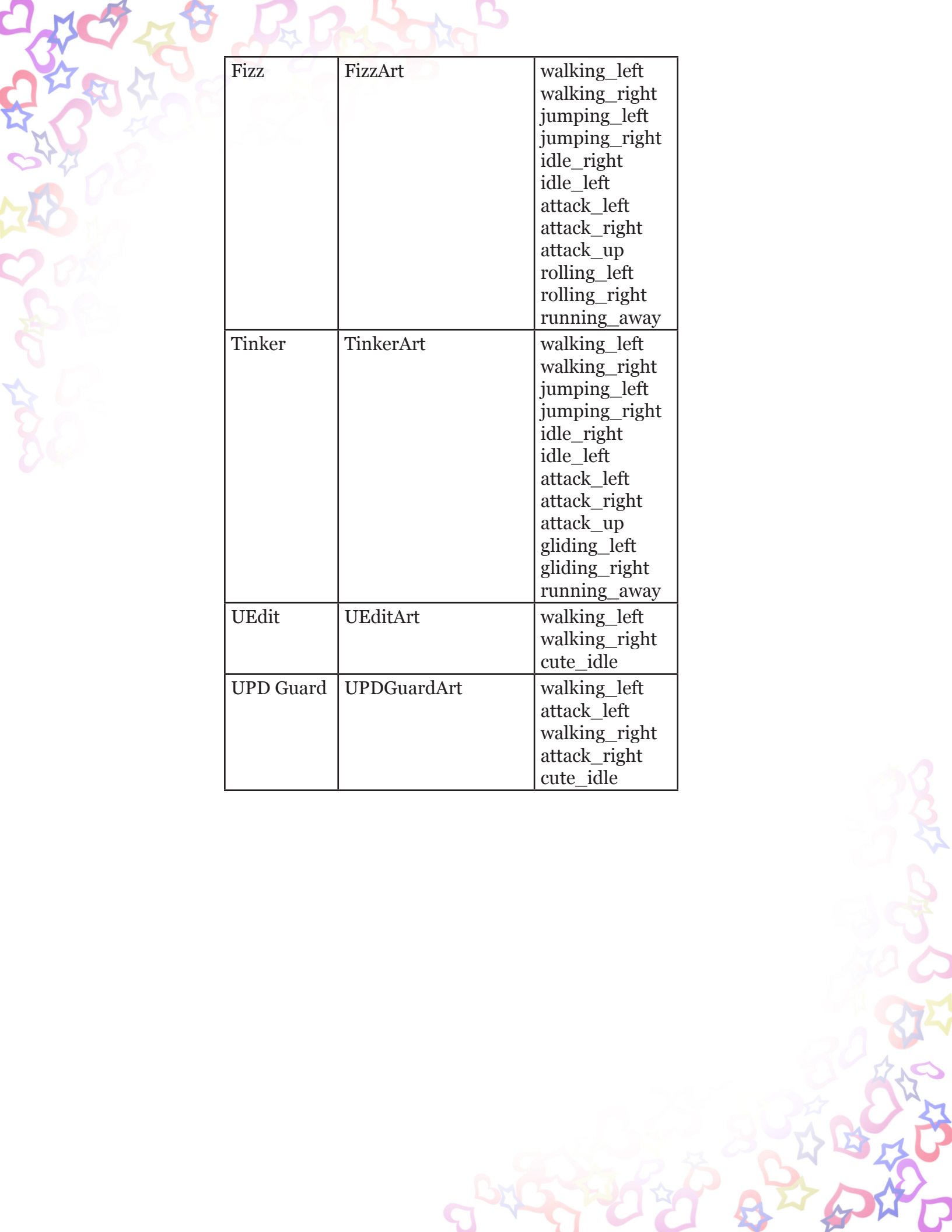


### 8.1.1.2. Interface art list

Name
Main Menu Screen
World Select Screen
Level Select Screen
Character Select Screen
Pause Screen
Options Screen
Cinematic Screen
File Select Screen

### 8.1.1.3. Animation list

Name	Call Name in Flash	Animations
Boing	BoingArt	walking_left walking_right jumping_left jumping_right idle_right idle_left attack_left attack_right attack_up running_away
Clapboard	ClapBoarderArt	walking_left attack_left walking_right attack_right cute_idle



