

Game Design Document

KAM

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Göl

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Game Overview

Genre&Subgenre: Turn-Based + Roguelite

Target Audience: 16-35

Platforms: Pc/Console (Nintendo Switch)

1. GAMEPLAY MECHANICS

1.1 CORE LOOP

Göktray enters the Spirit Realm. He engages in turn-based combat with his enemies. He dies and returns to his Tribe (Oba). Here, he improves himself and prepares for a new run, starting a new run. He continues until he reaches his goal.

Game Cycle of Each Run

Enter the Spirit Realm - Explore - Fight - Collect Collectibles - Die - Grow Stronger - Try Again

The main cycle of the game is based on a roguelite structure. The game is based on the logic of becoming stronger with each run, thanks to the improvements we make in our Tribe (Oba) after dying, using the collectibles obtained through exploration during the runs, and the resources we gain from the enemies we kill. Since roguelite elements provide a permanent increase in power after every death, progress in the game becomes easier after each run.

The player's main motivation relies on enjoying the feeling of getting stronger with every run, and the fun is multiplied as new mechanics and character features are introduced as they progress. At the same time, the narrative part also supports the core game loop and helps the player create meaning for playing the game.

1.2 SECONDARY LOOPS

In addition to the main loop, there are also side loops to keep players in the game.

Spirit Hunting: Eliminating different spirits and collecting the essences gained from them. Each spirit type directs the player to think differently and approach strategically.

Collectibles and Resources: The base - game area and visuals can be upgraded with resources. Skins that can be added to the character. The player stays active thanks to the changing game dynamics provided by spirit essence, materials, and talismans.

Ritual Sites: Rhythms and ritual areas are formed that provide energy for unbalanced spirits. The player's attention is drawn through various mini-games, and temporary power-ups are provided.

These and similar small loops help motivate the player to stay in the game.

1.3 PLAYER ABILITIES

Skill Tree

1. **Rune Power-up (White Skill):** A rune appears for 0.5 seconds during the attack animation. If the player presses (W, A, S, D) on the rune within this interval, they deal an extra 30% damage.
 - **Blinding (White):** A successful rune press applies a blinding debuff (a 50% chance to miss attack for 1 turn) to the enemy.
 - **Life Steal (Black):** Kam recovers 20% of the damage dealt as health.
2. **Umay Ana's Favorite (White Skill):** There is a 25% chance to shoot a second, weaker beam, dealing 30% of the main beam's damage to another enemy.
 - **Umay Ana's Determination:** Kam can choose which enemy the second beam hits.
 - **Umay Ana's Arms:** The enemy hit by the second beam is wrapped in vines, and their speed is reduced by 30% for 1 turn.
3. **Area Damage:** Kam slams his staff on the ground, exploding a wave of spirit energy and dealing 50% of the basic attack damage to all enemies. (1 turn cooldown)
4. **Defense Rune:** A rune appears for 0.5 seconds during the enemy attack animation (W, A, S, D). If the player presses it at the right time, the damage taken is reduced by 30%.
 - **Reflection:** The enemy takes the reduced amount as damage.
 - **Perfect Timing:** A more difficult interval of 0.25 seconds is added next to the 0.5 seconds, and if the player presses within this interval, the damage is reduced by 60%.

5. **Erlík Kağan's Cloak:** While wandering, the enemies' vision range to spot Kam is reduced by %15.
6. **Eye for Nature:** Collectible items glow during wandering.
7. **Key Rune Power-up:** Timing the rune correctly unlocks enemies with a damage lock.
8. **Echo of Ancestors:** Kam connects with his ancestors and receives wisdom from them. This wastes the current turn's action, but %15 of the damage he deals echoes for the next 3 turns. (Bleed Effect)
9. If health is below %50, %15 of the damage dealt echoes as extra echo damage for 2 turns.
10. **Kam's Quest:** Kam fills his ultimate bar with every successful hit. After 50 successful hits, he becomes ready to use an ultimate that hits a single enemy for damage.
 - **Ülgen's Eye:** Hits all enemies for +%100 damage.
 - **Erlík's Last Effort:** Kam loses %10 health every turn for 5 turns, but deals +%50 damage with all attacks.

Only one of the skills with two options can be active at the same time. The Kam's Quest skill becomes the only selected skill.

These skills are unlocked by spending spirit fragments found in the spirit world.

1.4 CONTROLS

Mouse/Keyboard

Walking —> Left Analog

Interaction —> A

Fast Spell —> RT + X / Y / A / B

Change Items —> D-Pad

M —> Map

TAB —> Inventory

T —> Skill Tree

C —> Crafting

Controller

Walking —> Left Analog

Interaction —> A

Fast Spell —> RT + A/B/X/Y

Change Items —> D-Pad

LB —> Map

RB —> Inventory

Y —> Skill Tree

X —> Crafting

1.5 PROGRESSION SYSTEM

Since the game has a roguelite foundation, the only permanent progression will be provided through the skill tree (located under the 1.3 Player Abilities heading). After each run, it will be possible to unlock new skills in the skill tree with the essences (spirit fragments?) that can be collected during the run. The skills acquired in the skill tree will directly affect and change the gameplay and the character's power, allowing the player to progress to higher levels in the game. Skills developed in the skill tree are permanent and will not be reset after the run.

1.6 DIFFICULTY & BALANCING

Procedural Power Scaling

Enemy strengthening that is balanced based on character development and will not upset the power balance of the runs.

Resource Balancing

An item drop system that prevents the player from progressing too fast or allows them to strengthen faster than average during periods when they are underpowered.

Adaptive Balancing

Difficulty level that changes based on the player's tactical intelligence and combat success in the game.

Risk/Reward Balance

Entering combat and combat areas instead of avoiding combat in the game is an important factor in the reward-risk balance, as it increases the chance of item drops and power-ups. A player who enters combat shows faster progression if successful.

1.7 COMBAT

1.7.1 Combat Structure

The combat flow is fundamentally built upon three main elements.

Encounter Trigger

The first attack on an enemy or entering their line of sight, depending on the enemy type, starts the combat. Some enemies will not attack unless you attack them, while others may cause combat to start even if they see you from a distance.

Turn Based Combat Loop

Basic Attack, Skills, Potions, Defense, Timed Hits, Lock system.

1.7.2 Turn Order System

A bar is positioned at the top of the screen where the player can see the turn order of us and all enemies. The characters in the circle change as the turn changes. The order in which characters will move in a turn and how many turns it will take for them to move is determined by the Ability. Changes in this order can be seen depending on the enemy type and skills. Some enemies attack every 2 turns because they perform stronger attacks, while some may push you out of the turn or use 2 abilities themselves thanks to the skills they use. Likewise, the main character has the chance to change this turn status with the skills they use. With various skills, there is a chance to mirror their attack or apply a debuff that prevents a counter-attack.

1.7.3 Basic Attack

The basic attack of Kam. Kam uses his action to raise his staff and shoots a soul ray to a single enemy. Deals \$10\$ base damage. Base damage is increased or decreased by buffs and debuffs.

1.7.4 Rhythm Skill

There are ancient ritual writings made of stone in the spirit realm. Each of these writings contains random drum rhythms. Kam acquires these drum rhythms by performing the ritual of these writings. When Kam plays these rhythms with his drum by spending a **bonus action** (see 1.7.8), it offers various strategies to help him in combat.

