

THERE IS NO HONOUR HERE – NARRATIVE PITCH

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Logline & Summary

Intended Genre

Survival/Phycological Horror

Logline

As an up-and-coming archaeologist, you will travel back to earth to uncover how life used to look and why the team sent before you have not returned.

Summary

The last team of archaeologists sent to Earth have not returned so the Anterograde Corporation is sending you back to Earth to discover what has happened to them. As you venture through towns and forests you slowly discover what drove humans off the planet and the striking black structures they seem to have left behind.

Experiential Passage

You wake up having finally landed on the planet Earth. You have worked your entire life for the opportunity to explore this planet and you will not mess it up now.

As you look around at all the strange architecture and overgrown plants you see the remnants of how your ancestors lived and the reality of what you have studied. Droplets of water start to fall from the sky showering this new world.

A small beep pulls you from your wonder as your robot companion joins you in the rain. You pull out your shovel and brush, ready to uncover what life was like on Earth.

Purpose Statement

There is No Honour Here explores nuclear waste architecture and exemplifies humanity's hubris. By exploring a desolate world, defending oneself from mutated animals and scavenging for relics of the past, the player can gain a first-hand look at what may come from nuclear warfare. This game aims to create an immersive narrative-rich world for the player to explore.

Design Statement

Mechanic	Description	Narrative Purpose	Example of Use
Exploration	The player will be able, and encouraged, to explore each section of the map.	Character: Exploration follows Cel's love for discovery and is the main narrative point.	Exploring abandoned buildings trying to find artifacts.
Excavation	The player can use a shovel, a brush and other excavation tools to uncover artefacts throughout the levels	Character and World: It shows off the world and the story of why humans left Earth.	Uncovering an old tablet that shows a newspaper article about the Worldships.
Health	The player will have a health bar. Health will be recoverable, but it will be slow.	Player Emotion: This is to invoke some fear in the player showing them they are not immortal.	Losing health to a mutated boar and having to hide so you can heal.
Trap Building	The player is unable to fight enemies but they can construct different traps that harm, immobilise and scare away animal enemies.	Character: Trap building shows how the character can adapt and progress in difficult situations.	Building a set of traps around the area the player wishes to excavate.
Enemies	There are two forms of enemies, animal and human. Both have been mutated and enraged by radiation sickness.	World: This shows the effect that radiation sickness has on things and shows the world as more dangerous than initially perceived.	The mutated former archaeological team chasing Cel out of the spike field.
Robot Companion	Cel has a robot companion that follows them. It has two main purposes, to hold artefacts and the ability to display a map that detects undiscovered artifacts.	World: The robot helps encourage exploration and excavation allowing for the player to experience more of the world.	The player finds a new area because they noticed some undiscovered artefacts on the map.

Radiation Sickness	Cel will move slower, cough and have harder controls when exposed to high levels of radiation. Prolonged exposure will change the character model.	World and Player Emotion: Radiation sickness acts as a way to show how little the Boss cares about Cel as well as showing the dangers of the world.	The Boss telling Cel to keep going as they get sicker and sicker.
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Setting/Visuals

World Description

Worldships:

After the destruction of the earth, all remaining humans moved onto a collection of spaceships called Worldships. These vessels can hold up to ten thousand residents, exact numbers dependent on the ship, and are fitted with all necessities for human life. Each ship is named after a different city. The two ships 'There is No Honor Here' talks about are called Alexandria and Athens.

Alexandria is a working-class ship that specialises in food growth and spaceship building. It can hold up to ten thousand residents. The upper levels of the ship consist of many greenhouses and plots of land that are temperature-controlled for optimal plant growth. The lower levels of the ship contain workshops where parts for smaller spaceships are imported in and built. Alexandria does contain a schooling system for younger residents and higher-level education is available however most residents discourage their children from pursuing this higher education due to societal norms and propaganda. As a working-class ship, the facilities on board are barebone and designed purely for function.

Athens is an upper-class ship that does not produce anything. All initial residents of Athens were business owners and high-level executives who could buy their way onto the ship as well as their staff. This ship holds four thousand residents mostly in luxury rooms though there are some smaller ones for staff members and assistants. Business education is viewed highly on the ship and almost all residents are in positions of power in various companies. There is an observation room at the top of the ship and several decorative gardens that can be found on various levels.

Old Earth:

Many years ago, all remnants of nuclear waste were buried. On top of these sites imposing black spikes were built to deter people from uncovering the still-irradiated remains. Signage and pictograms were also placed around these sites. Later global warming, oil spills and

the constant exploitation of the environment rendered Earth uninhabitable, and the rest of humanity decided to build the Worldships and escape. Since humanity left the Earth, the remaining buildings have fallen into ruins and flora has taken back most of the world. Animals have grown wilder and, in some places, have begun to mutate.