Fizz	FizzArt	walking_left walking_right jumping_left jumping_right idle_right idle_left attack_left attack_right attack_up rolling_left rolling_right running_away
Tinker	TinkerArt	walking_left walking_right jumping_left jumping_right idle_right idle_left attack_left attack_right attack_up gliding_left gliding_right running_away
UEdit	UEditArt	walking_left walking_right cute_idle
UPD Guard	UPDGuardArt	walking_left attack_left walking_right attack_right cute_idle

UPD Guard Retired	UPDGuardRetiredArt	walking_left attack_left walking_right attack_right cute_idle
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#### 8.1.1.4 Cut scene list

Name	Level	Design Document Section
Introductory Material	1-1	5.1.1.2
Introductory Material	1-2	5.1.2.2
Introductory Material	1-3	5.1.3.2
Introductory Material	2-1	5.2.1.2
Introductory Material	2-2	5.2.2.2
Introductory Material	2-3	5.2.3.2
Introductory Material	3-1	5.3.1.2
Introductory Material	3-2	5.3.2.2
Introductory Material	3-3	5.3.3.2
Introductory Material	4-1	5.4.1.2
Introductory Material	4-2	5.4.2.2
Introductory Material	4-3	5.4.3.2

Introductory Material	5-1	5.5.1.2
Introductory Material	5-2	5.5.2.2
Introductory Material	5-3	5.5.3.2
Introductory Material	6-1	5.6.1.2
Introductory Material	6-2	5.6.2.2

Introductory Material	6-3	5.6.3.2
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#### 8.1.2. Sound Assets

##### 8.1.2.1. Environmental sound assets

8.1.2.1.1. Ceiling fan sound

The ceiling fan sound is a generic fan sound first heard in KUTE Channel 5.

**Places this asset is used:**

Object/Location Name	Section #
DEMO LEVEL	5.7
Level 2-1	5.2.1

8.1.2.1.2. Switch sound

This is a sound played whenever a switch is used.

**Places this asset is used:**

Object/Location Name	Section #
DEMO LEVEL	5.7
Level 2-1	5.2.1

8.1.2.1.3. Moving platform sound

This is a quiet sound that plays when a moving platform is present on the screen and moving back and forth.

**Places this asset is used:**

Object/Location Name	Section #
DEMO LEVEL	5.7
Level 2-1	5.2.1

**8.1.2.2. Character sound assets**

8.1.2.2.1. Landing sound

This sound plays when a character lands after falling (including from a jump).

**Places this asset is used:**

Object/Location Name	Section #
Boing	4.2.1.1

Tinker	4.2.1.2
Fizz	4.2.1.3

8.1.2.2.2. Stun attack sound

This sound plays when a character attempts to stun the enemy.



**Places this asset is used:**

Object/Location Name	Section #
Boing	4.2.1.1
Tinker	4.2.1.2
Fizz	4.2.1.3

8.1.2.2.3. Glide sound

This sound plays when Tinker activates a glide.

**Places this asset is used:**

Object/Location Name	Section #
Tinker	4.2.1.2

8.1.2.2.4. Belly flop sound

This sound plays when Boing performs a belly flop.

**Places this asset is used:**

Object/Location Name	Section #
Boing	4.2.1.1

8.1.2.2.5. Cute beam sound

This sound plays when a character fires a cute beam.

**Places this asset is used:**

Object/Location Name	Section #
Boing	4.2.1.1
Tinker	4.2.1.2
Fizz	4.2.1.3

8.1.2.2.6. Player hit sound

This sound plays when a character is hit by an enemy.

**Places this asset is used:**

Object/Location Name	Section #
Boing	4.2.1.1
Tinker	4.2.1.2
Fizz	4.2.1.3

#### 8.1.2.2.7. Player defeat sound

This sound plays when a character is defeated and runs away scared.

#### **Places this asset is used:**

Object/Location Name	Section #
Boing	4.2.1.1
Tinker	4.2.1.2
Fizz	4.2.1.3

#### **8.1.2.3. Enemy sound assets**

##### 8.1.2.3.1. Enemy hit sound

This is the standard sound played when an enemy is hit by the cute beam.

Some enemies may have special hit sounds.