- **Howling Inscription:** Summons one soul wolf for 1 combat next to Kam. These soul wolves have %50 of Kam's health and damage, and their speed is the same as Kam's. By using a bonus action, they grant Kam a +%20 chance of critical hit that turn.
- **Bear Inscription:** Summons one soul bear for 1 combat next to Kam. The soul bear has %200 of Kam's health, %20 of Kam's damage, and is slower than Kam. By using a bonus action, it protects Kam. **Bear's Protection:** All damage dealt to Kam for 3 turns is dealt to the soul bear instead of Kam.
- **Hawk Inscription:** Summons one soul Hawk for 1 combat next to Kam. The soul hawk has %20 of Kam's health and damage. Is very agile so very hard to hit. Has a special action called interception of the hawk. **Interception of the hawk:** Soul hawk lunges to a single enemy dealing base damage and circling around them for 2 turns, forcing the enemy to pass their turn, has a 1 turn cooldown.

1.7.5 Timed Hit (Rune Skill)

There will be a 0.5 second interval during the hit animation. A rune image will appear on the screen. If the button that appears on the rune image is pressed on time, an extra %30 damage will be dealt.

Different variations of this feature can be unlocked via the skill tree. Only one of them can be actively used at the same time. For details, see the Rune Power-up section in the skill tree.

1.7.6 Item and Potion

Kam can produce a mixture that heals him, which he creates from various materials he finds in the Spirit Realm and that drop from enemies. To use this potion, he needs to spend a **bonus action point**. Production cannot be done during combat. The player must plan and complete the crafting processes before the combat.

1.7.7 Boss Lock System

Some bosses and some enemies in the later parts of the game have a lock that prevents us from dealing damage to them. To break this lock, the **Key Rune Power-up** in the skill tree must first be unlocked, and only then should interaction with this enemy begin. The unlocked lock will be effective for 3 turns and will return again on the 4th turn. If the player cannot defeat their opponent within 3 turns, they must break the lock again.

1.7.8 Action, Bonus Action, Reaction

The most important point in determining the strategy within the turn is for the player to handle this action system with a good strategy and use their skills accordingly.

- **Action**—> The unit of the interaction system generally used for dealing damage and character movements performed within the turn.
- **Bonus Action**—> The unit of the interaction system used for secondary actions performed within the turn. Using rhythm and using a potion are examples of the most common places it is used.
- **Reaction**—> The third and final interaction unit. It mainly enables the use of defensive-oriented abilities during the enemy's turn.

1.7.9 Buff/Debuff

Various debuffs can be applied to the opposing enemy through collected items and certain potions and items that our character crafts before the combat using certain skills. At the same time, we also have the opportunity to apply buffs to ourselves. Some enemies also have the ability to apply these types of effects to us and themselves with certain skills.

1.7.10 Ultimate System

There is a bar that fills up after every successful hit the character makes or through a potion buff that triggers this power. When this bar is full, if we have unlocked the skill, our character has the chance to use one of 3 different ultimates. It is up to the player to strategically choose the ultimate suitable for the enemy. When the ultimate is used, the character gains active and passive features according to the type of ultimate used. See the skill tree for features.

1.7.11 Enemy Behavior

In roaming: Most of the enemies are patrolling in a small area and neutral in nature. Some enemies attack on Kam when he gets in their line of sight area, some only get into battle when Kam attacks them.

In combat: Enemies that have special skills approach in a strategic way to defeat Kam while the ones that don't have any special skills try to aggro Kam to finish him as fast as possible.

1.8 PUZZLE / EXPLORATION MECHANICS

Roaming

The player can aim to explore the world within certain limits and find various collectibles from which they can gain power-ups. Art design is important in creating a motivational element for the player's exploration.

Interactables

Various objects that lead us into different minigames and support the storytelling in the environment, and by interacting with these, the goal is for the player to gain more information about the lore and the game. At the same time, spirits, talismans, and totems that support player development can also be found.

Ritual Areas and Rhythm Puzzles

The player, who is rewarded in various ritual areas by producing potions, gaining spirits, and completing rituals consisting of specific rhythms, will progress faster if they pay attention to the minigames and puzzles to achieve faster development.

Hidden Areas

A space that supports the game's storytelling and is located in certain mysterious parts of the map that not everyone has to find, but when the player finds it, they learn more details about the storytelling and can craft different things with certain surprise items.

The Narrative Contribution of the Environment

The player can gain more information about the lore through objects they can interact with in the environment. At the same time, the art design used in environmental design is created to support the story.

2.NARRATIVE DESIGN

2.1 STORY PREMISE

When he was 5 years old Göktaý's mother fell ill because of the evil Ayna spirits. She died because her spirit was not retrieved by Şabutay who was the shaman at the time. Years later Göktaý becomes the shaman of his Oba. In the span of Göktaý's shaman beginnings evil spirit activity increases in the Oba and Göktaý successfully deals with them, until the the same spirits that caused his mothers death comes and abducts Göktaý's beloved

Zeren's soul. Devastated Göktay starts his Journey to the spirit realm in order to find Zeren's soul and to end the evil spirit activity cursing his Oba once and for all.

2.2 MAIN CHARACTERS

Kam (Göktay)

Shaman of his Oba. Brave, Wise for his age, and determined to protect his Oba.

Physical appearance:

25 years old Turkish male. Strong pentagram face covered with a wooden mask that only has eyes as facial features. Hooded leather cloak with deer antlers coming up from the top of the head. A long skirt with bells and dark grey and brown clothes. A blunt staff with one leaf growing in the upper middle of it on the right hand and a beige and brown shaman drum which has shamanic drawings on the beige hitting part, on the left hand.



Şabutay

Used to be the shaman of his Oba. Sneaky, power-driven, manipulative, intelligent. Devoted himself to Erlik Kağan to gain power. Plans to get stronger to overthrow him in order to become the new master of evil himself. Cousins with Göktay and sees him as the biggest barrier in his way. He disappeared before Göktay became a shaman and his current whereabouts are unknown. He has become a dark shaman.

Physical appearance:

43 years old Turkish male. He has a long pointy face with little wrinkles giving away his age. The center of his head is bald and only the sides and back of his head have hair. Long braided black and grey beard reaching down to his chest. Black and dark brown worn up clothes. A thick long curve tipped almost black, dark brown staff on his left hand and a dark corrupted looking shaman drum on his right hand.



Al Karısı

Matron of Ayna Spirits. Is being used by Şabutay. Frenemies with Göktay. Might help Göktay if he can show Şabutay's manipulative actions on her.

Physical appearance:

Red-haired female spirit from Turkish mythology. Pale moon-white skin with long flowing bright red hair streaked with darker crimson strands that move as if alive. Striking and alluring face with sharp features, glowing amber-red eyes, and a subtle predatory smile showing slightly pointed teeth. Wearing a tattered blood-red gown resembling an ancient bridal dress, its edges burned and torn, drifting with a faint red mist. Fingers unnaturally long with black claw-like nails, her movements graceful yet unsettling. Barefoot, leaving behind brief traces of reddish dew on the ground. Surrounded by a faint whispering aura of restless spirits, her beauty and danger intertwined in a haunting presence.

