



My Grandma's a Witch!

Pitch Document

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Executive Summary

My Grandma's a Witch! is a top-down, turn-based RPG for PC that centers around the importance of family, moving on from grief, and not to take life for granted, all through the lens of an exciting magical world inside a mysterious portal.

Audience Analysis

The target players of *My Grandma's a Witch!* are players who enjoy exploring magical worlds, engaging with complex characters, and would be attracted to a perceived “good vs evil,” dichotomy that turns out to be deeper than surface level. The community of people who like RPGs is a large one, so the target market has been narrowed down to those who in particular like turn-based RPGs, and are drawn to fantasy elements.

Because the game has a married lesbian couple as a big part of the plot, this game will also reach out to members of the LGBTQ+ community, and because both the protagonist and one half of that lesbian couple are Black, it will reach out to people of color as well. With an older woman as a protagonist, this game will draw in older members of the RPG crowd, especially women, and as mentioned previously, older Black women.

Many people, if not all people, have experienced loss at some point in their lives. It's not as dramatic as what happens in this game, because magic doesn't exist, but it's a sympathetic aspect of the story that's easy for people to relate to. Human experiences draw in passionate crowds of people, and games that strike a deep chord in players are often shared with players who wouldn't normally be interested in them.

Story

My Grandma's a Witch! follows a grandmother, Claudia Delacroix, a witch who has put down her magical ways after a horrific mistake drove her away from magic for good. She's haunted by this mistake, and has not allowed herself to move past it.

Claudia's daughter, May, drops her twins, Elena and Caelin, off at Claudia's house for the weekend, but it's not even lunch time before a sinister portal opens up in the living room and an old man dressed all in black steps out, followed by three skeletal hounds. Claudia knows him as Xavier Cromwell, a fellow witch tainted by the dark art of necromancy. Elena and Caelin know him as "grandpa."

Xavier demands that Claudia let him spend time with his grandchildren – he hasn't seen them since the two were divorced seven years ago. Claudia refuses; he has no right to see them any longer, not after turning to necromancy, and endangering everyone close to him. Furious, Xavier sets his skeletal dogs on Claudia and takes Elena and Caelin through the portal by force, before it closes behind him.

From here, Claudia knows what she must do: she must take up the mantle of magic once again, and get her grandchildren back. She sets off for Xavier's house, and finds that instead of a house, there's a giant portal. She jumps into it, and lands in a strange world with strange creatures. She sees a mighty tower in the distance, and begins her quest.

In this game, the player can control specific choices Claudia makes – specifically, if she only cares about the lives of her grandchildren, or values everyone she meets.

The Golden Path

On her journey, Claudia casts spells from pages of spellbooks she finds, and can make potions from plants and other materials. These come in handy both in combat – when Xavier's minions attack – and when meeting the creatures of the strange world.

Her first meeting with a creature that doesn't attack her on sight is a large stone golem, guarding a bridge across a crevice. The golem announces that his name is Drom and that none shall pass, "even if they really want to." Even when trying to reason with the golem, he won't budge, but he does mention a spell that might be able to help her, and points out a location. Claudia sets off to find the spell, and discovers it surrounded by Xavier's minions. After a fight, she discovers it's a sleeping spell. She returns to Drom, casts the sleeping spell on him, and sneaks along the bridge.

The next creature she meets another creature not sent by Xavier is a hot-headed centaur named Kraterios. She tries to attack Claudia, but one of her legs is broken, and she can barely stand. Claudia offers to help, and the centaur gives her the recipe for a healing potion. Claudia collects the ingredients, makes the potion, and Kraterios gives her directions to the quickest way to Xavier's tower as thanks.

Claudia finds herself walking through a vast plain, covered in cacti and scrub brushes. On the way, she meets one of Xavier's skeletal dogs. It's lying on the ground being picked at by a carrion bird. Claudia approaches, scaring the bird off. The dog whines, at least a dozen bones missing and others cracked. Though Claudia hates necromancy, she can't bear to leave the poor dog in such pain. She searches the plains for something she can use, and finds a rejuvenation spell. She casts it on the dog and all the missing bones grow back. It happily follows her for the rest of her journey. She names it Cerberus.

Next, Claudia finds herself scaling a mountain. On the ice-capped mountaintop, she meets a sphinx named Ntamu. It refuses to let her down the mountain, claiming that it guards a holy place. There doesn't appear to be a church or temple on the mountain, but Claudia plays along, so as not to anger it. The sphinx demands that she search the mountain for a spell called "revealing," so the sphinx can decide whether or not she is worthy of passing under the eyes of the gods.

