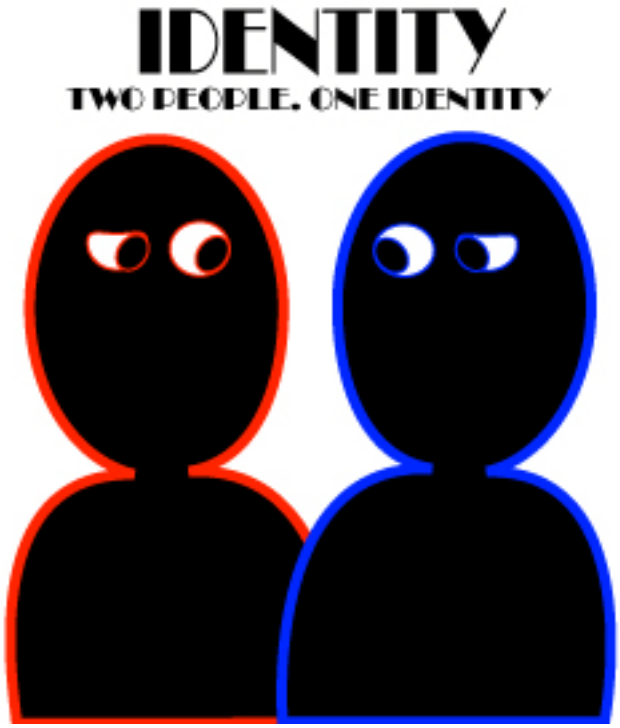
Identity Treatment Document



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Executive Summary

Identity is a science fiction action RPG in which you create a character that is unique, only to be placed side-by-side with a clone of yourself. The story is a mystery inside of a war zone. Coupled with the mystery of being two people, you deal with a murky past; neither of the clones knows what happened to them since being one person months ago.

The clones (Red and Blue) work side-by-side in three modes of interaction: ground combat, space combat and interactive cinematics. In space combat, the player experiences things as both clones side-by-side playing the role of gunner or pilot but viewing everything through the same viewport. On the ground, the players are fight side-by-side with their clone and even flip to the perspective of the clone, toggling back and forth between red and blue. And in cinematic sequences, the player answers questions and responds to queries as both Red and Blue at different times, creating identities for both Red and Blue.

Meanwhile the player has woken up in the middle of a warzone. They must travel to different planets to attempt to put together the pieces of their missing past, fight through different climates and terrains, and wield various weapons against a hostile alien race: the Wraiths.

Humanity, having settled many worlds has expanded one world too far into the Wraith's territory and now they are at war with the shadow aliens. The Wraiths are more advanced than humanity and are poised to win the war with the human race. Only one weapon can stop them: the light bomb. But is the player willing to deploy such a weapon? Do the Wraiths really deserve such a fate? Are they as vicious as they appear?

Along the way, the player will meet different people and decide how to relate with them: Mason Grayes, the philosophical soldier who accepts the Wraiths as the bad guys but wonders just how bad they are. Carly Rose, Mason's volatile girlfriend who sees the Wraiths as pure evil. Jordon, the player's girlfriend (or boyfriend) who will fall for one of the clones (but will it be the player?). and Enlee, who, if the player doesn't kill outright, will tell it from the Wraith's side of the story.

The player will visit a variety of worlds including Apeligo, the Earth-like suburban world of the player's origin; Zrieh, the red hot industrial world that the Wraiths are taking over; Yarisston, the cold, barren world that holds the Last Server (a vast store of human knowledge) and Capitol, the raining, urban center of government where the government and military higher ups are hiding and where the story will reach its climax in the middle of a raging war zone.

The entire game is structured so that the player will get the sensation of futilely attempting to define their personality while dealing with the fact that they are also defining someone else who is stealing their *Identity*. Juxtaposed with this sensation is the confusion and possibilities presented of being able to experience this sensation from the perspective of both parties.

GAME STORY SUMMARY

You dream about the slaughter of your family at the hands of the vicious shadow-like Wraiths, an alien race who preys on humanity.

You wake up in a giant test tube in the middle of destroyed government lab. You look over and see in the adjacent tube, an exact double of yourself.

You both think you are the original. You try to test each other to determine if your pasts are as identical as your appearances.

You define your past. You define yourself. Too bad your clone is trying to define themselves the same way. And neither of you knows the whole story.

How did you get here? Who are you really? Who is the original? Who made you and why? How come you seem to possess super human strength and stamina? How come a former librarian (or were you a chef? A farmer? A secretary?) has all the knowledge and skills of a battle-hardened soldier?

You have to figure everything out as you examine your past, travel through war zones, hop to different planets, and fight your way to the answers. You and your clone wield various weapons you find along the way and bare shields to keep you safe. You have to find your way to the recently conquered capital planet and destroy the base of the wraiths power to get your hands on the keys to your past.