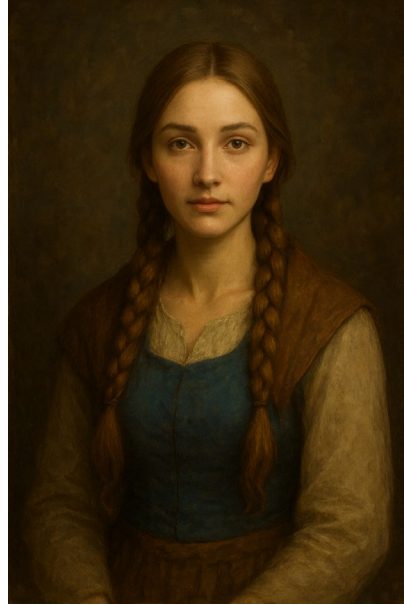


Zeren

Beloved of Göktaý. Can't be with him because of his shamanly duties. Has fallen ill to bed by Ayna Spirits. Her soul is in need of retrieval. If not retrieved she will die soon.

Physical description:

23 years old Turkish Female.
Long light brown braided hair. Hazel eyes, soft round but thin face with a strong feminine nose and lips. Her clothes are beige, blue and brown.



Erlík Han

God of the Underworld, he is the Father of All Evil.

Ayna, who kidnapped the souls of Kam's Mother and Zeren

Is the boss in the first tier.

Boyu Bir Kariş Sakalı Yedi Kariş (One Span Tall, Seven Spans Beard)

A mischievous spirit, said to be the son of Erlík Kağan. He follows Kam while he wanders the spirit realm. Occasionally he talks back and steals his items. He is harmless. While fighting, he talks back to Kam or his enemies using his sharp tongue and distracts them. The name of this distraction is sharp-tongued poke. Those affected by the sharp-tongued poke debuff have a %20 chance to miss for 2 turns. At the 4th tier, he has a house. Kam

can enter this house and fight him. If he kills him, he will not appear before Kam again until the end of the game. He is very fast, so he is very difficult to hit. During combat, he creates illusions of himself to confuse Kam. If he cannot be killed within 7 turns, he disappears and does not appear before Kam again during that "run".

Physical appearance: A 1 meter tall spirit, wearing a fez on his head, with a 2 meter long braided beard, a crow nose that is twice the length of his skull depth, long sideburns, grey hair, very freckled, with orange glowing eyes, wearing only an open long knee-length robe, with bare hobbit feet, a pot belly, and a pygmy physique.



Badıř

God of Disaster. The boss of the 8th tier. All his heads must be killed to defeat him.

Physical appearance: A floating, purple-colored monster with dragon scales and tentacles ending in 7 snake heads.

Azar, Bazar, and Kazar

The boss of the 3rd tier. Azar is the strongest; he deals area damage in one hit and hits hard but is slow (rare turn frequency). Bazar heals Azar and Kazar while applying a debuff to Kam; he has normal speed. Kazar is the fastest (frequent turn frequency); he performs low-damage attacks that spread disease.

Physical appearances:

- **Azar:** Red and black colored, up-facing bull horns, a triangular-shaped muscular, legless energy spirit. The tallest of the trio. He has thick horned black armor pieces on his chest and shoulders. He also has a huge hammer in his hand. He has a mask-like nose-less plate on his face with an angry gaze, broken on the upper right side.

- **Bazar:** Blue and black colored, down-facing bull horns, a triangular-shaped but thinner than Azar, legless energy spirit. The medium height of the trio. His hands are empty; he has plain black genie bracelets on his wrists. He has a plate on him resembling a short-sleeved t-shirt. He has a mask-like nose-less plate on his face with an emotionless gaze.
- **Kazar:** Green and black colored, short uncurled up-facing horns, a triangular-shaped but skinny and hunched body energy spirit. The shortest of the trio. He has a scythe in both hands. He is wrapped in a tattered dark grey to brown colored robe with a hood (ending behind his horns). He has a mask-like nose-less plate on his face with a sad gaze.

"Ooh, what is that, a shaman has come to visit us." -Kazar

"I will make him feel our wrath, my brothers." -Azar

"Your luck ends here, you fool." -Bazar

2.3 WORLD / LORE

Turkish Shaman World Medieval Times

The texture of this world consists of a vast steppe geography where the sky and the earth are connected by a thin layer of mist; however, this mist is more than just air—it is a quasi-material boundary that merges the two realms. During the day, a pale blue light spreads across the steppe evenly and emotionlessly; when night falls, the sky, instead of completely darkening, faintly shimmers in copper tones, reflecting the breath of another world, as if seeping from a distant source. The soil is dry, hard, and cracked; yet, from beneath these cracks, warm, misty currents occasionally rise. Although these currents appear to be ordinary natural formations, they are actually regarded as conduits that carry the vibrations of the spirit world to the surface. The grey, rocky mountains surrounding the steppe contain extensive cave systems within them; the winds blowing from these caves always carry a slight hum, a hum that is sometimes said to dissolve into audible words, but this can never be confirmed.

Water sources are limited, and most consist of small ponds whose surfaces are completely still, shining like mirrors. Because these ponds simultaneously reflect both the light and the shadowy vibrations beneath the mist, looking into them often causes one to see not their own silhouette, but the movement of a second shape. The vegetation is sparse; short, grey-green grasses and a few trees growing in twisted shapes look as if they are not extensions of this world but of another reality.

In this land, the spirit world is not entirely separate from the physical world; rather, it is intertwined, like two different textures of the same surface. Spiritual vibrations can affect

the direction of the wind, the density of the mist, and the refraction of the light; but none of this is dramatic or threatening. While the world maintains its own stable rhythm, the spirits seem to be a natural part of this rhythm. They are neither completely friendly nor frightening; rather, they represent an invisible but constantly operating aspect of the order here. The living are accustomed to this two-layered reality: the echo of a step disperses not only on the stone ground but also within the mist; the reflection of a lake simultaneously mirrors the sky and the things beyond it.

Thus, this world is neither a completely mystical nor an entirely mundane place. It is like a threshold area where the two realms merge, and the silent and emotionless cycle of nature is shaped by both visible and invisible effects at the same time. Everything that exists here (wind, earth, water, light, and spirit) continues its existence on the same plane, in the same rhythm, without merging but also without being independent of one another.

2.4 STORY STRUCTURE

The story is delivered passively through exploration, logbook entries, short NPC subtitle interactions, and a dynamic inner monologue system. There are no cutscenes, and the narrative is fully player-driven: each action, region visited, or NPC approached updates the world-state log. NPCs speak in concise, optional subtitle lines, revealing lore only when the player chooses to engage, while the protagonist's thoughts appear contextually during exploration, combat, environmental scanning, or specific player actions. These thoughts adapt dynamically to player choices and playstyle. The world evolves based on the player's decisions, and story branches occur through gameplay outcomes rather than scripted sequences, with the protagonist expressing personality primarily through their internal reactions.

2.5 DIALOGUE & WRITING STYLE

Dark, myhtical, mystic.

