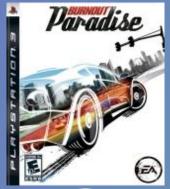


Narrative Experience First: Interaction design in Fragments of Him

Prof. Mata Haggis NHTV University & Matazone

GAME DEVELOPERS CONFERENCE EUROPE COLOGNE, GERMANY · 15–16 AUGUST 2016





This talk is packed and I'll be talking fast, so all the major points will be on the screens beside me! (And on GDC Vault.)









NHTV

Fragments of Him

Sassybot



DURING THIS TALK I'LL BUILD/SHOW 5 SUMMARY SHEETS...

DURING THIS TALK I'LL BUILD/SHOW 5 SUMMARY SHEETS ... REPEAT THEM AT I'LL VERY END IN ... THE CASE YOU WANT



INTERACTION DESIGN

NHTV

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NHTV

41 F

UNIQUE Experience

NHTV



INTERACTION DESIGN

DESIGN

INTERACTION

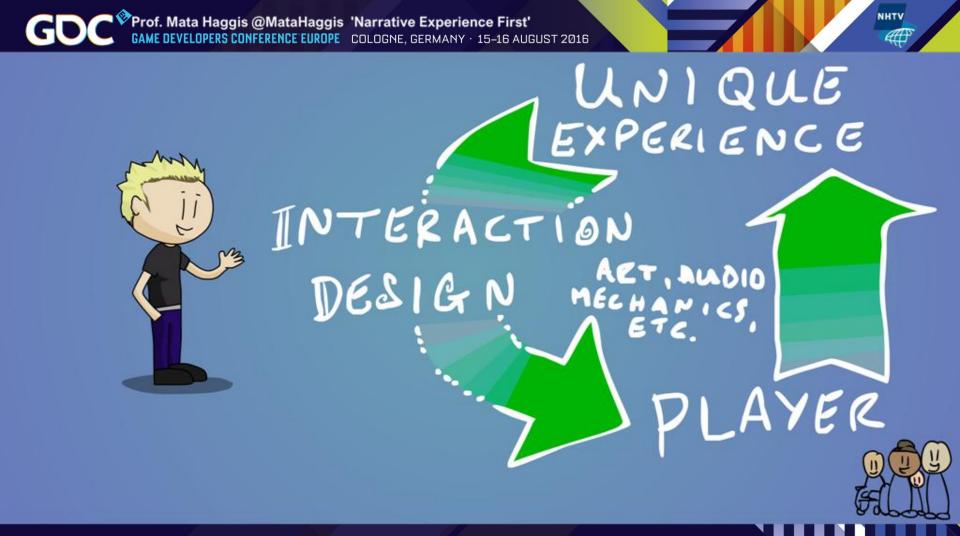
PLAYER

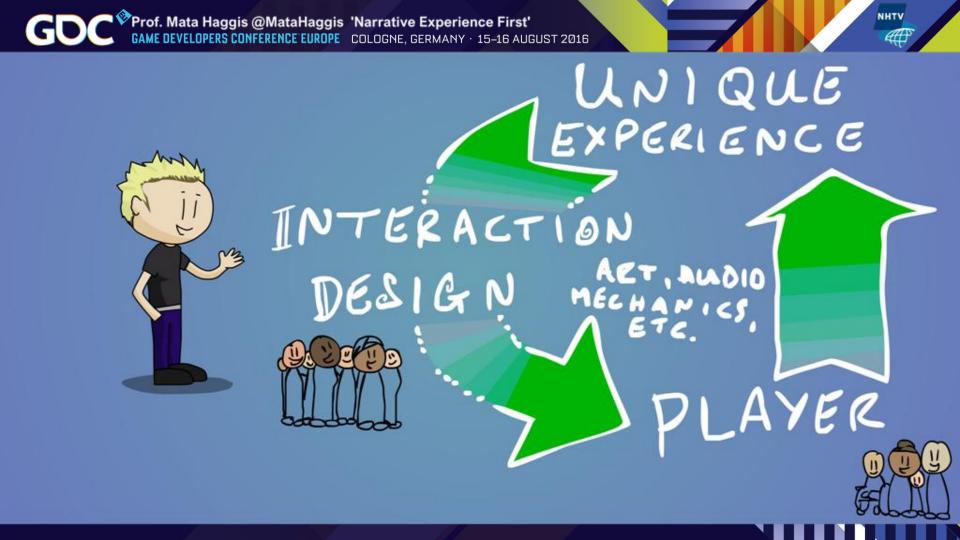


INTERACTION

NHTV

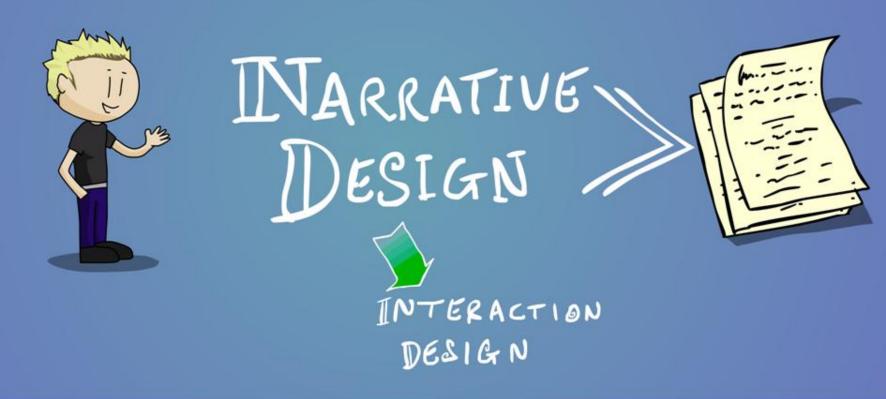














INARRATIVE DESIGN



NARRATIVE

NHTV

AT Y



NARRATIVE SETTING ('THE WORLD') NHTV

AT

> NARRATIVE SETTING ('THE WORLD')

THE STORY

NHTV

AT

> NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

AT

> NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

AT

MARRATIVE

THE PLOT

> NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

MARRATIVE

> NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

MARRATIVE DESIGN CHARACTERS



> NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

MARRATIVE

CHA RACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT

> NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

MARRATIVE

CHA RACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND)

STORYTELLING

NARRATIVE SETTING ('THE WORLD')

(WHAT CHANGES IN THE WORLD)

NHTV

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(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND)

STORYTELLING

(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: NARRATIVE SETTING ('THE WORLD')

MARRATIVE

CHA RACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND) (WHAT CHANGES IN THE WORLD)

NHTV

STORYTELLING

(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + PERFORMANCE NARRATIVE SETTING ('THE WORLD')

MARRATIVE

CHA RACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND) (WHAT CHANGES IN THE WORLD)

NHTV

STORYTELLING

(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + PERFORMANCE .VISUALS NARRATIVE SETTING ('THE WORLD')

MARRATIVE

CHA RACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND) (WHAT CHANGES IN THE WORLD)