#### **Places this asset is used:**

Object/Location Name	Section #
UPD Guard	5.2.1.7.4
ClapBoarder	5.2.1.7.5

UEdit	5.2.1.7.6
Retired UPD Guard	5.2.1.7.10

##### 8.1.2.3.2. Enemy destroyed sound

This is the standard sound played when an enemy is defeated by the cute beam. Some enemies may have special defeat sounds.

#### **Places this asset is used:**

Object/Location Name	Section #
UPD Guard	5.2.1.7.4
ClapBoarder	5.2.1.7.5
UEdit	5.2.1.7.6



Retired UPD Guard	5.2.1.7.10
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#### 8.1.2.3.3. Enemy stun sound

This is the standard sound played when an enemy is stunned. Some enemies may have special stun sounds.

#### Places this asset is used:

Object/Location Name	Section #
UPD Guard	5.2.1.7.4
ClapBoarder	5.2.1.7.5
UEdit	5.2.1.7.6

Retired UPD Guard	5.2.1.7.10
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#### 8.1.2.3.4. Mechanical enemy hit sound

This is the sound played when a mechanical enemy is hit by the cute beam.

#### Places this asset is used:

Object/Location Name	Section #
UglyCam	5.2.1.7.9

#### 8.1.2.3.5. Mechanical enemy destroyed sound

This is the sound played when a mechanical enemy is defeated by the cute beam.

#### Places this asset is used:

Object/Location Name	Section #
UglyCam	5.2.1.7.9

#### 8.1.2.3.6. Mechanical enemy stun sound

This is the sound played when a mechanical enemy is stunned.

#### Places this asset is used:

Object/Location Name	Section #
UglyCam	5.2.1.7.9

#### 8.1.2.3.7. Air movement sound



This is a sound for the movement of air in an enemy's weapon.

**Places this asset is used:**

Object/Location Name	Section #
UPD Guard	5.2.1.7.4
UEdit	5.2.1.7.6

8.1.2.3.8. Wooden crash sound

This is a sound for the crashing of wood.

**Places this asset is used:**

Object/Location Name	Section #
ClapBoarder	5.2.1.7.5

8.1.2.3.9. Popping sound

This is a sound for a pop or a quick, immediate rush of air.

**Places this asset is used:**

Object/Location Name	Section #
UEdit	5.2.1.7.6

8.1.2.3.10. Mechanical movement sound

This is a sound for the mechanical movement of an enemy.

**Places this asset is used:**

Object/Location Name	Section #
UglyCam	5.2.1.7.9

8.1.2.3.11. Laser sound

This is a sound for the firing of a laser.

**Places this asset is used:**

Object/Location Name	Section #
UglyCam	5.2.1.7.9

8.1.2.3.12. Creaking sound

This is a sound for the creaking of wood and old creatures.

**Places this asset is used:**

Object/Location Name	Section #
Retired UPD Guard	5.2.1.7.10

#### 8.1.2.4. Interface sound assets

##### 8.1.2.4.1. Move cursor sound

This sound plays when the cursor is moved on a menu.

##### **Places this asset is used:**

Object/Location Name	Section #
Main menu screen	6.2.2
File select screen	6.2.9
Options screen	6.2.7
World select screen	6.2.3
Level select screen	6.2.4
Character select screen	6.2.5

##### 8.1.2.4.2. Selection sound

This sound plays when an item on a menu is selected with a button press.

##### **Places this asset is used:**

Object/Location Name	Section #
Main menu screen	6.2.2
File select screen	6.2.9
Options screen	6.2.7
World select screen	6.2.3

Level select screen	6.2.4
Character select screen	6.2.5

##### 8.1.2.4.3. Cancel sound

This sound plays when an selection is canceled with a button press.

##### **Places this asset is used:**

Object/Location Name	Section #
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File select screen	6.2.9
Options screen	6.2.7
World select screen	6.2.3
Level select screen	6.2.4
Character select screen	6.2.5

#### 8.1.2.4.4. Save sound

This sound plays when a save or load is successful.

#### **Places this asset is used:**

Object/Location Name	Section #
File select screen	6.2.9

#### 8.1.2.4.5. Pause sound

This sound plays when the game is paused and the music cuts out.

#### **Places this asset is used:**

Object/Location Name	Section #

Pause screen	6.2.6
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### **8.1.3 Music Assets**

#### **8.1.3.1. Menus**

##### 8.1.3.1.1 Main menu theme

This is the main theme of Invasion Cute. It brings out an uplifting spirit and embodies the idea of “cute”.