Along the way you will meet Jordon, you girlfriend/boyfriend who both helps and confuses you as she leads you to your goal of defeating the wraiths. Meanwhile, you fight with your clone for her attention. Will you be the one to hook up with her, or will you be the jealous third wheel? Both sides of the story are told.

You meet a female Wraith, Enlee, who forces you to confront the realization of the human's conflicts with the Wraiths. And while Jordon doesn't like Enlee, you must face the fact that perhaps the Wraith's aren't the aggressors. That is, if you keep Enlee alive and don't simply kill her when you first meet her.

It becomes apparent that your entire past has been fabricated and designed to make your into a perfect soldier for fighting the Wraiths. Jordon is merely an agent sent to meet up with you and keep you safe.

In addition to Jordon you will meet Mason, Carly, soldiers who remember you from your unit in the army.

Everything comes to a head when you manage to get to the capitol planet, and fires (or don't fire) the light bomb (the only weapon humanity has against the Wraiths). Only then will you learn the truth of why you were cloned.

GAME PLAY SUMMARY

The mechanics are divided into three distinct types of interaction: flight simulation combat (flight combat), shooter style combat (ground combat) and RPG-style cinematics.

The player will fight on the ground shooter-style, side-by-side with their clone. Switching between first and third person as well as various other triggers will switch the player from between the perspectives of the two clones.

This allows the player to feel in control of both and less like they are playing one clone and the computer is playing another. It enhances the sense of their being someone right next to the player who is already thinking and acting on the same things.

In space, one clone pilots and the other mans the guns. The clones sit side-by-side in the cockpit and each look out the viewport. The pilot cannot choose where to shoot and the gunner cannot chose where the ship is facing so they must get used to working within the constraints of this position. When flying the player can be either red or blue and either red or blue can man the guns or fly.

Having space flight makes the different planets in the universe seem more connected and provides a sense of continuity. Having the player be side-by-side with the clone demonstrates how they look through the same view but focus on it from different perspectives.

The final style of interaction is through RPG-styled cinematics where the player can directly influence the story. Through **Major Decisions**, the player decides who they will interact with, which direction they will travel in, and even which order to experience events, creating a sense of agency over the story. Major decisions will also have a strong effect on the story's ending.

In addition to major decisions, the player is able to make various minor decisions about their character: name, gender, physical appearance will all be chosen t start up. Various aspects of the character's life (childhood pet for example) will have minor impacts on the story and conversations the player has with other characters. Additionally, the player has the ability to direct conversations, as questions (from a set of choices), even chose how to react to different news.

This gives the player a further sense of agency over their character and also allows the player to build and define the character's *Identity*, furthering the story's overall theme.

Together, the mechanics all work to build a sense of *Identity* and pull that sense of *Identity* apart by splitting up between Red and Blue.

NARRATIVE DESIGN

It is the distant future when humanity has begun to settle a far away collection of planets. Space travel is common place with travel between planets taking a matter of days. Humanity is united under a central rule forming the "Human Hegemony."

When settling the last of the human worlds, Vennish humanity encountered the Wraiths.

The Wraiths are a race of aliens who occupy a territory of space adjacent to the Hegemony.

Species: Wraiths (*kav'la'dekhi* or "children of shadow" in their language)

Wraiths are dark and shadowy in appearance, their skin absorbing high amounts of visible light making them appear to be voids that suck in light. They have black tendrils coming out of their heads in place of hair and all down their backs. The tendrils float around their bodies like hair under water and move in patterns that express their emotions. They speak in raspy voices but do speak in broken English. Although they speak and can communicate in limited English, humans cannot mimic their speech and there has been very little effort spent trying to translate it.

Their bodies are softer and less resilient than humans'. They have soft cartilage instead of bones, and a thin exoskeleton. This makes them particular vulnerable to kinetic energy (such as crushing them).

Wraiths are calcivores, consuming bones as their primary form of sustenance. Generally, they eat non-sentient beings but they don't let bodies of the sentient go to waste once killed.

They use sharp claws to vivisect the bodies and gnashing teeth to devour the bones. Their shadow-like appearance and the way they consume the dead are part of the reason humans can so easily see them as evil.

Wraiths are sensitive to the light. While they can function in the light that humans find comfortable, they prefer dim lights. They see significantly farther into the infrared than humans do.

Image modified from http://farscape.wikia.com/wiki/M'Lee. Wraiths are partially inspired by that character.

The war began when human settlers arrived on the planet Vennish and wiped out the wraith colony. They saw the Wraiths and assumed they were either non-sentient or uncivilized based on the way they fed and their lack of visible technology.

The Wraiths retaliated by killing the human settlers. Footage released fueled propaganda against the Wraiths. The conflict escalated until it there was fighting across the human settled worlds. The Wraiths had superior weapons, better ships, etc. They were winning.