NHTV

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(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + PERFORMANCE .VISUALS .AUDIO NARRATIVE SETTING ('THE WORLD')

MARRATIVE

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(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND) (WHAT CHANGES IN THE WORLD)

NHTV

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(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + PERFORMANCE .VISUALS .AUDIO .HAPTIC NARRATIVE SETTING ('THE WORLD')

MARRATIVE

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(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROUND) (WHAT CHANGES IN THE WORLD)

NHTV

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(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + PERFORMANCE .VISUALS .AUDIO .HAPTIC .CHOICE + INTERACTION.) NARRATIVE SETTING ('THE WORLD')

MARRATIVE

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NHTV

STORYTELLING

(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + PERFORMANCE .VISUALS .AUDIO .HAPTIC .CHOICE + INTERACTION.) SETTING (THE WORLD') MARRATIVE DESIGN

NARRATIVE

CHARACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROWND) (WHAT CHANGES IN THE WORLD)

NHTV

STORYTELLING

(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + I PERFORMANCE VISUALS SCRIPT AUDIO WRITING HAPTIC CHOICE + INTERACTION.) NARRATIVE SETTINCE ('THE WORLD')

INARRATIVE DESIGN

CHA RACTERS

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROWND) (WHAT CHANGES IN THE WORLD)

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NARRATIVE DESIGN TOOLS

AUDIO

DIALOGUE & PERFORMANCE

 Get a good writer involved (or practise by writing short stories)

 Avoid long monologues

 For most genres, dialogue is plan C, so use this order of priority: play, show, tell Use nuance in your writing to encourage active listening

Get good actors.

- Be consistent with the social and cultural
- Think about location. character, props, HUD... Everything!

setting(s)

VISUALS

 Accept that many things will be missed, so tell the story with everything on screen Try to avoid cliché - it can be useful shorthand, but also leads to bland worlds.

- · Economically a very good option for storytelling
- Feeds directly into the imagination
- Excellent for building atmosphere
- Can be very subtle
- Use details
- Often forgotten or left until last, so don't make that mistake: include it early in your documents and plans.