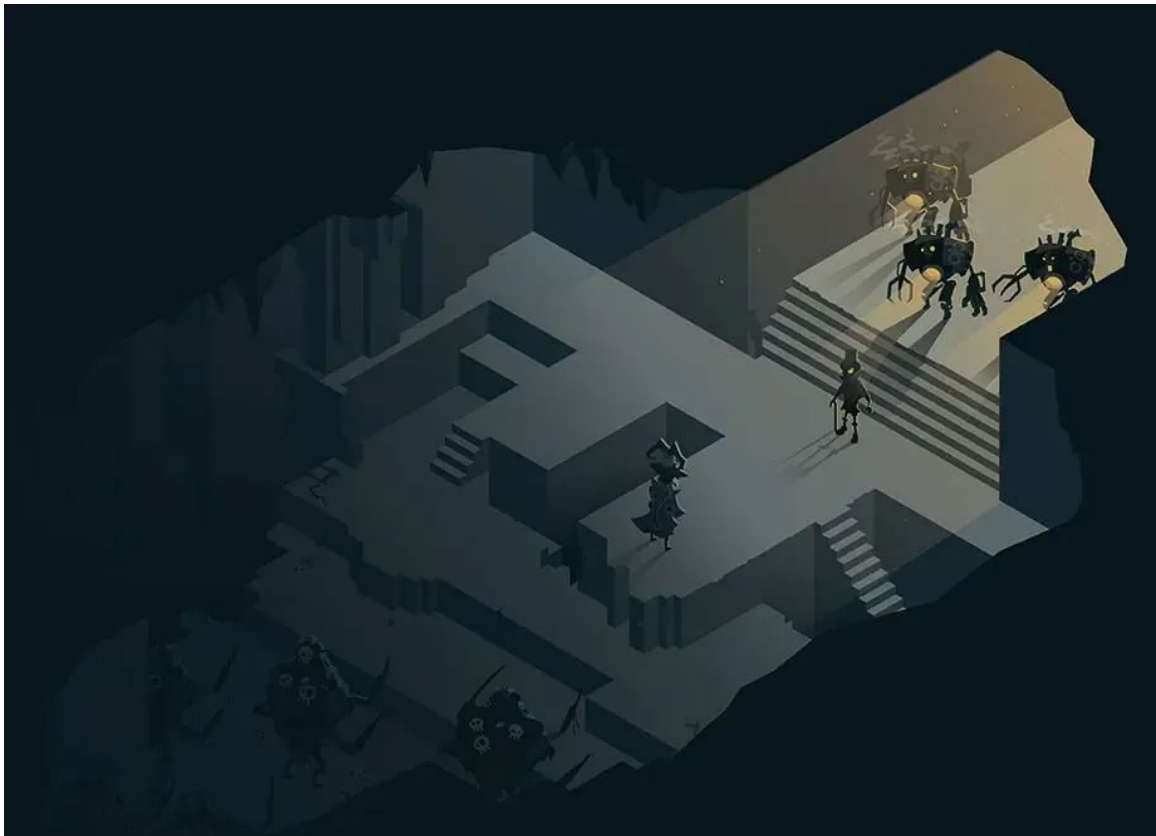
NPCs dialogues change depending on how many times the player interacts with them, also when Göktay discovers new information in the spirit realm about the NPCs the dialogues transform into multiple choice that can effect the NPC's destiny and indirectly change the game world.

The dialogues with NPC's are written on a white background with black color in a dark and mystical frame at the bottom of the screen with the character talking in the right of it. While Göktay's inner monologues are written on a little transparent background with italic light colored words with a solid but again mystical frame accompanied by Göktay on the left.

3.ART DIRECTION

3.1 VISUAL STYLE

Low poly and simple geometric shapes will be used. Light and shadow will be emphasized using cel shading. The models will not have detailed textures. Details will be provided through the model's shape, color, and lighting. The isometric camera angle will increase the readability of this aesthetic.



Sample Reference 1



Moodboard

3.2 COLOR PALETTE & LIGHTING

A monochrome color palette will be used. A mysterious environment will be created with low key lighting. Along with cel shading, high-contrast light and shadow will be used. Light will mostly be used to emphasize important objects and characters. We will use light not only for illumination but also as a form of narration.



3.3 CHARACTER DESIGN

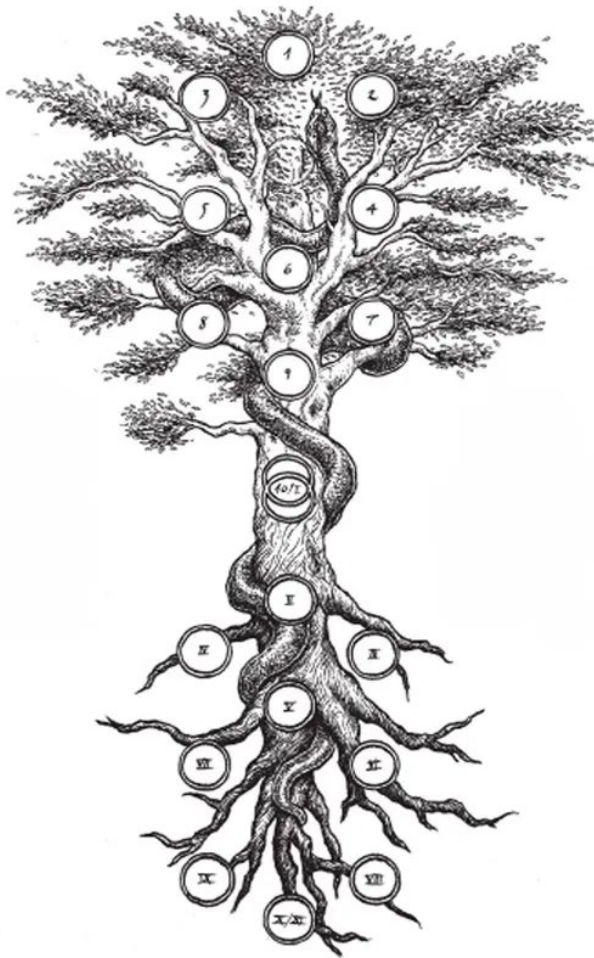
Characters will be distinguished mostly by the objects they carry and their clothing. A contrast will be created between the main character and enemies by using opposing colors.

3.4 ENVIRONMENT DESIGN

We will achieve an uncanny and mysterious feeling in the atmosphere with the use of volumetric effects and mist. This is an important factor that will significantly increase the sense of exploration. Low poly structures (Erlík's Palace, etc.) will be used for environmental storytelling. In level design, the playable areas where the player can move should be clearly defined. Lighting plays a crucial role here for storytelling and level design.

3.5 UI & UX

A simple, angular, and plain interface will be used. It will be designed to comply with the monochrome color palette. Active icons will be highlighted with a contrasting color (Accent color). Similarly, all important notifications (Damage, status effects, etc.) will be designed to be prominent with a readable font and the accent color. A tree of life diagram will be used for the skill tree. The upper branches of the tree will contain the White Shaman Skills, and the roots will contain the Black Shaman Skills.



Sample Reference 2

4.AUDIO DESIGN

4.1 MUSIC

An ethnic and mystical theme will be used. Turkish and Central Asian instruments (kopuz, drum, darbuka, wind instruments such as kaval, etc.) will be used. These will be combined with elements belonging to the Western orchestra, such as strings and chorus, to create epic and atmospheric pieces. In this way, we will add depth to the simple and plain art structure with a cultural and rich musical score.

Hub (Oba) Music: When the player is in the Oba, the music will be calm, warm, and peaceful.

Exploration Music (Roaming): During roaming, the music will be more atmospheric, low-tempo, mysterious, and tense. Elements such as mysterious kaval sounds, wolf howls, and creature sounds that interject will maintain the mystery and tension.