Human scientists developed a new weapon. It was light bomb that emitted massive amounts of EM radiation. Because of their light absorbing flesh, it fries them to death. Humans dropped these weapons over Wraith civilians.

At the time the player wakes up, the war is largely considered lost by humanity. The Wraiths superior technology has allowed them to arrange occupying forces in all the human occupied systems. Many worlds have been entirely subdued, with humans hiding in small clusters and cities being destroyed by the Wraiths.

The light bomb is considered—by those in the Hegemony that know about it—to be the last hope of humanity.

The player wakes up in a wrecked government lab from a dream about the violent death of their family. They look over and see an exact clone of themselves also waking up. The only means of differentiating between them are colored bracelets on either wrist. The player and the clone decide they will use “red” and “blue” to identify each other.

Before they can have too great a conversation, they are interrupted by a group of Wraiths. The player and the clone work together to take care of that group whose weapons they steal. The player and clone fashion shields from the cloning chambers.

As they move through the building fighting off wraiths, they obtain weapons, armor, and learn many of the basic skills they will need throughout the game.

They leave the lab and make their way to what remains of the spaceport. There they find a single ship, a Hornet transport which they play rock paper scissors to determine who gets to fly or shoot (they use a coin too after tying RPS too many times).

Once in space, they slip past the Wraith patrols and must decide where to go next.

At this point, the clones finally have time to talk. They compare notes on what they remember and it is revealed that while similar, their memories are not identical.

At this point the player is given the opportunity to define most of what they know about their pasts: occupation before joining the military, siblings, favorite color, childhood activities, etc.

They nickname each other Red and Blue because the only way one has to tell them apart is the colored bracelets they are wearing.

The first Major Decision the player makes is whether to go to Apeligo where they grew up or to go to Zreih where their last memories before waking up occur.

Planet: Zrieh (*zeh-rye-ah*)
Climate: unusually hot and arid. It is shrouded in dim red light as most of the light passing through the atmosphere is on the infrared end of the spectrum.
Status: Contested

Zrieh is largely industrial, the source of many goods throughout the Human Hegemony. It is the last place the player can recall being before waking up in the lab

http://wheresmyamerica.files.wordpress.com /2007/08/smoke-stack1.jpg.

Upon landing, the player and clone will bump into a fleeing Hegemony squad lead by Mason Grayes.

Character: Mason Grayes
Human, male, age 27

Mason was a soldier in the player's unit before the winding up in the hospital where they player wakes up. Mason is a big black man who is bear-like appearance contrasts with his gentle nature. He resembles Mister T but with a full head of hair.

Mason is a comforting fellow who speaks his mind and is open about things. He often wonders about the nature of things and is generally a curious person. He is aware of the world in shades of gray (over black and white) and he is always willing to consider new possibilities.

http://upload.wikimedia.org/wikipedia/commons/d/dc/MrT.jpg

Mason's division was in the act of sabotaging the conversion of human factories to Wraith factories when they were ambushed. The player sends Jordon away in Mason's squad's ship and plans to meet up with her on Collinis, the last of the human refuges. Mason sends his division away in their ship but asks that you team up with him t o rescue another division being lead by Carly Rose.

Character: Carly Rose
Human, female, age 25

Carly is Mason's girlfriend and another soldier from the player's unit. Like the player, her family was killed by the Wraiths and she hates them more than the player does. She is a tough soldier, generally thought of as "one of the guys", she resembles Michelle Rodriguez in appearance and also fits the type of female soldier Rodriguez portrays in movies like SWAT and Resident Evil. She also resembles Zoey from *Firefly.*

Carly rarely shows weakness in front of other people. She is quick to anger and the only emotions she ever really lets surface are anger and determination. If one ever sees her afraid, then one should be *very* afraid.

http://www.sonypictures.com/movies/swat/site/downloads/michellesize3.jpg

As the player ride with Mason in his ground speeder, they learn bits and pieces about what happened to them in the lost time.

The player experiences flashbacks that alternate between rescuing Mason and Mason rescuing the player. The player sees things from the point of view of Red and Blue intermingled. Mason confirms that the memories of him rescuing the player are the real ones but suggests that the player may be confusing memories of rescuing Carly.

Other various flash backs continue. Meeting Mason has definitely triggered the reemergence of some of those lost memories.

Mason and the player arrive at the factory where Carly's squad is trapped. The player fights their way through the factory to find Carly moments from blowing up the factory with herself inside.

The player escapes with Mason and Carly in the Hornet ship. As they fly away in the Hornet a second Major Decision is made: is the player closer to Carly or Mason?

Spending time with Mason will lead to conversations that are vaguely philosophical, and curious about the Wraiths. Mason wonders how they evolved and speculates about seemingly barbaric nature.

Carly is more pragmatic. Her family was also killed by the Wraiths and her hatred of them is pathological. She speaks of them as monsters.