HAPTIC

 Not available on all platforms

- · Used well, it can be
- highly engaging Consider using
- emotional haptic feedback (e.g. a
- nervous flutter) as well as obvious big
- moments Be careful to enhance, not break, gameplay feedback.

CHOICE & INTERACTION

NHTV

· Pick a story structure that works for you, your story, and your team: linear, converging branches, bubbles, or branching Choice is powerful, but the workload escalates very quickly Try to make your gameplay interactions match the character and their world.

BE CONSISTENT AND SUPPORT YOUR NARRATIVE SETTING

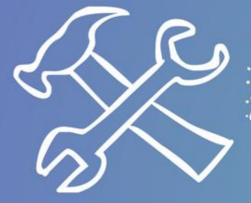
Avoid: • 'fan service' scripts (they often seem lazy to the majority) • stereotypes and clichés (they drain your world of individuality and/or consistency) • obvious repetition in voice samples (and to a lesser extent ambient/music) • overuse of haptic • action choices that don't fit the character or world.



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DIALOGUE + PERFORMANCE VISUALS AUDIO HAPTIC CHOICE + INTERACTION.) C^{*}Prof. Mata Haggis @MataHaggis 'Narrative Experience First' GAME DEVELOPERS CONFERENCE EUROPE COLOGNE, GERMANY · 15–16 AUGUST 2016



·DIALOGUE + PERFORMANCE ·VISUALS ·AUDIO ·HAPTIC ·CHOICE + INTERACTION.)

THESE FORM OUR INTERACTION WITH PLAYERS, TO CONVEY OUR FOUNDATION...

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·DIALOGUE + PERFORMANCE ·VISUALS ·AUDIO ·HAPTIC ·CHOICE + INTERACTION.)

WHAT DOES IT MEAN TO HAVE A FOUNDATION Varrative Experience?

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The Wall of FUIN

NHTV



The Wall of FUIN

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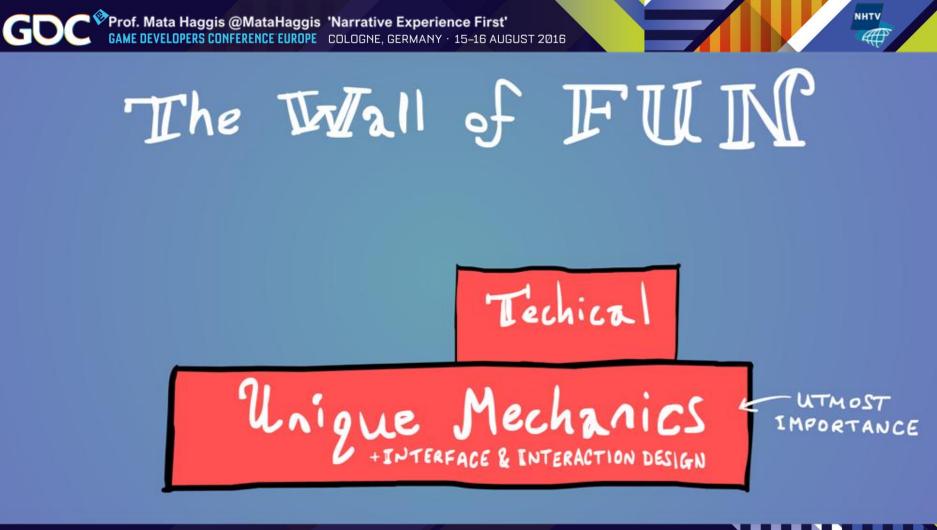