Claudia finds the spell, and Ntamu asks her to cast it on herself. She does. Then, he asks her to reveal her greatest sin. Compelled by the spell, Claudia reveals the reason she hates necromancy: her daughter-in-law's death.

When Elena and Caelin were children, Aria, May's wife, died in a car accident. Still a married couple, Xavier and Claudia poured over magic texts to try and find a way to prevent the event from ever having taken place. What they found instead was necromancy. Figuring it was close enough, they went to their daughter-in-law's grave site, raised her from the dead – but it didn't bring her back. Her personality was washed out, replaced with the unintelligible moaning of a living corpse. Aria was gone.

Horrified, Claudia gave up magic for good – but Xavier did the opposite. He grew more and more obsessed with the magic of death, trying to find a way to get Aria back. Eventually, Claudia couldn't recognize the man she had once loved. She left him and never looked back.

Ntamu thanks her for her honesty, deems her worthy of passing through the "holy place," and promising that the gods forgive her for her mortal shortcomings. Claudia thanks the sphinx, the skeletal dog Cerberus at her heels.

The last encounter she has before she reaches the tower is with Xavier himself – a projection of him, in any case. He warns her not to go any further, and that he won't let her take his grandchildren away from him. Claudia argues that they aren't *his* – they aren't even *hers* – they belong with their mother. Xavier laughs, and claims they *are* with their mother. And if Claudia wants to take that away from them, she'll have to kill him for it. Claudia refuses to take the bait, and marches up to the tower doors. Xavier's projection disappears.

After fighting her way past a horde of undead monsters, she finds a spell called "Return the Dead." When she uses the spell, Cerberus' bones collapse to the ground, and the spirit

of a dog lifts up out of it. He thanks Claudia with an excited bark, and disappears. The spell returns the dead to the afterlife.

Claudia opens the door of the highest room in the highest part of the tower, and she can't believe her eyes: Aria, sitting in a chair, reading to her children. Aria notices Claudia, and grows quiet.

Ignoring the excited rambling of Elena and Caelin, Claudia crosses the room and casts a spell that reveals that Aria is a ghost. Xavier didn't bring her back – he just hauled her soul up from the afterlife. And if she stays too long in the living world, she'll drive herself crazy, and become exactly as horrific as she was the first time Xavier and Claudia tried to bring her back.

Endings

In all of the friendly encounters, there is a choice to be “aggressive,” or “peaceful.” Aggressive usually entails starting combat, and killing the creature involved. In the case of Cerberus, it's leaving him to die. This course of action prevents the player from knowing Claudia's history with necromancy.

Good Ending

If Claudia has ended all the encounters with the friendly creatures peacefully, she is calmer and more at peace with herself. When Xavier barges into the room, and tells Claudia to leave at once, Claudia announces that she's taking the children home – but first, she's sending Aria back to where she belongs. Xavier starts to attack, but Aria gets in the way. She agrees with Claudia. It was nice to spend some more time with her children, but she can already feel her sanity slipping away. It is revealed that Xavier has been letting them watch her adventure the whole time, and watching Claudia on her journey taught her that life is precious, and all the more precious in its brevity. She doesn't belong in the living world anymore.

Xavier still refuses to give her up, but before he can do anything about it, Claudia casts a spell that sends Aria back to the afterlife, the one that she found on her journey up the tower. She disappears, saying goodbye to her children and thanking Claudia as she goes. Xavier, on the other hand, collapses in grief. The grandchildren run to Claudia's side, and she takes them home.

Back in the real world the weekend is already over, and May has been waiting at Claudia's house for hours. When she asks what happened, Claudia explains her adventure. May thanks her mother for rescuing her children.

Bad Ending

If Claudia has ended most or all of the encounters with the friendly monsters aggressively, she is angry, more and more likely to end things violently, and *demand*s that the children come with her. They are afraid of her instead of glad to see her, and when Xavier shows up, Aria doesn't help. It is revealed that Xavier has been letting them watch her adventure the whole time, and Aria says that Claudia has no right to demand she return to the afterlife, because she clearly values life so little. Claudia is forced to fight Xavier until he, Aria, and the children flee from the tower. Claudia returns home empty handed.

When she finds May waiting at her doorstep, she has to explain everything that happened. May angrily resents her mother, and the magic that she hates so much.