This all happens on the way to the next destination which is Apeligo (if the player hasn't been their yet) or to pick up Jordon on Yorkton where she was sent to wait with the troops who evacuated from Zrieh.

Planet: Apeligo
Climate: Varying. Extremely earth-like. Mostly temperate.
Status: Wraith controlled.

Apeligo is the player's homeworld. It was the most earth-like of all the human planets. Apeligo was conquered a year before the player's arrival. Pockets of human resistance still live and operate underground but most humans have fled the planet

Apeligo is a world that is very close to Earth. You fight to your childhood home through suburban battle grounds, avoiding the shadowy Wraiths sneaking around swing sets and minivans.

The players arrive at their house, and find remnants of a childhood defined by the conversations between Reed and Blue.

As Red and Blue leave the house, having found out little, they find Jordon.

Character: Jordon Hart

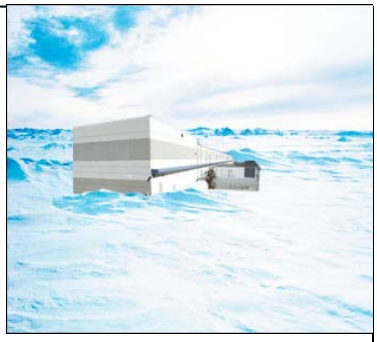
Like the main character, many facets of Jordon's physical appearance and personality are defined by the player. This is done either directly (by asking the player to recall Jordon's appearance) or indirectly (by matching her preferences to that of the player). Jordon's gender is also determined by the player (for design purposes, Jordon will be referred to as female).

Jordon is the main character's girlfriend. She is a computer engineer and IT specialist who will help the player with accessing such things.

Jordon's motivations are defined by the player's interactions with her. She is either a trusted ally, or a covert operative working against the player. She will either agree with the player or fight with the player along the way.

Jordon knows little about the player's past. She confirms that bits and pieces of both clones' memories are true but she cannot tell the player

The player meets up with Mason and Carly if they were with you and head to Yarriston. If Mason and Carly are not with you, you head to Zreih.



Planet: Yarisston
Climate: extremely cold and covered with snow and ice. Between storms, the sky is clear and the sun is intensely bright. It reflects off the snow and makes the planet almost blindingly bright.
Status: limited Hegemony control

Yarisston is under limited control by the Hegemony. For unknown reasons, the Wraiths have made little effort to invade or occupy it. However the planet is barely habitable by humans so there are few settlements there anyway.

Yarisston is the location of the last server.

http://farm1.static.flickr.com/205/474905443_45fec5d5f4.jpg, http://away.com/images/special_features/travel-channel/frozen-tundra.jpg

Yarisston is a snow covered world which is exceedingly bright. Here you learn about the Wraiths weakness to light. You have come to Yarisston to gain information from the central internet server. The internet was mostly destroyed by a virus that destroyed information on most of the main servers. (the timing of the virus coincides with the beginning of the war with the Wraiths leading many to believe that the wraiths did it to cut off the humans from knowledge and each other.)

You travel with Jordon to the server building. It's in the middle of the snowy tundra. There you find information about a light bomb and learn that Capitol has just been conquered.

The player is investigating to learn more about their past and comes across an article with their picture in it saying something about a hero. They are unable to tell if it's an obituary, or praise or propaganda or censure because the lights suddenly go out.

A Wraith ship crashes into the building. A team of Wraiths is deployed. They are here to destroy the server. The player is able to fight them off and during the fight, a grenade blows up one of the walls of the server and the room is flooded with the bright lights reflecting off the snow. The Wraiths his and cover their eyes, backing away into the shadows. The player sees one Wraith who was thrown out into the snow by the explosion writhing in the snow as steam rises up around it. The intense light is being absorbed by his black skin and frying him. The player sees the effects of what the light bomb was first hand. The horrifying display is a mere fraction of what the light bomb was.

The Wraiths flee, taking Jordon with them. The player chases after them but their prey has split up and so must Red and Blue. This is the only sequence when the clones are split up for a

combat. The player will experience the next moments twice, once as red and once as blue. At this point, the player is only choosing to be red or blue but it is the next Major Decision.

If the player chooses to play as red first they will find Jordon and share a romantic kiss. If the player is blue first, they will kill all but one of the Wraiths, a wounded female. Blue interrogates the Wraith to learn more about their defenses and what happened to the Wraith in the snow. The Wraith admits that they are weak to a specific frequency of light which occurs naturally in the way the sunlight reflects on this world. She gives you some information about the Wraith defenses around the recently conquered Capitol which will be the next destination and then Red comes in with Jordon.

If the player is Blue first, they will be returned to Blue's perspective for the next scene and see Jordon and Red with jealousy. If the player was Red first, they will be returned to Red's perspective at this junction and see the Wraith as one of the monsters that tried to hurt Jordon. The two different perspectives may even lead to different decisions for the next Major Decision: to kill the Wraith or bring her along.