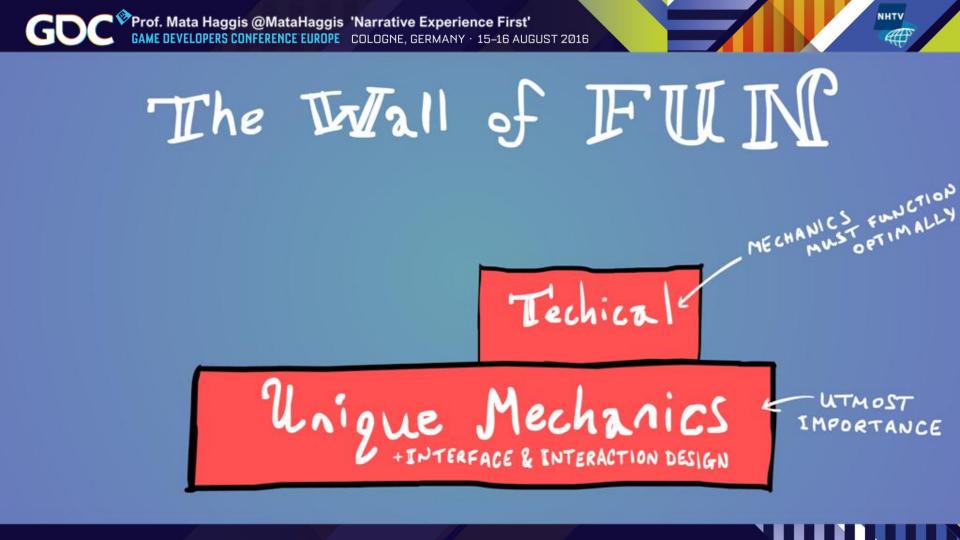


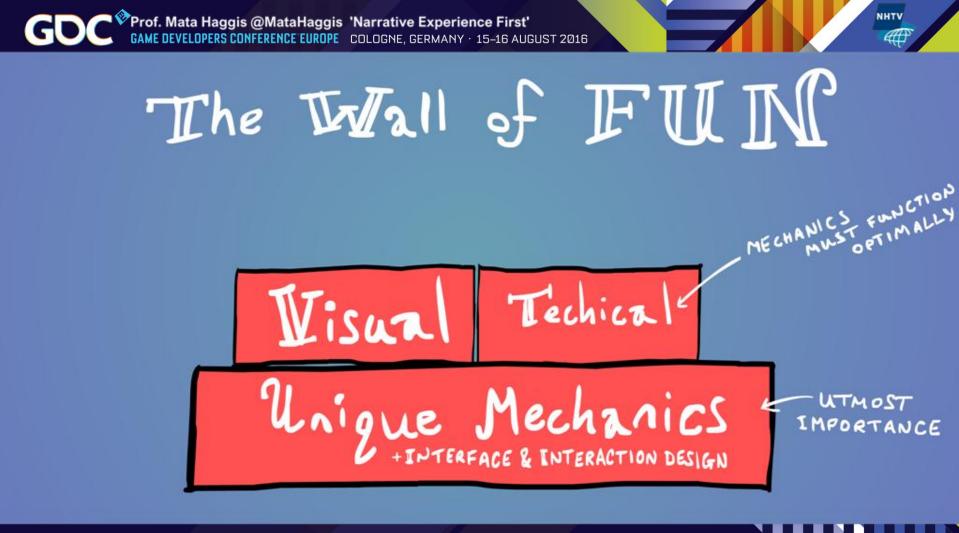
The Wall of FUIN

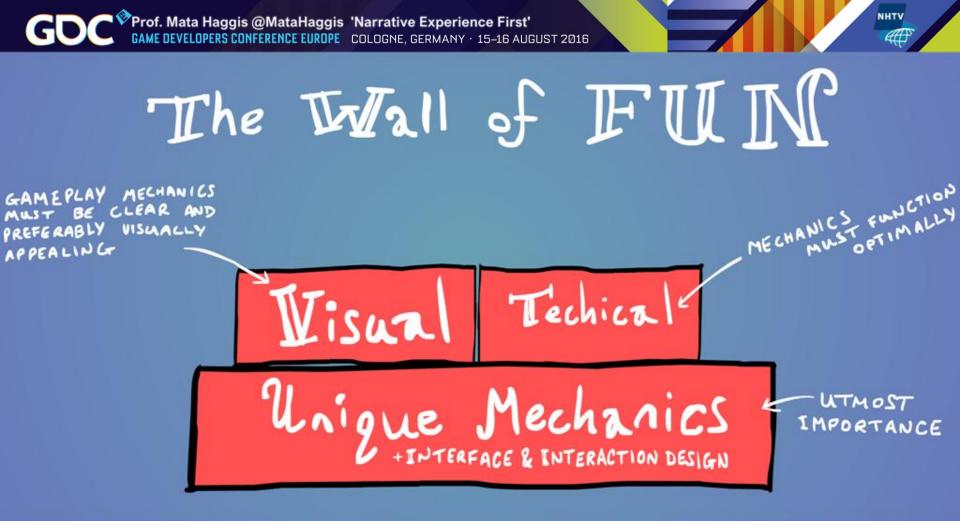