#### **Places this asset is used:**

Object/Location Name	Section #
Main menu screen	6.2.2
File select screen	6.2.9
Options screen	6.2.7

##### 8.1.3.1.2 Character and world select theme

This is the level select theme. This composition represents the strength of the main characters as they progress through the game and is designed to be inspirational to the characters.

#### **Places this asset is used:**

Object/Location Name	Section #
World select screen	6.2.3
Level select screen	6.2.4
Character select screen	6.2.5

### 8.1.3.2. Levels

#### 8.1.3.2.1 Spindle (World 2) Theme

This is the Spindle background music. This composition should feel encouraging and comforting, as it plays during the tutorial levels. It will make use of the occasional mechanical sound to reflect the theme of the level and will be characterized by a light-hearted feeling.

#### Places this asset is used:

Object/Location Name	Section #
Level 1-1	5.1.1
Level 1-2	5.1.2

#### 8.1.3.2.2 KUTE Channel 5 (World 2) Theme

This is the KUTE Channel 5 background music. This composition is less intense, as it appears early in the game. It brings to mind the hustle and bustle of the newsroom.

#### Places this asset is used:

Object/Location Name	Section #
Level 2-1	5.2.1
Level 2-2	5.2.2

#### 8.1.3.2.3 Cupiter (World 3) Theme

This is the CC College background music. This piece should provide a “home-y” feeling, as the planet is the home planet of the characters. At the same time, there will be notes implying that “something is not quite right”, as Dr. Bear’s minions have arrived. This track will be slightly more laid back than the previous two.

#### Places this asset is used:

Object/Location Name	Section #
Level 3-1	5.3.1
Level 3-2	5.3.2

#### 8.1.3.2.4 Parkside (World 4) Theme

This is the theme for the “Parkside Center for ‘Adorable’ People”. This level will have a slightly slower and less upbeat (but still cute!) style to signify the depressed patients.

**Places this asset is used:**

Object/Location Name	Section #
Level 4	5.4

8.1.3.2.5 New Cutopia (World 5) Theme

This is the theme for the “Home of the Cutequistadors”. The track for this level will utilize sharp wind instruments, chimes, and a slightly jazzy feel in order to imply adventure and forward motion.

**Places this asset is used:**

Object/Location Name	Section #
Level 5-1	5.5.1
Level 5-2	5.5.2

8.1.3.2.6 Glume/Ursa Bella (World 6) Theme

This is the theme for “Glume/Ursa Bella”. The track will this level will a faster, staccato brass section with a focus on some of the deeper elements in order to signify that the characters are getting closer to Dr. Bear. Elements of both the Invasion Cute theme song as well as the intro cinematic theme will appear to begin to tie the various elements together.

Places this asset is used:

Object/Location Name	Section #
Level 6-1	5.6.1
Level 6-2	5.6.2

8.1.3.2.7 Boss theme

This is the boss theme. It will be characterized by a frenetic style meant to drive the player during their battles. It will utilize a major key, a moderately fast tempo, and suggest to the player the idea of cutification (rather than fighting) through instruments and notes.

**Places this asset is used:**

Object/Location Name	Section #
Level 1-3	5.1.3
Level 2-3	5.2.3
Level 3-3	5.3.3
Level 4	5.4



Level 5-3	5.5.3
Level 6-3	5.6.3

### **8.1.3.3. Cinematics**

#### 8.1.3.3.1 Intro Cinematic Theme

This is the theme for the intro cinematic. This theme utilizes a small orchestra of strings in a major key to introduce the main characters. When Dr. Bear's actions are shown on the screen, the track switches into a minor key. This part is reflected later in the Glume/Ursa Bella track.

#### 8.1.3.3.2 Standard Cinematic Theme

This is the theme for the standard cinematic. This theme also uses orchestral strings in order to drive the story along between worlds. The standard cinematic theme will utilize a major key.

#### 8.1.3.3.3 Level 6 Cinematic Theme

This is the theme for the final cinematic at the end of Level 6. This theme draws together music from the opening cinematic as well as the Invasion Cute theme to tie everything together. This track will stay entirely in a major key and feature strong, slow arpeggios on a stringed