Neutral Endings

There are four NPCs that the player can interact with in total. If Claudia is aggressive with only one out of the four and peaceful with the other three, Aria is sent back to the afterlife, but is angry at Claudia instead of accepting her fate. Elena and Caelin will also be upset. May will be grateful to Claudia, but she will still be adamant that magic is not good for her kids, seeing as how upset it made them.

If Claudia is aggressive with two of the four and peaceful with the other two, then Aria is sent back to the afterlife, but only Caelin will go with Claudia, Elena electing to stay with Xavier. May will denounce magic in this ending.

If Claudia is aggressive with three of the four and peaceful with the last one, Aria isn't sent back to the afterlife, and neither Caelin nor Elena will come with Claudia, opting to stay with Xavier instead. May will denounce magic in this ending.

Characters

All character art made in RPG Maker MV

Claudia Delacroix



Ex-witch and grandmother of two, Claudia is determined to give her grandchildren the best she possibly can. Still haunted by the death of Aria, and the part she played in the attempted resurrection, she refuses to speak of Aria again, and despises all forms of necromancy. Even though she was the one who divorced Xavier, and can't ever forgive him for his sick obsession, she can't help but hope that he overcomes whatever drove him to the dark place he resides in. She remains angry at him for everything he's done after all these years. Needless to say, she can hold a grudge.

Over the course of the game, Claudia's choices are controlled by the player. By the ending, she has either learned to accept her past mistakes, and overcome her grief, or has made even more desperate mistakes, and fallen even deeper into her anger and mourning.

Xavier Cromwell



Necromancer and Claudia's ex-husband, Xavier has dedicated his life to studying the magic of the dead. Fueled by the desire to bring his daughter-in-law, Aria, back from the dead, he employs hundreds of undead servants to aid research into his obsession, and is willing to stop at nothing to make his dream a reality. If anyone tries to get in his way, even the woman he once loved, he will do everything in his power to stop them.

By the end of the game, depending on the choices the player has made, Xavier is either defeated in his plan to bring Aria back, forced to confront the futility of his mission, or he is emboldened – convinced that he is right in his thinking – and determined to keep his grandchildren and Aria with him at all times.

Aria Delacroix



Deceased wife of May Delacroix, Aria was a free spirit in life. Whereas her wife was nervous and determined to make the world conform to her will, Aria was able to live freely, roll with life's punches, and be spontaneous in an unpredictable world. They balanced each other nicely, and for the time they were married, they were very happy.

Aria died in a car accident on the way to a job interview. Her death caused ripple effects throughout her family, and though she doesn't remember her body being resurrected by Claudia and Xavier, she knows something terrible happened.

By the end of the game, she is either accepting of her fate, ready to die and stay dead, or she is ready to work with Xavier to help keep her spirit in the mortal world, forever, unable to let go of her past.

May Delacroix



May Delacroix, daughter of Claudia and Xavier, is a hard-working single mother of two. Ever since her wife, Aria, died, and the resulting chaos that ensued in her parents trying

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to bring her back from the dead, May has ensured that there is absolutely no magic in her life or her children's lives. She was part of the reason that Claudia gave up magic in the first place, as she pushed for a magic-free household for her grandchildren out of grief.

By the end of the game, if Claudia has brought back her children safely – with the use of magic no less – she becomes a little softer toward the supernatural, though teaching her children spells is a no-go. If Claudia doesn't bring back her children, she becomes even more steadfast in her choice to block magic from her life,

Elena & Caelin Delacroix

The twelve-year-old twin daughter son (respectively) of May and Aria Delacroix. While they're identical in face, they're almost complete opposites in personality. Elena is an outgoing and spunky, not afraid to challenge authority or rules she thinks are unfair. Caelin is shy, more willing to bend to rules than his sister, but he has an affinity for reading people, and figuring out their real intentions.

Competition Analysis

There is a huge RPG market out there, and it's often oversaturated, especially in the indie market. However, a lot of these titles are fantasy RPGs with "good vs evil" dynamics seen in a lot of high fantasy stories, a la *Lord of the Rings*. While there are plenty that are well written, and have more complex stories, that complex story is also often a repeated one – the Hero's Journey comes to mind, building oneself from nothing. There's nothing wrong with these games by themselves, but in a market where so many of them are similar, it's difficult to tell them apart.

Ever since *Undertale* hit the indie markets in 2015, the RPG community has been craving deep, thoughtful storytelling with likeable characters and interesting mechanics. *My Grandma's a Witch!* hits all of these bases.