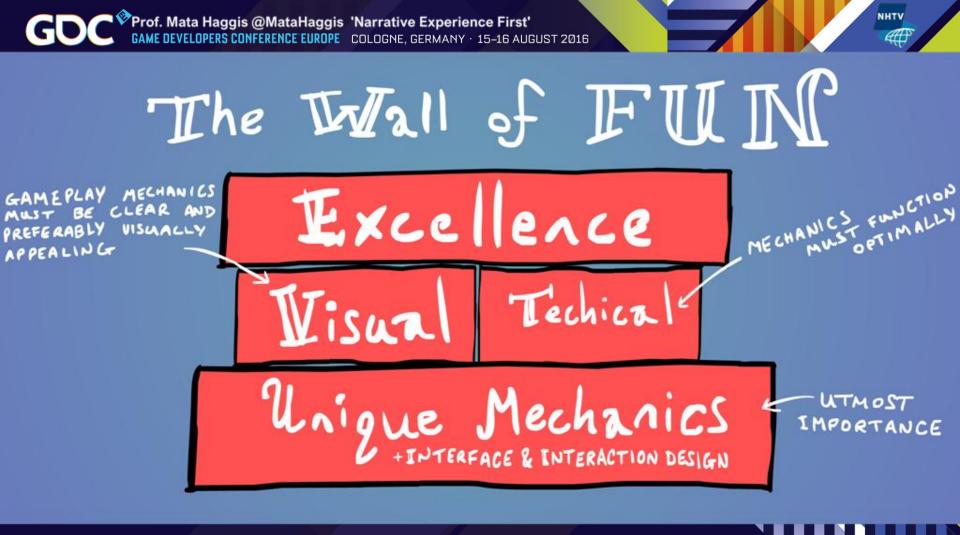
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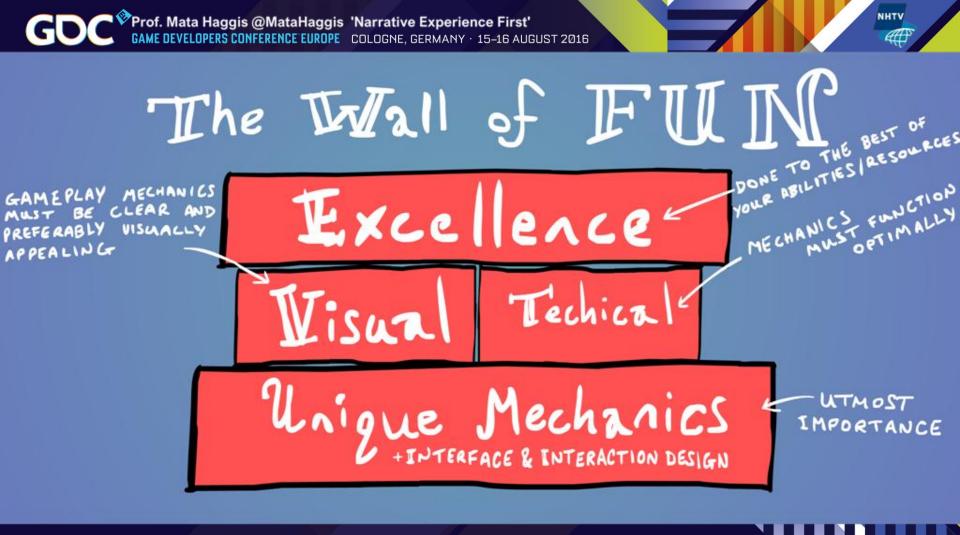