Combat Music (Combat): When combat begins, the music will suddenly rise. There will be fast, rhythmic, and heavy drumming. The rhythm may slow down and become quieter when the player makes a move during combat.

Boss Battle Music: During the boss battle, the music will be stronger and more epic than usual. Drums will be more dominant. The epic nature will also be maintained with choral voices. The mythological importance of the enemy will be emphasized with the music.

4.2 SOUND EFFECTS

Hit and Feedback:

- Hit sounds must be **sharp and solid** to support the art design and the turn-based structure. The player should be satisfied with this feedback.
- Environmental sounds (footsteps, door opening sound, etc.) will also be **sharp and clean** in the same manner.

Environmental Sounds:

- The use of environmental sounds will be high during **Roaming**. Such as wind howling, the incomprehensible whispers of spirits, or wolf howls.
- Environmental sounds will **differ according to the regions**. For example, increasingly disturbing sounds as you descend into the underground layers, mud sounds in Erlik's palace (a palace made of mud), etc.

4.3 VOICE ACTING

In the general part of the game, critical moments that affect the story (dialogues in the Oba, boss battle introductions, etc.) will be voiced. In the remaining parts, sound effects such as incomprehensible speech, grunts, sighs, and battle cries will be used for roaming and short dialogues.

The Shaman's voice will generally be used as echoing, epic, and sometimes unintelligible whispers (to deepen the feeling that he is communicating with spirits).

Enemies will have a more guttural voice, producing sounds similar to animal noises and supernatural howls.

5. TECHNICAL SPECIFICATIONS

5.1 ENGINE

Unity

PROS	CONS
It is easier to make cross platform games.	Sometimes performance and optimization issues.
It is strong at 3D and 2D game development at the same time.	Engine is not open source.
It has a huge asset store.	Not free after having more than \$200K USD of revenue or funds raised in the prior 12 months.
It is easier to find information about Unity on the web compared to other engines.	
It is easier to improve our skills on Unity Engine compared to Unreal Engine.	
"In terms of not overworking the computer, it's better compared to Unreal."	
We learned a lot more information about Unity Engine in our first three years compared to other engines.	

5.2 TOOLS AND PIPELINES

Blender

PROS	CONS
All free usage and open source.	Less advanced rigging and animation tools compared to Maya.
"Users can do modeling, sculpting, rigging, animation and rendering at the same application."	It is great for indie games but most of the AAA games uses Maya to make their creations.
There are a lot of great tutorials on the web.	
Users can customize according to their expectations.	
Free add-ons.	
Pratik and easy to learn UI design and tools.	
We learned Blender as a modelling tool at school and that's why everybody has a clue about it at least.	

Adobe Creative Cloud (Photoshop / Premiere / After Effects)

PROS	CONS
Industry mostly prefers Creative Cloud apps.	Users should pay every month to use it.
Great ecosystem between apps.	Contains many unnecessary applications and tools for game designers. It makes the applications resource-heavy.
Advanced feature sets and newly added AI tools.	There are open source and free alternatives such as GIMP.
User friendly and similar UI design.	
It is easy to find information about those apps on the web.	
Cloud support on the app.	
We learned Creative Cloud apps as lessons at school.	

Adobe Substance 3D Painter

PROS	CONS
Industry standard for BPR material creation for games.	It is hard to learn for newcomers like us.
Efficient and good designed workflow.	There is a dependency on baking process. And it adds an extra step to asset pipeline.
Contains powerful procedural tools.	
Let the user free to stylize their project however they want.	
Free for us to use it because school gives us.	

Rider

PROS	CONS
Perfect performance and UI design compared to VS 2022.	It could be overwhelming for newcomers because of the crowded UI design and features.
Contains advanced code analysis.	
Cross platform support.	
Free plug-ins and AI support.	
We can use it for free because we are student.	
We used Rider as IDE before on our other projects.	

Reaper

PROS	CONS
Free for 60 days and inexpensive price policy.	Less conventional interface compared to other DAWs.
Fast and light program that can work on every PC trouble free.	It is a DAW tool that you can make your own SFXs or music's not an audio middleware like FMOD or Wwise for implementation.
Highly open to customization and add-on usage.	It is not a fully professional tool like FL Studio.
Contains powerful batch rendering specification.	It is hard to find tutorials about Reaper.
We have a MIDI that we can connect to Reaper.	
We learned the basics of Reaper at the school.	

GitHub

PROS	CONS
Contains free usage for indie usage.	Hard to push large files because of storage limitations. Users should use LFS system for large files and it is harder to use it compared to desktop app.
Industry standard between developers.	It is less artist friendly compared to systems like Perforce.
Massive ecosystem. Integration with lots of IDEs and third-party tools.	Git LFS contains file locking as an add-on. But it is not native like systems like Perforce. It might cause conflict between binary files.
Contains strong tools for coders and team members.	
We used GitHub on our old projects. We are experienced about usage of GitHub Desktop app.	

5.3 MINIMUM AND RECOMMENDED SPECS

Minimum System Requirements

OS: Windows 10 (64-bit)

Processor: Intel Core i5-6400 or AMD Ryzen 3 1200

Memory: 8 GB RAM

Graphics: NVIDIA GeForce GTX 950 / GTX 1050 or AMD Radeon RX 560

DirectX: Version 11

Storage: 10–15 GB available space

Designed for stable 1080p gameplay at 30 FPS with low/medium settings.

Recommended System Requirements

OS: Windows 10/11 (64-bit)

Processor: Intel Core i7-7700 or AMD Ryzen 5 3600

Memory: 16 GB RAM

Graphics: NVIDIA GeForce GTX 1660 Super or AMD Radeon RX 6600

DirectX: Version 12

Storage: SSD with at least 15 GB free space

Targeted for smooth 1080p/1440p gameplay at 60 FPS on high settings.

Development Specifications

Engine: Unity 2022 LTS / Unity 6

Render Pipeline: Built-in or URP

Target Resolution: 1920×1080

Input Devices: Mouse + Keyboard (primary), Gamepad support planned

Internet: Not required (offline-first design)

5.4 PLATFORM FEATURES

This section is composed of statements from various parts of the report related to platform selection and features.

Due to the nature of our genre, we are creating a game with deeper gameplay that is not superficial. For this reason, we aim to bring the game to market on **PC and console platforms**.

Especially with the increasing popularity of portable devices like the Steam Deck and ROG Ally, we definitely plan to develop our game to be **compatible with these devices**.

Turn-based games are an ideal choice for portable devices such as the Nintendo Switch. For example, games like Darkest Dungeon, Slay the Spire, and Into the Breach are games with high profit margins on PC and consoles (especially on Nintendo Switch).

In the final stage, we will use the **Steam Early Access model** to bring our game to a large audience and start the revenue stream early.

Platform preference: PC (70%), Console (25%), Mobile (5%)

Control type: Mouse & Keyboard (≈65%), Controller (30%)

Likewise, the **55% acceptance of turn-based systems** shows openness to our Turn-Based Roguelite direction—if it balances depth with tempo.

6. MONETIZATION & BUSINESS

6.1 BUSINESS MODEL

Our Game Development Approach and Market Strategy

Due to the nature of our genre, we are creating a game with **deeper, non-superficial gameplay**. For this reason, we aim to bring the game to market primarily on **PC and console platforms**. The fact that RPGs are the **most preferred genre** in countries like China, Japan, and Korea, and also rank high in Europe and North America, is one of the main reasons driving us toward this genre.