The overall theme of *My Grandma's a Witch!* is overcoming grief, a topic that almost everyone has had to come to terms with in their own life. People interact with grief differently, and it's never all good or all bad. Xavier is desperate to get Aria back – is that evil? Is he wrong? Some would say yes, others no. The games that ask questions with complex characters like Xavier are the games that the RPG market is looking for.

If one were to look closer at the mechanics of the game, they'd find that they also serve the story. If the player chooses to be peaceful throughout the game, they will gain new skills and new information, representing a growth of character. If they choose to be aggressive, they will complete the game with the skills and ideas that they started with, unless they knew specifically where to look. The mechanics reflect Claudia's growth as a character, which is another example of the complex storytelling that players want.

Gameplay

My Grandma's a Witch! is a turn-based RPG, as previously mentioned, so it will contain elements from that sphere of gameplay, like the ability to attack with magic or melee, defend, use an item, or run away from a fight. In addition to this, there are also ways the player can collect recipes for potions and learn different kinds of spells to either aid them in battle or to hinder their enemies. Every potion and spell have a unique and interesting effect – everything from a lightning bolt spell to a potion that causes a greater chance for the enemy to miss their next turn.



PEACEFUL/AGGRESSIVE MECHANICS

Outside of combat, the player meets the residents of this magical fantasy world, including some that block the way forward. The player must choose how to deal with these creatures – aggressively or kindly. Every one of the choices the player can make regarding these residents is tailored to that specific resident.

If the player chooses to be kind to the NPC, they will enter a conversation. In this conversation, the player can ask about the NPC themselves, about

the world, about Xavier, and how they can help solve the problem that is keeping the player

from progressing. The NPC will give the player a task involving a location and a spell to get or potion to craft.

If the player needs to craft a potion, they will be given a recipe to follow, and sent to gather the ingredients about the world. If the player is given a spell, they will be sent directly to a location. The spell page will be surrounded by enemies that the player must defeat before being able to reach the page and learn it.

After completing the task, the player will return to the NPC, cast the spell/use the potion, and continue to the next area.

If the player chooses to be aggressive, they will enter combat with the NPC with no option to talk. Upon defeating the NPC, the player will be given a unique drop based on the NPC – a heavy stone from the golem, an antler from the centaur, etc. These drops increase melee attack power against enemies, but decrease the effectiveness of spells and/or potions.

POTIONS

Potion crafting is made by collecting specific ingredients in the world, all of which are unique to each of the areas the player can explore. The player can open a potion crafting window to combine their ingredients experimentally, or by following a recipe they find while exploring.



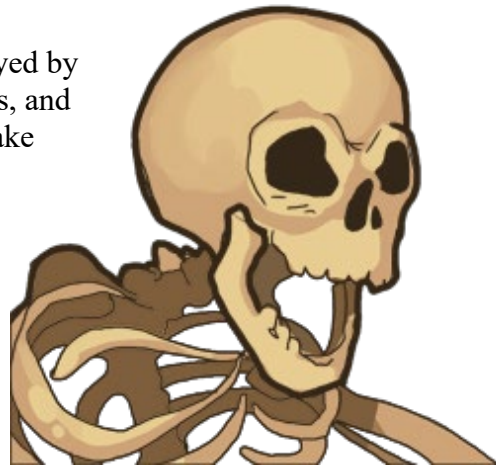
SPELLS

Spells work in a similar way to potions. The player finds pages torn out of a spellbook scattered around the world. To learn the spell, they repeat a series of complex keystrokes, and it becomes added as an attack they can use in battle. They don't have to repeat the keystrokes to cast the spell in combat.

COMBAT AND ENEMIES

The enemies are the various undead minions employed by Xavier: animals made of skeletons, tormented spirits, and zombies, all attacking without the opportunity to make peace. The player has no choice but to fight them.

Combat happens in one of two ways: random encounters in the world, or fights that the player provokes. There are certain places in every area where enemies will randomly attack – the darkest part of the forest, a suspicious looking cave, view-obscuring grass, etc. All other times, the player will see the enemy sprites, and be able to attack at will.



Upon killing the enemies, the player will receive a “resource drop” – something that can be used to make a potion – or an item that will boost a spell or potion’s efficiency in combat. Examples of recourse drops include things like ectoplasm from ghosts, bone dust from skeletons, or a zombie’s eye. A magic-boosting item would be similar a magical talisman, an enchanted bracelet, or a sealed scroll. These magical items decrease the effectiveness of melee attacks.