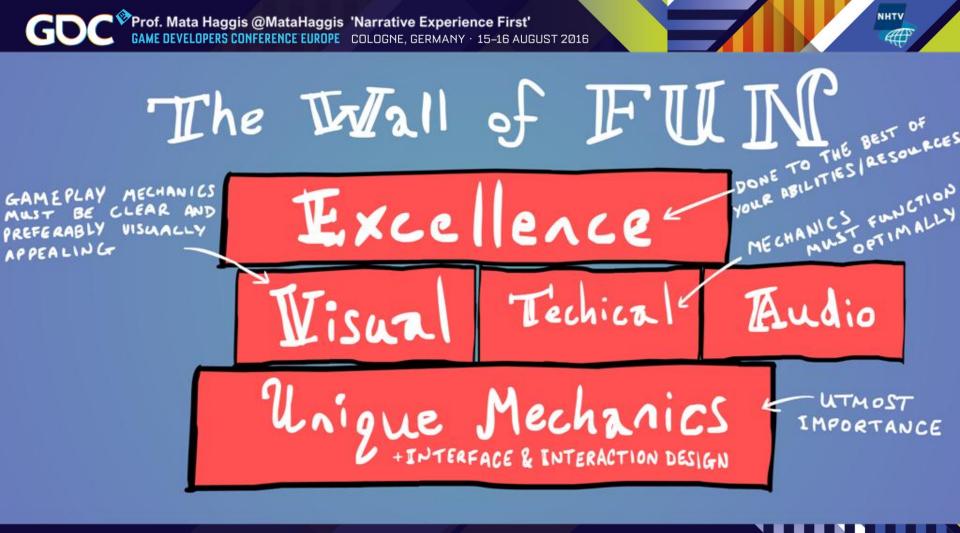


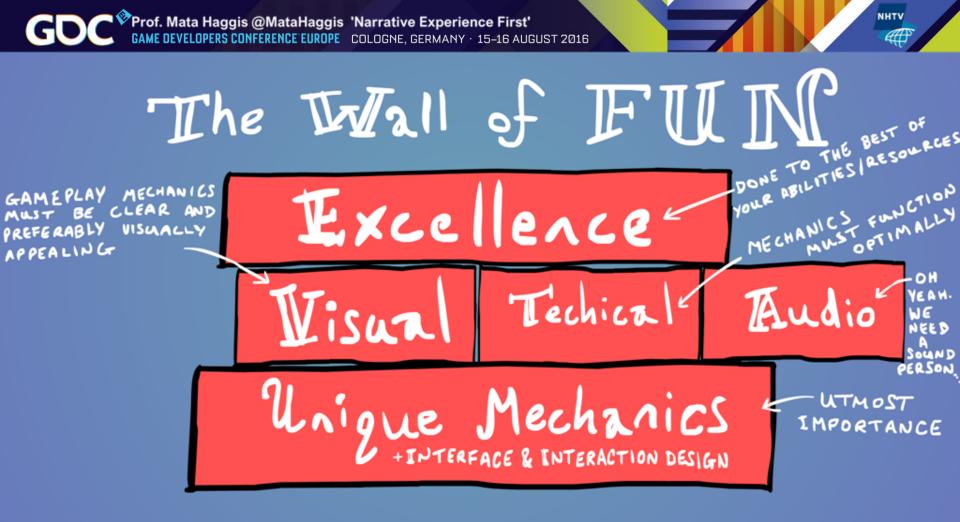




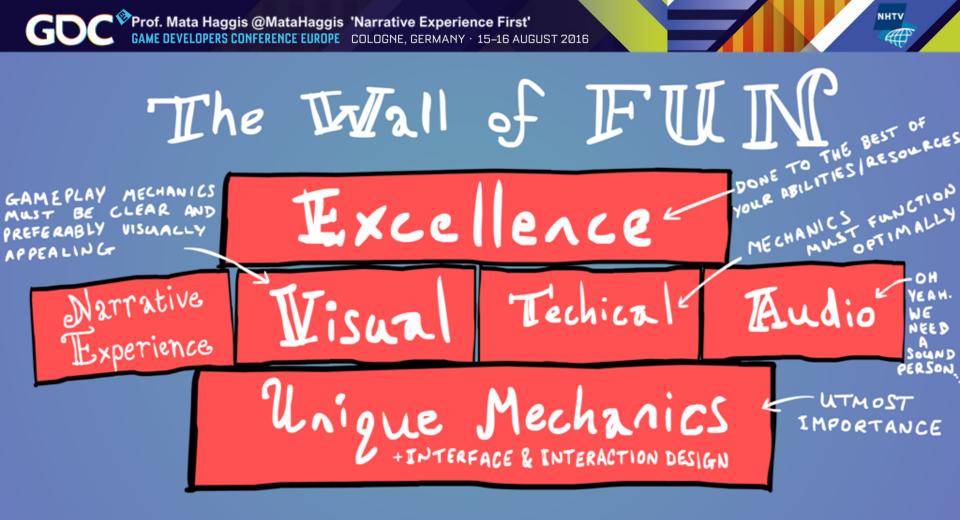