We can classify our game as a **Turn-Based RPG + Roguelite**. For instance, games like **Darkest Dungeon, Slay the Spire, and Into the Breach** are highly successful examples that yield high profit margins on PC and consoles (especially on Nintendo Switch).

Turn-based games are an ideal choice for portable devices such as the **Nintendo Switch**. Especially with the increasing popularity of handheld devices like the **Steam Deck** and **ROG Ally**, we definitely plan to develop our game to be compatible with these devices.

Team Structure and Professional Career Goals

“I believe that the era of smaller teams—teams of 25-30 people, and even 40 people—is coming in the gaming world. Experts predict that **20-30 person guerrilla teams** will dominate the gaming industry. I think companies will shift toward smaller teams with high effectiveness, solid technical knowledge, and strong skills in the near future, partly because they can work in a guerrilla style.” -Ömer Faruk Güngör (Studio Director at “Motion Blur”)

“What a small team needs to do is quickly resolve conflicts when they arise, focus on the task at hand, and support each other—these are the **psychological reasons** for success. Technical reasons won't matter as much in comparison.” -Serkan Özay (Co-Finder and Director at “Hero Concept”)

This integrated approach will not only allow us to complete a graduation project but also enable us to take the first solid step in our professional game development career.

6.2 PRICING

After a dedicated market search it is understood that we will pour 50k\$ to the game. In order to cover our expenses and gain money from the game we will release our game with the price of 19.99\$ in digital markets (steam & epic).

6.3 MARKET POSITIONING

Our game is based on **Turkish Mythology and Shamanism**. The genre we want to develop is a **Turn-Based RPG with Roguelite elements**.

We were drawn to this subject because, although it hasn't been seen much in games before, it actually has a very rich structure for games. We believe this subject is original and interesting.

Today, the gaming industry is roughly split 50% mobile and 50% PC/console. Due to the nature of our genre, we are creating a game with deeper, non-superficial gameplay. For this reason, we aim to bring the game to market on PC and console platforms.

Geographically, the Asia-Pacific region has the largest market share worldwide. China, Japan, and Korea dominate this share. The fact that RPGs are the most preferred genre in these countries, and that RPGs also rank high in Europe and North America, is one of the main reasons driving us toward this genre.

As a result, we can classify our game as **Turn-Based RPG + Roguelite**. Turkish mythology, with its rich characters and settings, presents an excellent opportunity for this genre. We believe that this setting will enrich the game's genre.

“We will aim for **global success**. We will always think about how we can be successful globally, we will conduct business globally, and if we want to do business globally, we will make ourselves technically perfect. We will be perfect, okay? There is no such thing as being successful only in Turkey; we need to be successful in the world, okay? That is how we are changing it. We will be successful globally because if we want to make money and get somewhere, we have to be successful globally.” -Kadir Demirden (General Manager at “Motion Blur”)

“So, when choosing (a genre/scope), you need to pick a place where the **competition is a bit less but not completely barren**.” -Serkan Özyay (Co-Finder and Director at “Hero Concept”)

“Instead of saying it's a small game, saying it has a **small scope** might be more accurate in terms of genre. If you are making an RPG, like *Baldur's Gate*, you are bound to fail if you try to follow in its footsteps, but if you look at something similar in the same genre with scaled-down mechanics on a smaller, micro-scale, you won't be disappointed.” -Serkan Özyay (Co-Finder and Director at “Hero Concept”)

“You have to avoid going **too 3D**. When I say “too much 3D,” I mean like overly detailed, hyper-realistic visuals—you need to avoid that. Because it is very difficult to capture that. The moment you do it, you have AAA companies as competitors, but they are more stylized, more artistic, appealing to a more unique community. When stylization comes into play, it becomes niche, and then you are going for something that you can't appeal to AAA players anyway.” -Serkan Özyay (Co-Finder and Director at “Hero Concept”)

This coming together of quantitative player behavior and qualitative expert feedback validates our chosen creative direction in the Turkish indie scene.

6.4 MARKETING STRATEGY

This text includes the key facts and current trends of the game industry that shaped our creative direction, as well as our vision for positioning the project within the market.

“If you can achieve these elements (responsiveness, triggering pleasure, visual angle support, testing and seeing user happiness), the game will be successful.” -Ömer Faruk Güngör (Studio Director at “Motion Blur”)

“Now, if we need to answer this question on such a curve, we need to state this: Follow general conventions, okay? Why follow general conventions? To find new mechanisms

and test them with people to see if they like them. **To be successful globally.**” -Kadir Demirden (General Manager at “Motion Blur”)

“When you look at the page on Steam, that screenshot is what grabs you first. Steam's video player has been redesigned, it's a bit faster now, but you know it has been problematic for a long time—you go full screen, it freezes, it doesn't work—but now it's starting to speed up a bit. So that image is important first; think of it like this, in the most basic aspect of a game, what a screenshot of a page like that looks like is very important. That's what grabs you.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)

In the final stage, we will use the Steam Early Access model to bring our game to a large audience and start the revenue stream early. The goal of the crowdfunding campaign is both gauging community support and evaluating development costs.

Publisher (Publisher Agreement): A game publisher invests in us and handles the marketing and distribution of the game.

We will use two models in this process: Early Access (EA) and Pre-Sales. Early Access lets us offer the game before it's fully finished and shape development through player feedback. Pre-Sales allow players to buy the game before release, sometimes giving a few days of early playtime. Both approaches help us secure early funding and gather real player data during development.

6.5 FUNDING PLAN

We will discuss the funding methods we researched for our graduation project and the game we want to publish afterward, the ones that are most suitable for us, and the funding roadmap we will follow.

First of all, let's start with the funding methods:

- **Self-Funding:** This is the method by which our team members finance our game with their personal savings or income from their own businesses.
- **Crowdfunding:** Crowdfunding is the financing required for a project, initiative, or specific purpose by raising small amounts of money from a large number of individuals.
- **Grants & Competitions:** There are two main types of support for game developers: Gaming Funds (Grants), which provide direct financial support, usually in the form of non-refundable grants; and Competitions, which are events where projects compete within certain rules to win cash prizes and visibility. Both help new game ideas come to life by reducing their financial risk.

- **Publisher (Publisher Agreement):** A game publisher invests in us and handles the marketing and distribution of the game.
- **Early Access / Pre-Sales:** Early Access is a model where a game is sold to players before development is completed, and their feedback contributes to the development process. Pre-Sales, on the other hand, are when players purchase the game before the official release date to secure it, and sometimes this allows them to play (Advance Access) a few days before the full release of the game. Both offer developers early funding and market testing.
- **Investment / Angel Investors:** Individual investors or small funds invest in exchange for becoming shareholders.

The funding roadmap for our group of five university students, who developed a medium-sized game using the Unity game engine for the PC platform, is as follows:

To ensure our financial sustainability, we will proceed with a four-stage approach that combines **Self-Funding, Crowdfunding, Grants, and Early Access** methods.

In the initial phase, we will rapidly develop the first playable prototype of the game (**Minimum Viable Product - MVP**) using our team's **own resources (Self-Funding)**.