If the player kills the Wraith, they will have the opportunity to meet another Wraith later who is the same character. This will happen on Capitol shortly after arrival.

If the player takes her along, she will join them and introduce perspective on the Wraiths. Her name is Enlee and she explains how the Wraiths see humans and attempts to win the player over to her side.

Enlee
Wraith, female, age unknown

Enlee is a proud soldier, who provides insight to the Wraith perspective on the conflict between humans and Wraiths. She is calm, and faces her captivity by the player with general stoicism. She is beautiful in a dark, ethereal way. Like other members of her species, she speaks in broken sentences but if the player spends more time with her, her English will improve.

Her mother was killed in the original slaughter on Vennish as was her younger brother. She and her father both devoted themselves to the Wraith military and her desire for vengeance parallels that of the player.

She describes the effects of the light bomb, and makes the player question the nature of this conflict. On the flight, the player can choose to spend more time with Jordon or with Enlee. Jordon hates Enlee, urges the player to kill her and doesn't like how the player speaks to her. Meanwhile, Jordon becomes closer to Red, to Blue's dismay. The effects of the decision about

being red or blue when meeting Enlee and saving Jordon affect what perspectives are favored during the flight.

If Enlee is not present, Red, Blue and Jordon discuss the light bomb as a tool for ridding them of the Wraiths once and for all. Jordon clings to and is affectionate with Red and the player either feels as though they are watching Jordon and Red as Blue or have their full attention on Jordon.

Planet: Capitol
Climate: generally humid and rainy, prone to violent storms.
Status: extremely contested – war zone

Capitol is the capitol planet of the Human Hegemony. It is an extremely urban world, with much of the land occupied with large cities (a la Coruscant from *Star Wars* and Trantor from *Foundation*).

Capitol is a hugely contested world. Getting through the Wraith blockade is an extremely difficult space flight and travelling the surface will require much of the player's skills.

A large portion of the government and the military are holed up in the Last Bastion, a huge fortress.

http://listverse.com/wp-content/uploads/2007/10/coruscant.jpg

Upon arriving on Capitol, the player will find a wounded Wraith female who will be Enlee if she wasn't brought with them earlier. They player may still chose to ignore her or help her at this point. Helping her will lead to Blue spending a lot of time talking to her while Red spends time with Jordon. Killing her will put the player back in the situation that existed on the ship before meeting her with Red Blue and Jordon.

The group will make their way from the landing zone to the outskirts of Capitol City, The Central stronghold on Capitol Planet.

Capitol Planet is an extremely urban world, with a mild, climate. It is the center of Hegemony rule but it is also being captured by the Wraiths. The central city called Capitol City is the last human stronghold on the planet. It us where many of the government leaders are holed up and also where the Hegemony attempts to hold lose control over the rest of the human occupied worlds.

Capitol City is where the light bomb is being built and where the player will find out the truth of why he was cloned.

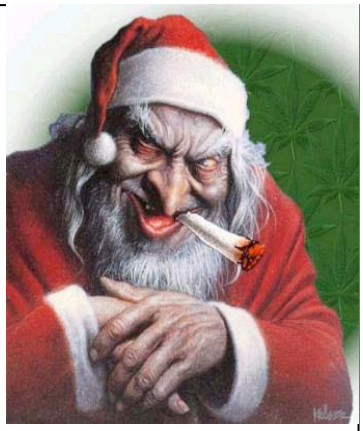
Once the player successfully makes their way to the Last Bastion (the Hegemony stronghold), he will meet Dr. Vers

Character: Dr. Leon Vers
Human, male, age 82

Physically, Vers resembles Santa Claus with a hint of mad scientist. He speaks with a German accent.

Beyond that, his demeanor varies and is dependent on the choices the player has made earlier in the game.

He appears either as an ally or an enemy, depending on the ending the player experiences.



http://soccerlens.com/wp-content/uploads/2007/12/evil-santa.jpg

Dr. Vers tells the player that it is necessary to ignite the light bomb over the Wraith homeworld to completely destroy them. This is the final major decision: to use the bomb or not.

Alternate Endings
The story can end in two main ways, depending on the way the character has played it. The choices should focus the character on believing that the Wraiths are evil, exactly as they appeared, or misunderstood and nothing is quite what it seems. Each of the major decisions has some effect on the ending.

Example endings: if the player does not use the bomb, was favored red (saw the perspective of the clone that got the girl), chose Mason over Carly, picked Zreih first, and saved Enlee, then the following ending will occur:

Vers reveals that the last mission the player was sent on was to find out the results of a test of the light bomb. The player saw the bomb as an atrocity and began to learn more about the Wraiths and started to question the war. Rather than lose their perfect soldier the government cloned him and attempted to implant new memories to make him more hostile to the Wraiths. However the experiment was interrupted when the lab was destroyed. Jordon is not the player's girlfriend but a government agent sent guide and salvage the experiment after it was interrupted. She has been leading the player to Capitol to see if the experiment had successfully created a viable clone. Carly and Mason were not part of the plot but were

resurrected from the player's past to create further tests. Carly was never in danger on Zreih and her rescue was staged.