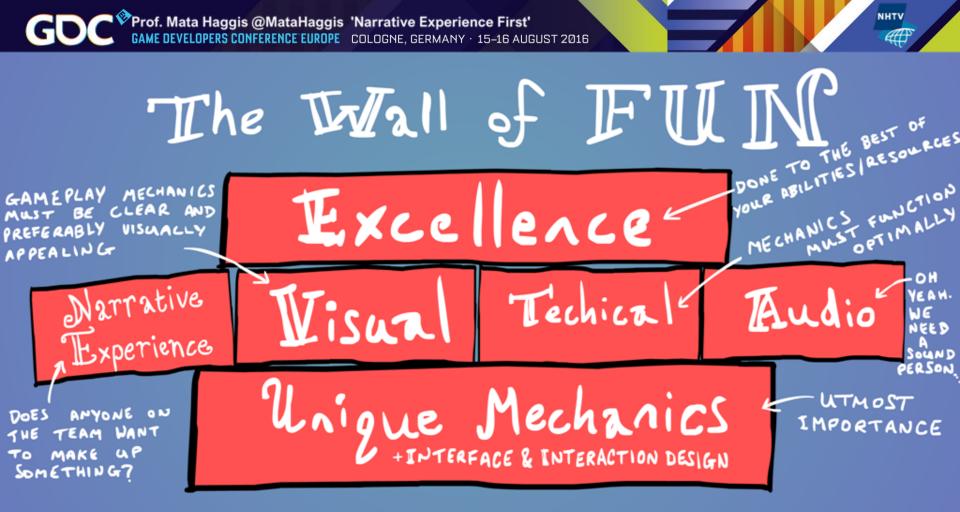


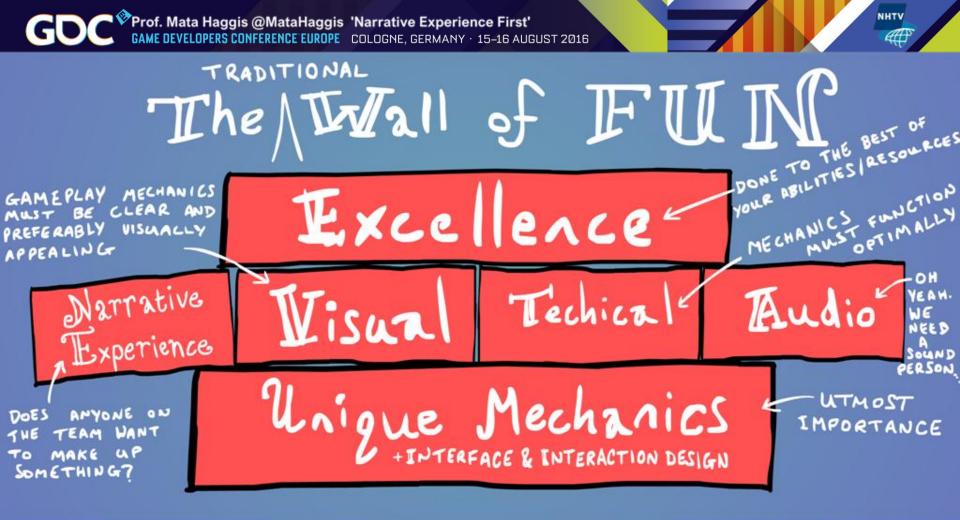


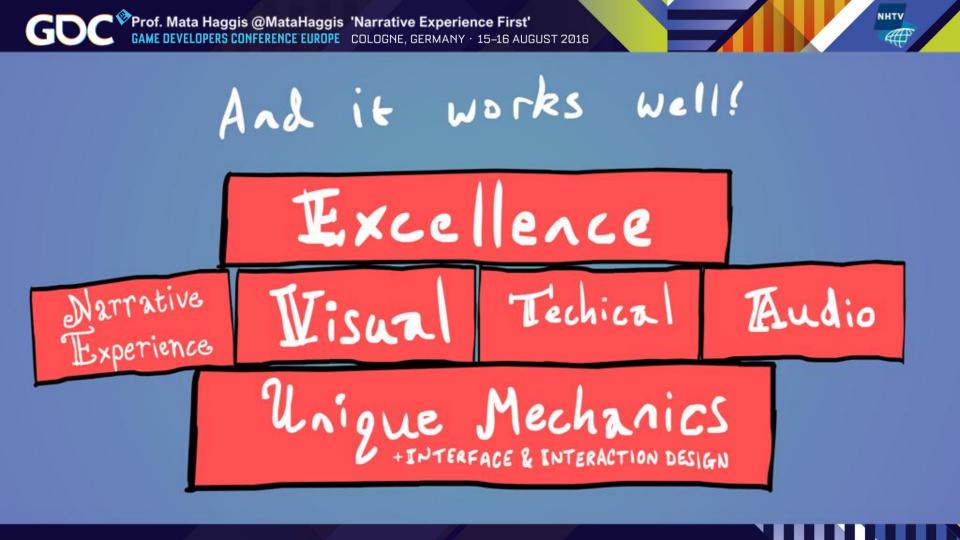


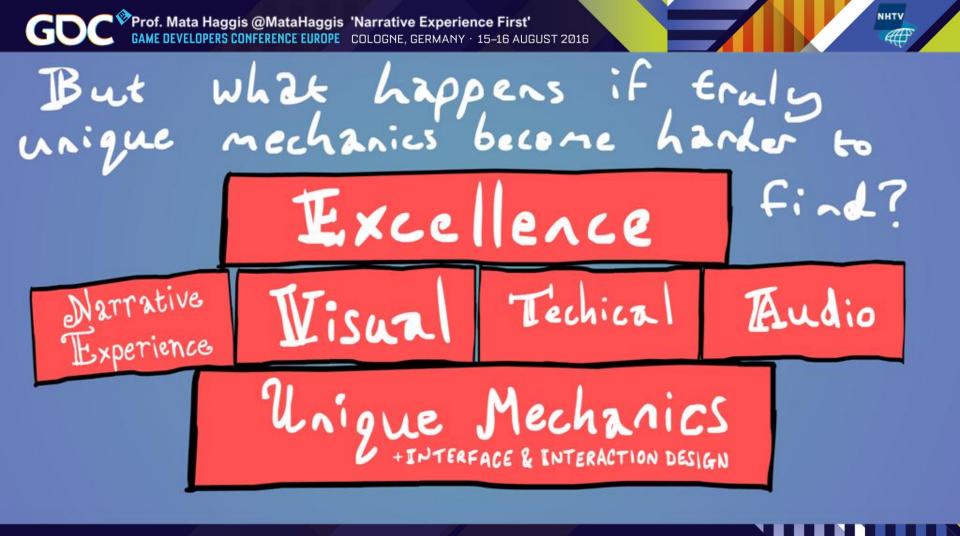