When this prototype is completed, we will take our project to international platforms and start a **Crowdfunding** campaign on **Kickstarter** or **Indiegogo**. This campaign is an important step in both gauging community support and evaluating development costs.

Simultaneously with this process, we will apply for national grants such as **TÜBİTAK 1512 Techno-entrepreneurship Capital Support** and sector-specific international funds (**Grants**) such as **Epic MegaGrant** in order to prove our innovative side. These grants will allow us to add more content to the game, providing additional financial security.

In the final stage, we will use the **Steam Early Access** model to bring our game to a large audience and start the revenue stream early. This method will allow us to prepare the game for the full version with active feedback from players, while at the same time generating sustainable income for our team.

This strategic funding roadmap is the strongest foundation for us to overcome the resource limitations of being a university student team and successfully publish our mid-sized game developed with Unity.

Following the first step of our own resources, we will harness the power of the community with **Crowdfunding**, secure corporate financial support with **grant applications**, and achieve sustainable commercial success with **Early Access** to bring our project to the full version of our dreams.

Özay's skepticism toward overreliance on Kickstarter underscored our preference for diversified funding mechanisms that balance exposure with sustainability.

7.PRODUCTION PLAN

7.1 TEAM AND ROLES

Kaan Eskikalcı - Main coder

Bora Kılıç – Narrative and Game Design

Derin Su Kutaydın – Art and Sound Design

Kağan Samesti – Lead Designer

Ethem Anıl Göl – 3D Artist and Financial Advisor

7.2 TIMELINE / MILESTONES

Our project, which aims to transition from a university graduation assignment into a professional game, will follow a four-stage roadmap that integrates both funding and development objectives. Each stage represents a critical turning point for the project's growth and sustainability.

Stage	Milestone	Funding Method	Key Goals and Outputs
I	Rapid Prototyping and MVP	Self-Funding	Rapid development of the first playable prototype (Minimum Viable Product - MVP). Ensuring financial sustainability using the team's own resources.
II	Vertical Slice and Crowdfunding	Crowdfunding	Launching a Crowdfunding campaign on international platforms (Kickstarter/Indiegogo). Gauging community support and evaluating development costs.

Stage	Milestone	Funding Method	Key Goals and Outputs
III	Alpha Build and Corporate Funding	Grants & Competitions	Applying for national grants (such as TÜBİTAK 1512) and international funds (such as Epic MegaGrant) to prove the innovative aspect. Securing additional financial security to add more content to the game.
IV	Early Access and Full Release	Early Access / Pre-Sales	Launching on the Steam Early Access model to reach a large audience and start the revenue stream early. Generating sustainable income and preparing the game for the full version based on active player feedback.

Development Approach

This roadmap adheres to the development journey that moves from **ideation** and **prototyping** to **design, testing, and final implementation**.

Prototyping Focus: The prototyping phase emphasizes that gameplay enjoyment must precede all narrative and visual ambitions⁶. This means refining the prototype through multiple playtesting cycles before implementing advanced narrative systems.

Goal: This integrated approach aims not only to complete the graduation project but also to establish the first solid step in our professional game development career.

7.3 TASK BREAKDOWN

Name	Tasks	Time Spent
Kaan	Game tool analysis / interview	15h+
Derin	Interview analysis and transcription	15h+
Anıl	Funding methods / interview	15h+
Kağan	Game market analysis / interview	15h+
Bora	Target audience analysis / interview	15h+

“What a small team needs to do is quickly resolve conflicts when they arise, focus on the task at hand, and support each other: psychological reasons.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)

If you were in charge, which area would you choose to specialize in?

“If I weren't a screenwriter, and if I didn't deal with business, marketing, and animation, I would want to be a material artist because material artists do incredible, artistic work.” - Kadir Demirden (General Manager at “Motion Blur”)

When designing the game, did gameplay or mechanics come to mind first?

“For example, I also do art direction, game design, sometimes I deal with accounting, sometimes I chase investors, sometimes I deal with the business side of things.

...I also handle the PR side of things, as you can see.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)

Finally, the report provides a step-by-step draft of our game-making journey from ideation and prototyping to design, testing, and final implementation.

7.4 RISK ASSESSMENT

- “In fact, think about it this way: EA pays the world's biggest developers, and you hear that the games are flopping.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)
- “Games are now very risky, so to reduce that risk, we're in a capitalist system where it's all about money.” -Ömer Faruk Güngör (Studio Director at “Motion Blur”)
- “The problem you can't solve here is ego, arguments over knowledge, saying “it shouldn't be done this way, it should be done that way.” “...You can't solve those. So what will you do? There will be a consensus like this: “Look, even if we argue, this guy is acting ego-driven right now, okay, I'll handle it.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)
- “The most challenging part for me was not having a fixed team and having to work remotely with everyone, freelancers and such.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)
- “Also, back then, we weren't as well-known as we are now, so when I said, “We need this person on LinkedIn,” we didn't get 30 resumes flooding in.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)

- “The daily performance of those individuals won't be consistent, their motivation won't be consistent, they might get another offer, they might want to work on their own projects, they might do something else.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)
- “Competition has skyrocketed. When saturation gets really high, standing out in that game takes you to a completely different place.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)
- “There are multiple technical reasons why you shouldn't get involved with Kickstarter.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)
- “Don't let your friends get in your way, guys. If they're slowing down the project, send them packing and bring in someone else.” -Serkan Özey (Co-Finder and Director at “Hero Concept”)

Crowdfunding campaign is an important step in both gauging community support and evaluating development costs.

Grants will allow us to add more content to the game, providing additional financial security.

Following the first step of our own resources, we will take the community power behind us with Crowdfunding, secure corporate financial support with grant applications, and achieve sustainable commercial success with Early Access and bring our project to the full version of our dreams.

Most common reasons for quitting games: Repetitiveness, bugs, responsibilities, boredom.

The survey... reveals that our main audience is made up of 21–24-year-old male gamers, gaming 10–20 hours weekly, primarily on PC with mouse and keyboard.

Güngör's philosophy that gameplay enjoyment must precede all narrative and visual ambitions encouraged us to refine our prototype through multiple playtesting cycles before implementing advanced narrative systems.

8.UI FLOW AND GAME ARCHITECTURE

8.1 MENU FLOW

The game begins with the standard Launch sequence, leading from the Logo/Studio Intro to the Main Menu where the player can choose to "Start", access "Settings", or view

"Credits". Selecting "Start" initiates the journey by taking the player to the Oba (Hub), which functions as the persistent base where players manage their permanent progress.

From the Oba (Hub), the primary action is launching a new run into the Spirit Realm (Run). This is the central gameplay area for exploration and turn-based combat.

While actively in a run within the Spirit Realm, the player can pause the game to access the Pause Menu. This menu provides access to in-game options and crucially offers the option to "Return to the Oba", which immediately ends the current run. The run also concludes involuntarily upon the player's defeat, leading to the Death/Run End Screen. Following a run's end, the player automatically returns to the Oba (Hub).

Back in the Oba, the player utilizes the resources collected during the run to engage in Oba Progression. This involves accessing the Skill Tree (using the 'T' key) and Crafting (using 'X' or 'C') to achieve permanent character power-ups with spirit fragments, preparing them for the next attempt.

Finally, Settings are accessible both from the Main Menu and the Pause Menu, allowing the adjustment of audio, video, and control options at any time.