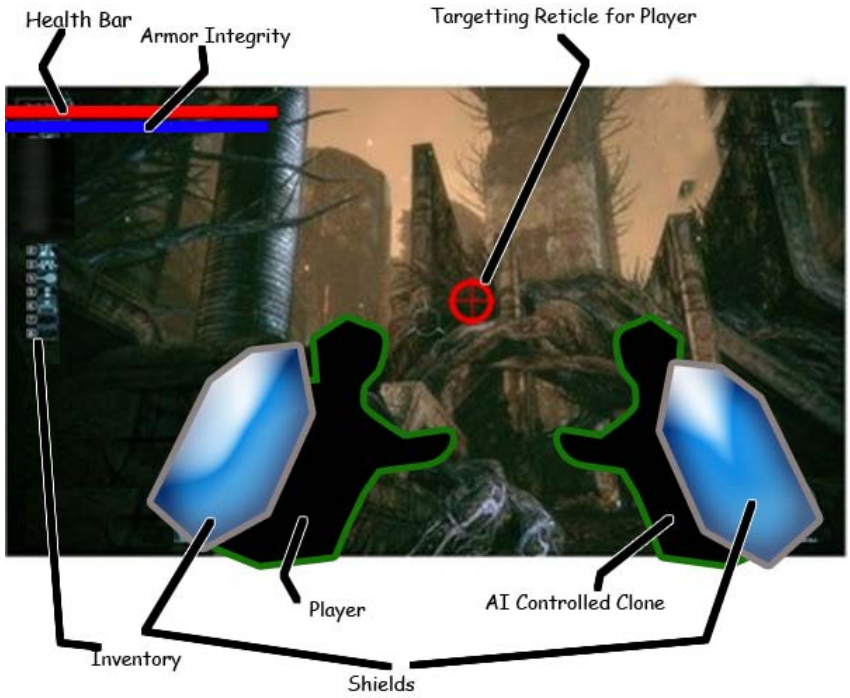
However, changes to the major decisions can lead to different endings where the player has made the right choice using the weapon because the wraiths are as bad as some saw them. In other endings Jordon is killed and others Red or Blue or both are killed. Other scenarios have Carly or Mason in on the plot or Jordon killing Enlee or Carly or Mason being killed.

GAME PLAY MECHANICS

The gameplay is broken down into three basic types of interactive formats: role-playing cinematics, shooter-style combat (ground combat) and flight-simulator type of combat (space combat).

Ground Combat

In combat levels, you play side-by-side with your clone. You hold a shield and a gun. You can pick things up and interact with them, as well as interact with your clone.



Basic abilities include:

- Shooting
- Blocking with shield
- Ram with shield
- Grab object
- Throw object
- Pull partner to safety

On screen you can see your clone off to the side, your health and armor integrity and in your inventory list. In your inventory are throwable objects, grenades, other weapons, etc. The inventory is not shared with both clones.

The player also wears armor they can find throughout the game. Armor will degrade as it absorbed a percentage of the damage a player takes. It cannot be repaired or regenerated. Once it is broken, the player will need to replace it.

The clone the player isn't controlling is controlled by AI. It will mostly roughly mirror the player's actions, follow targets, etc. The player can switch which person they are in control of by toggling in and out of first person.

First person sees through the eyes of both clones. Each mind is focused on the same thing. Targets are always synchronized, you can see both inventories, health etc.

Switching out of first person will place the player in the opposite body they were previously controlling.

There are two main reasons for this shifting: one is force the player to identify with both of the clones. The player should be unsure which one is "me" rather than "this is me and that's AI pretending to be me. The other reason is to allow for a different variation on the standard single perspective given in a shooter. The immensely successful Halo series allowed a player to play as both the Master Chief and as The Arbiter which allowed you to identify with both and experience it from both perspectives.

You have an ally, a second set of hands, the ability to be in two places at once, a sounding board, and a nemesis all in one. The clones each think they are the original and the other is the copy. The story is now told from parallel perspectives. So you experience it both as you and as "you a little to the left".

Other ways to shift perspective include picking objects up. Whenever you pick something up or interact with something, you will switch to the perspective of the clone who is closer that object.

Space Combat

Space flight happens whenever there is a transition between planets. Because the Wraiths have established occupying forces around most of the major planets held by the Human Hegemony, the player will have to fight every time.

At takeoff and landing, the player either takes the helm or mans the guns to past the Wraiths. Between take off and landing, the player can relax and take part in role-playing cinematics with the other people on the ship, including their clone.