Environmental Storytelling Pitch

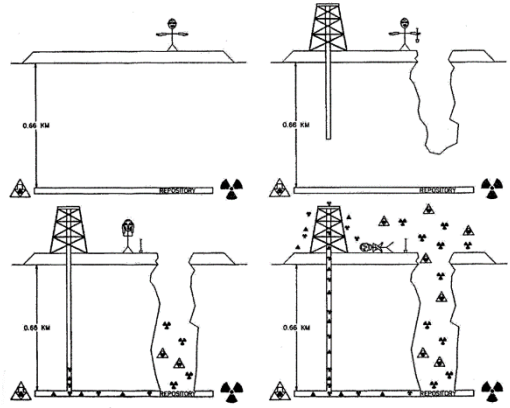
Old Town

The old town is the first place Cel comes across once landing on Earth. It is full of shops and houses that are in ruins and covered in plants. There will be abandoned newspapers and items that can be found that aim to give a view into how people lived their lives before moving off the world. The lighting in this area will be softer and warmer to create a welcoming and safe environment. This is also to help indicate that nature reclaiming the world is good.



The Spike Field

The spike field is an area that has little to no vegetation. It has massive black spikes protruding from the ground at different angles. There are also different signs hanging from spikes some depicting pictograms and others in long-forgotten languages. The lighting will be harsher and the shadows more extreme to show that this is an imposing and dangerous area. There will also be scattered equipment from the previous archaeologists showing that they reached this area and that something is not right in this area.



Characters & Bios

Cel Dawner (The Archaeologist)

Cel Dawner is the player character in There is No Honour Here. They serve to give the player a portal into a post-nuclear world to demonstrate the effects that radiation and nuclear waste may have on the world. They also act as a pawn to show players the dangers of purely profit-driven companies and the effects that can have on low-level workers.

BIO

AGE: late 20's early 30's

PRONOUNS: They / Them

ETHNICITY: Mixed-race

PLACE OF BIRTH: the spaceship Alexandria

LANGUAGES: English

PERSONALITY: Excitable, lacking in self-confidence

ABILITIES: trained archaeologist

VOICE: A hesitant new recruit who is determined to show their worth to their supervisor.

BACKGROUND: Cel Dawner was born on the spaceship Alexandria. Being from a mainly working-class ship, Cel was discouraged from pursuing their passion for Earth history and instead pushed toward more physical and practical roles. Despite this, they continued their studies eventually graduating as an archaeologist. They have recently secured their first role at the Anterograde Cooperation.

VISUAL DESCRIPTION: Cel has short dark curly hair and tanned skin. They often have a small smile on their face. They tend to wear baggy clothes and are normally found in the muted blues of the Anterograde Cooperation.

REFERENCES

Aiyana Lewis (face and Hair), Artist Unknown (style of clothing)



Greg Newman (The Boss)

Greg Newman acts as a boss who is out of touch with employees, caring more for company profit than the safety of those he manages. He is a representation of how younger employees can be exploited for work due to their inexperience and how disconnected Higher-ups in big companies can be.

BIO

AGE: 60's

PRONOUNS: He/Him

ETHNICITY: White

PLACE OF BIRTH: the spaceship Athens

LANGUAGES: English

PERSONALITY: Demanding, Angry, Dismissive

VOICE: A gruff man who cares more for company profit than Cel's safety.

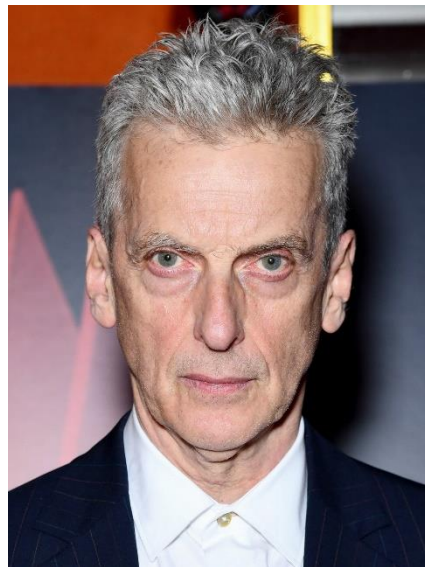
BACKGROUND: Greg Newman was born in the upper classes of the spaceship Athens. From a young age, he was taught about business and how those below him were "less than". He gained a position at the Anterograde Cooperation due to his father and has strived to ensure profit is at an all-time high. Recently he has been put in charge of the new Earth

Excavation division where he is determined to prove that his methods make a profit.

VISUAL DESCRIPTION: An older middle-aged white man with a constant scowl on his face. He has grey-speckled black hair that is normally slicked back. He always wears suits.