8.2 SCENE BREAKDOWN

The game will basically switch between two main scenes: The Tribe (Oba) (Permanent Hub) and the Spirit Realm (Run Area).

The Tribe (Oba) - "The Hub"

Purpose: A safe zone where the player makes permanent progress between runs, advances the story (NPC dialogues), manages their resources, and prepares for the next run.

Content:

- **Skill Tree (Tree of Life):** Where permanent abilities are unlocked by spending spirit fragments.
- **NPCs:** Characters that provide Story and Lore; their dialogues change according to the information Göktay has acquired.
- **Crafting Area:** Where Potions and perhaps permanent talismans are produced.
- **Run Start Point:** The ritual/gate through which the transition to the Spirit Realm is made.

The Spirit Realm - "The Run"

Purpose: Procedurally generated dangerous areas where the roguelite cycle occurs, featuring exploration, combat, and temporary strengthening.

Structure: Progression through rooms/areas.

Content:

- **Exploration Areas (Roaming):** Places where the player gains story, lore, and collectibles through environmental interactions (Interactables).
- **Combat Areas (Encounters):** Rooms where turn-based combat with enemies takes place.
- **Ritual Areas:** Places where temporary power-ups and resource acquisition occur through minigames and puzzles.
- **Boss Rooms:** Epic battlegrounds containing the end-of-level enemies.

8.3 SAVE / LOAD SYSTEM

Save Type	When is it Saved?	What is Saved?	What Happens?
Persistent Save	At every significant action performed in the Hub (e.g., unlocking a Skill, Crafting, end of NPC dialogue).	Skill Tree progression, permanent resources in the inventory, Story progression (Logbook states), unlocked map/lore information.	Protected when the player dies or closes the game. A new run is built upon this foundation.
Temporary In-Run Save	When the player closes the game without ending the session in the Spirit Realm.	Current Run location, temporary items in the inventory, health/mana status.	Only used to continue the current session. If the player dies within the run or uses the "Return to Hub" option from the Pause Menu, this save is deleted, and all progress is reset.
Automatic Save	At critical points such as entering/exiting the Hub and making developments in the Skill Tree.	Persistent Save data.	Prevents the player from losing their permanent progress.

9. TESTING AND QA

9.1 QA PLAN

Testing Priorities

Core Loop Test:

- The seamless and error-free operation of the process of starting a run, progressing (room/area transitions), defeating enemies, dying, and returning to the Tribe (Hub).
- The complete reset of temporary items, power-ups, and progress after death.
- The permanent upgrades in the Tribe (Skill Tree) not being reset and correctly affecting the next run.

Combat Mechanics Test:

- **Turn Order System:** The bar at the top of the screen correctly reflecting turn changes and the sequential interaction of enemy and player abilities.
- **Timed Hits (Rune Skill):** The accuracy of the 0.5 second interval and the correct application of the 30% extra damage upon successful press.
- **Action System:** The correct usage and reset of the Action, Bonus Action, and Reaction units each turn.
- **Buff/Debuff and Lock Systems:** The correct calculation and turn-based operation of status effects such as blinding, life steal, Bleed Effect, and the Boss Lock System mechanism.

Progression & Balancing Test:

- **Skill Tree:** The unlocking of White and Black Shaman skills by spending spirit fragments, and these skills producing the expected effect in combat.
- **Procedural Power Scaling:** The balanced strengthening of enemies in parallel with player progression.
- **Risk/Reward:** The rewards obtained from engaging in challenging encounters being at a level that motivates the player.

Test Methods

- **Functional Tests:** All interface elements (Map, Inventory, Skill Tree, Crafting) and controls (Mouse/Keyboard/Controller) working as specified.

- **Exploratory Tests:** Ensuring the player attempts to exit map boundaries and engage in unexpected interactions with environmental objects.
- **Art and Atmosphere Tests:** Checking the suitability of low poly, cel shading, and low key lighting for the storytelling and mystical atmosphere.

9.2 BUG TRACKING

Error Categorization

Errors will be classified according to their severity and resolved in this order of priority:

Priority	Category	Example Scenario
Critical (Blocker)	Stops Game Progression	The Turn Order loop breaking during combat; Inability to transition to the Spirit Realm; Save file corruption.
High	Breaks Core Mechanics	Timed Hit failing to deal damage despite being pressed at the correct time; The Ultimate Bar not filling up; A Buff/Debuff becoming permanent.
Medium	Affects UX or Flow	Combat not starting despite entering the enemy's line of sight; Inventory count appearing incorrect after resource collection.
Low	Cosmetic or Audio	Environmental sounds (Wolf howling, whispers) not working in an area; Character shadow being rendered incorrectly; Typos/translation errors.

Tracking Process

Reporting: The QA specialist records the bug with reproducible steps, a screenshot/video, and the affected game version information.

Confirmation and Prioritization: The development team reproduces the bug, confirms it, and prioritizes it according to the table above.

Resolution: The bug is fixed; typically Critical bugs are resolved immediately, and High bugs are resolved in the next patch.

Verification: The QA specialist verifies whether the bug has been resolved and closes the record.

9.3 FEEDBACK LOOPS

1. Internal Feedback

Playtesting: The development team regularly plays the game themselves (especially with balancing objectives in mind) to gather instant feedback on the difficulty level and the pace of progression.

Analytical Data Collection: Data is collected, particularly regarding time spent per run, causes of death, most frequently used/unlocked skills, and how many attempts it took to reach each boss.

- **Example:** If there are more than 20 average deaths at a boss, the Resource Balancing or the boss's damage lock mechanic is reviewed.

2. External Feedback

Closed Beta/Early Access: Due to the game's "roguelite" structure, feedback is gathered from a wide audience regarding how motivating players find the permanent progression (Skill Tree) mechanic and whether the difficulty level constitutes a "fun challenge."

Community Forums: The perception and experience of players regarding the Narrative Design and Art Direction are monitored through forums established on platforms like Discord and Steam.

Adaptive Balancing Feedback: Player comments are used to check whether the difficulty level that changes based on the player's tactical intelligence is overly punishing the player, i.e., whether the balance is working correctly.

10.SCHEDULE & TASKS

Tasks to Complete & Schedule				
Tasks	Task Lead	Start	End	% Complete
Development Phase				
Design				
Storyline	Bora	Start of Dec	Middle of Jan	
Level Design	Kağan	Start of Dec	Middle of Jan	
Character Design	Bora&Kağan	Start of Dec	Middle of Jan	
Art				
Environment	Kağan	Start of Jan	End of March	
Special FX	Derin	Start of Jan	End of March	
UI	Derin	Start of Dec	Middle of Jan	
3D Character Models	Bora	Start of Dec	Start of May	
Animation	Bora&Derin	Start of Jan	End of May	
Lighting	Kağan	Start of Feb	End of May	
Development				
Production Pipeline	Anıl	Start of Dec	Middle of Jan	
Prototypes	Kaan&Anıl	Start of Dec	Middle of Jan	
Combat System	Kaan	Start of Jan	End of May	
Player Control	Anıl	Start of Dec	Start of Jan	
Dialogue System	Anıl&Kaan	Start of Feb	End of March	
Audio				
Sound Design	Derin	Start of March	End of May	
Deploying Phase				

Test Plan	Full Team	Start of Jan	End of June	
Beta Testing		Start of Dec	End of June	
"Go Live" Plans		Start of March	End of May	