The player can only play each sequence as either the gunner or the pilot. The gunner will ride in the ship and has to deal with however the pilot is flying it. The ship has two sets of guns on either side which are each operated independently. The guns can move with 100 degrees of freedom on each axis and shoot traditional sci-fi lasers.

RPG Cinematics

Decision-making presents the player with the opportunity to define aspects of their characters past and decide how to proceed throughout the game. This fosters a sense of transformation to the character that will allow the player to become more enmeshed in the game.

The RPG cinematics are also the setting for the **major decisions**. Major decisions are choices the player makes which will have a large impact on the game. Major decisions can change the order of events and change the perspective from which the player will view certain scenes. Major decisions also have distinct effects on the resolution of the story.

In addition to Major Decisions, the player can control the character's reactions and drive dialog, and select elements which will personalize the character's past.

The decision making allows the player to define their *Identity*. However it also defines the *Identity* of your clone. It primarily is intended to allow the player to identify themselves as both characters because they are the same. They are both individuals being played by the character.

In the interactive cinematics, it works in a chose-your-own-adventure style. The perspective you see the scene from favors only one of the clones at a time but which it favors alternates. You may answer a question as one and you may answer a question as another.

Additionally, to force the player to identify with the character and to fit the theme of trying to define one's *Identity*, the player will be able to make choices about various things. Things that are simple such as "What kind of pet did you have as a child?" have a smaller impact on the game. While other decisions such as "Who is Jordon?" will have a big effect on the game.

When it comes time to make a decision, the cinematic sequences that a lot of the conversations will occur in will pause and ask the player to choose:

(screenshot from Farscape)

The decision mechanic also breaks up the cinematic sequences and makes them interactive. This allows for longer cinematics that give the story depth and continues with the theme of *Identity*. The player isn't watching a movie but controlling it. It provides replayability and strong agency over the characters.

To justify asking so many questions, the clones are trying to figure out which one is the original. They think that there is no way that a copy could possibly have gotten every detail of their past correct.

For some decisions, the clones will make the same choice. You chose green as your favorite color, and so does your twin. But other times, you chose different things. Such as where you met your girlfriend or whether you played soccer or did karate as a kid may be different. Since you are answering questions as one then the other, any decisions you make that differ will be shared. So one clone will have some of your choices and some of the computers, and the other will have another set.

Business Case

This is a science fiction game about cloning and defining yourself while fighting a shadowy alien race across a war torn landscape.

In terms of character definition, *Identity* is a big winner. Because the player can identify with the character, it can target a wide audience. It is specifically designed to allow a broad range of players to identify with the main character. For example, by allowing the player to decide if Jordon is a boyfriend or a girlfriend, it allows players of different genders and sexual preferences to identify with their character. The ability to design a character rather than play a character that is designed already is a popular feature seen in many MMO's.

In terms of game play, it should have points that interest fans of various genres. Players who enjoy playing a character they design, such as MMO players, will like the control they have over the character. It allows players to choose appearance of their character. Fans of role playing games will like the expanded control over the story the player has in the decision sequences and fans of shooters will enjoy the combat. And fans of flight simulation will appreciate the space action sequences. And RPG players will like the control they have over the story and their ability to play the role of the main character(s) rather than playing a part already written for them.

The game has a strong replayability factor because of the decision making which can change the course the story takes. Additionally the dual perspectives mean that even making the same decisions can still offer different results depending on which perspective the player sees. On the whole, this will make the game not just replayable because it's fun but because players will want to try to have every different experience that the game offers.

Competitive Analysis

Halo 2 & 3 (Xbox, 2004 and Xbox 360, 2007)

Halo 2, the immensely successful science fiction first person shooter features a grand story and tells it from two separate perspectives: the human Master Chief and the alien Arbiter. The story alternates back and forth between the two perspectives and allows the player to experience two sides of the story up until their worlds collide at the end of the game. In the next game, both characters play side by side but the player only has control of one.

Identity maintains the science-fiction atmosphere and many combat levels are similar in visual appearance to the urban warzones present in the Halo series. But while you never experience the dual; perspectives of bother characters at the same time, *Identity* pushes that as the main feature. And while in Halo, you fight as super soldier cyborg, the Master Chief, in *Identity* you fight as two soldiers simultaneously. Lastly, in Halo, the main character, the Master Chief is a

mysterious figure you know little about. There is little identifying with the character. In *Identity*, the player *is* the main character and the focus is on identifying with that character.

Halo 2 and 3 were immensely successful selling over 8.3 million copies each.

Star Wars: Republic Commandos (Xbox, 2005)
Republic Commandos is a first person shooter where you are a single commander of a unit of several other commandos. In playing, you play as one character but you control several others. It gives the sense of being more the one person, and provides for an example of how you can command and control multiple characters from one perspective.