REFERENCES

General Hux (general attitude), Peter Capaldi (Face and Hair)



Plot Description

Act 1: Introduction

Cel has been hired as part of the Earth excavation team at the Anterograde Cooperation. They are sent to Earth to uncover artefacts and discover what happened to the previous team as the Anterograde Cooperation has lost contact with them. Cel arrives on Earth in the centre of an old city. As they explore the city they find articles about the human exodus off the planet. They are continually prompted by their Boss to keep exploring and go deeper and deeper into the city. Finally coming across an expansive forest that seems to be overtaking the edges of town.

Act 2: Escalation

Cel continues into the forest. As they get further from town it becomes difficult to move through due to the overgrowth. Cel begins to encounter wild animals that do not seem completely normal. Some appear partially melted or rotting and they all are hostile toward Cel. As they explore further, they come across the abandoned carrier ship of the former archaeological team. After finding the ship the Boss urges Cel to keep going further through the forest. Cel is able to find the path the former archaeologists appeared to have used and begins to follow it.

Act 3: Culmination

Cel eventually finds a field of looming onyx spikes that span as far as the eye can see. As they progress through the spike field, they begin to see the abandoned equipment of the former team and start to feel ill. As Cel becomes sicker and sicker their Boss becomes more and more insistent that they keep going and reach the centre of the spike field. On reaching the centre of the spike field Cel discovers the mutated zombie of the former archaeological team in a nuclear powerplant. The mutated archaeologists chase Cel as they run back to their carrier ship.

Sample Scripts

Cinematic Script

GOALS: To introduce the basic storyline of the game, the main character Cel and the dynamic between Cel and the Boss.

NARRATIVE IN: Beginning cinematic of the game. Cel has just been hired and is now being flown down to earth to start their mission.

INT. POD ON A SMALL CARRIER SHIP

CEL is lying on a small bed. Their archaeological supplies are packed into boxes around the room. Behind the bed, there is a large window that shows a vast expanse of space. Across the walls, there are half-hidden pictures and articles relating to space.

CEL

It's so exciting! Only a few days out from Earth, I cannot wait to finally stand on an actual planet!

CEL sits up and pulls down one of the papers that have been taped to the wall. It appears to be a screenshot of the results of a "What bread am I?" quiz.

CEL (CONT'D)

Life on earth seemed so interesting. I wonder what a Pumpernickel is. I wonder how they would test to get these results.

CEL pulls out a notebook and flicks through the pages. Not finding an empty one they dig through a box and pull out a new notebook. They quickly begin scribbling some notes on theories on how to test for personal bread type.

A set of rapid beeping emanates from a screen display in the corner of the room. On the screen, a slightly glitchy video image of a middle-aged man appears. He is wearing a perfectly pressed suit, and his black and grey hair has been slicked back. On noticing this CEL stands up and walks over to the screen.

BOSS

(Harsh and direct with an air of self-importance)

Attention employee 22183. You are predicted to arrive on Earth in 48 hours. On landing, it is your job to find out why we have lost contact with the previous Earth team. Do you understand?

CEL

Yes sir.

BOSS

Good. I will be in constant communication with you during your time on the planet's surface. I cannot afford to lose contact with another mission.

CEL

Yes sir.

The screen clicks off. After a beat, CEL jumps with excitement then races back to their notebook and hurriedly begins writing in it again.

Gameplay Script

GOALS: To show what has happened to the previous archaeological team and demonstrate how little the boss cares for Cel's life.

NARRATIVE IN: Cel has just walked up to the powerplant in the centre of the spike field.

EXT. OUTSIDE THE POWER PLANT IN THE CENTER OF THE SPIKE FIELD - LATE AFTERNOON

A decrepit and ruined powerplant that looks to have been broken into recently. On the ground lay some shovels and high-tech archaeological equipment similar to the ones CEL has.

A human-like groaning is coming from the inside of the building. There is also the sound of shuffling feet.

CEL

Hello? Is anyone in there?

The shuffling stops for a second then starts again at a faster pace, the cause of the shuffling sound to be getting closer to the door. The groaning starts to get more frantic and starts to sound more like actual words.

MUTATED ARCHEOLOGIST

(half gargled)

Help... please help.

Through the broken-down door a MUTATED ARCHEOLOGIST shambles. Their clothes are heavily ripped and covered in a black ichor, their face appears half melted and their body is covered in yellow-green boils.

On spotting CEL, the MUTATED ARCHEOLOGIST starts to move quickly towards them. As it leaves the doorway more MUTEATED ARCHEOLOGISTS can be seen trying to push themselves through the doorway.

Gameplay Elements: This interaction is completely on sticks. At this point, the player would be prompted to run away from the power plant.

As CEL begins to move away from the power plant.

The communicator on CEL's wrists starts to crackle and through the glitching the BOSS's voice can be heard.

BOSS

(Angry)

Where are you going? You can't leave that area; I need to know what's happening in there. Go back!

If the player keeps running away.

BOSS

Don't ignore me 22183! I will have you fired
for this. Go back in there now!

Game Flow Graphic