Unlike Republic Commandos, the player won't be giving orders to their clone but will be controlling and managing him. And unlike commandos, you will be able to control both characters, switching back and forth between either at will.

Mass Effect (Xbox 360, 2007)
In Mass Effect, the player has significant control over the main character who is an elite soldier in command of an elite squad. Mass Effect is similar in structure to *Identity*, allowing RPG-style cinematics where the player directs the course of conversations and how the main character deals with different characters he meets. Additionally, it alternates between the RPG sequences and the combat scenes which are FPS similar to the intended style of *Identity*.

In terms of story-telling style, *Identity* is close to Mass Effect. As an action RPG, alternating between story-telling sequences and action sequences, Mass Effect is an excellent example of the style we intend to create with *Identity*. In particular, the RPG cinematic sequences don't ask the player to chose the exact response to queries but rather the tone of the response and the cinematic plays out a response to that tone. This doesn't make the player need to read lengthy questions and choices but still presents them with control over the story.

In terms of control and the combination of RPG and FPS elements, Mass Effect is a great example of the feel we are going for with *Identity*. Mass Effect has nothing related to the altered and parallel perspectives of the character's having clones and places less emphasis on the theme of *Identity*.

Mass Effect sold 2.7 million copies worldwide.

Star Wars: Knights of the Old Republic (Xbox, 2003)
Is an example of how the player's choices throughout the game can impact the direction of the plot. In KotOR, whether or not the player falls to the dark side depends on various choices they make throughout the game. Additionally, the player even has the option of killing characters or sparing them much the way the player has the option of killing or sparing Enlee.

The choices the player makes in KotOR largely only affect whether or not the player is a light or dark Jedi. There are only two endings and the choices a person makes along the way are pretty easily seen as light or dark allowing the player to predetermine the game's outcome.

In *Identity*, the choices the player makes are less clear in how they will affect the outcome. This makes it more unpredictable and gives the possibly for more variations in the alternate endings.

KotOR was very successful, selling 1.95 million copies worldwide and has been praised as one of the best RPGs for the Xbox
(http://www.vgchartz.com/games/game.php?id=6445&region=All)

Lunar Knights (Nintendo DS, 2006)
Lunar Knights is an action RPG about alien vampires and two young men who team up to fight them. It is relevant both because it features dual main characters and also because it features three different forms of interaction: space flight sequences, real-time fighting on the ground, and RPG cinematic.

The game, in part because of the platform, is limited in terms of graphics and depth of game play. The action sequences are hack and slash rather the shooter style mechanics and the flight sequences are handled external to the ship rather than from the cockpit perspective. Also, the RPG sequences are limited in terms of graphics and impact of the player's responses to the game. So while Lunar Knights has all three of the interactive mechanics that *Identity* does, it does each of them in a more limited fashion.

In terms of having two main characters that the player can play as, the primarily similarities are when the characters split up and both experience the same time span from different perspectives. Even when they are together, the player only controls and sees one of them, though they can swap out at anytime.

Total Recall (film, 1990)
Arnold Schwarzenegger stars in a film about a regular guy who goes to get a memory implant of a vacation to Mars. However, the details of the implanted memory seem to come to life as he discovers that his mind has already been tampered with. He finds clues left for him by himself before his life was rewritten and struggles to reveal details of his past while fighting to free the people of Mars.

The theme of rewriting memories and implanted pasts is combined with the concept of using implanted memories (for one of the endigings) in *Identity* as part of the theme of establishing

one's *Identity*. In *Identity*, the player deals with the additional issue of having to be side-by-side with his clone in addition to having problems with his memory.
http://www.imdb.com/title/tt0100802/awards

Farscape – Episodes 306-315 (TV, 2001)
John Crichton is a lost-in-space astronaut who hooks up with a crew of strange aliens and gets into strange situations. In season 3, Crichton and crew run into an alien who has the ability to "twin" people. By the end of the episode, you end up with two Crichtons. Rather than kill off one so the audience is left with a single main character, the next 8 episodes feature two Johns. At first they are together, bumping heads with each coming up with the same ideas, tying each other in rock paper scissors, and vying for the attention of their love interest, Aeryn. They end up splitting off on different ships and the next episodes alternate between the stories of the two.

The stress of seeing a love interest end up with one's clone is a dynamic that makes the addition of Jordon as a romantic interest fascinating. Additionally, many of the scenes where Crichton and his clone argue over who is the original illustrate the outrage one would feel if their *Identity* was being co-opted by a clone. The rock-paper-scissors fight that red and blue have when first boarding the ship is based on a scene at the end of episode 306 when the two Crichtons play a forever tying game of rock-paper-scissors.

Unlike Farscape, *Identity* keeps the clones together to provide two perspectives on roughly the same events where Farscape splits up the two Crichtons to experience parallel timelines with different cast members. Of course, John Crichton also does not have to deal with the issue of his twins' memories being slightly different either.