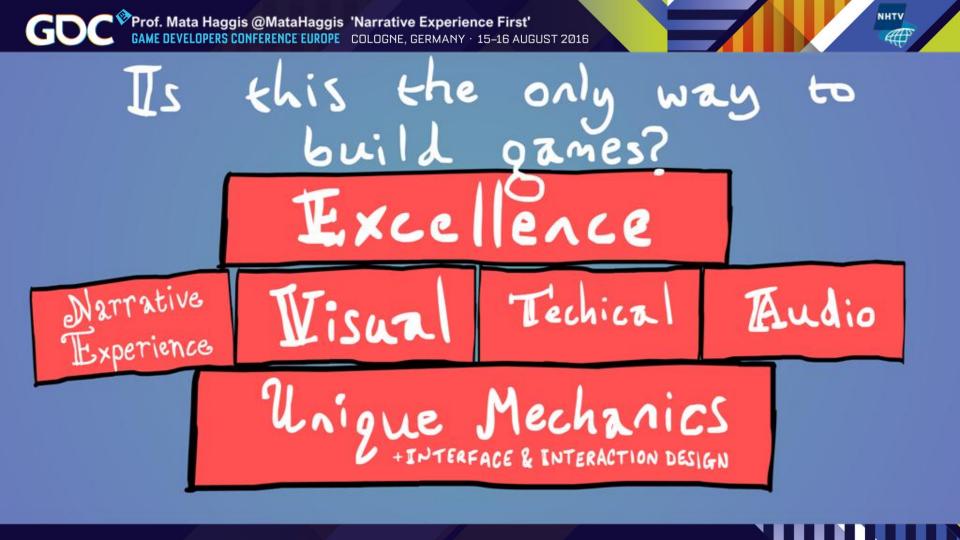


































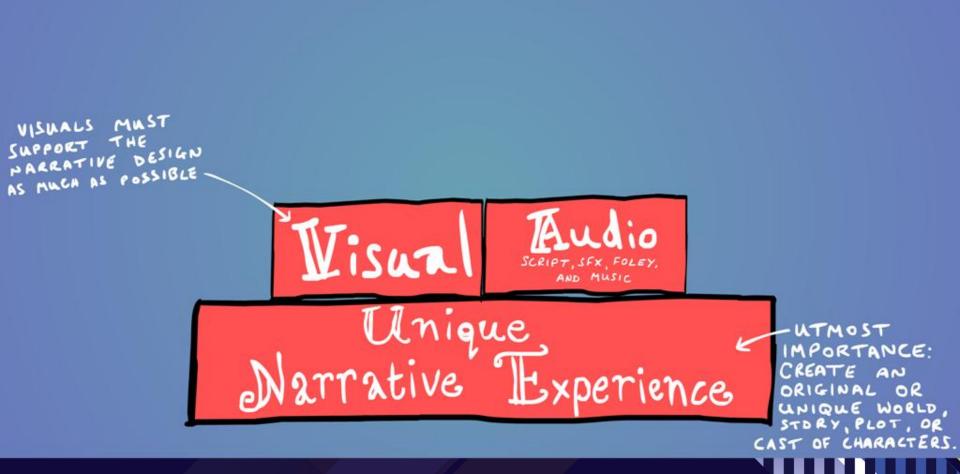




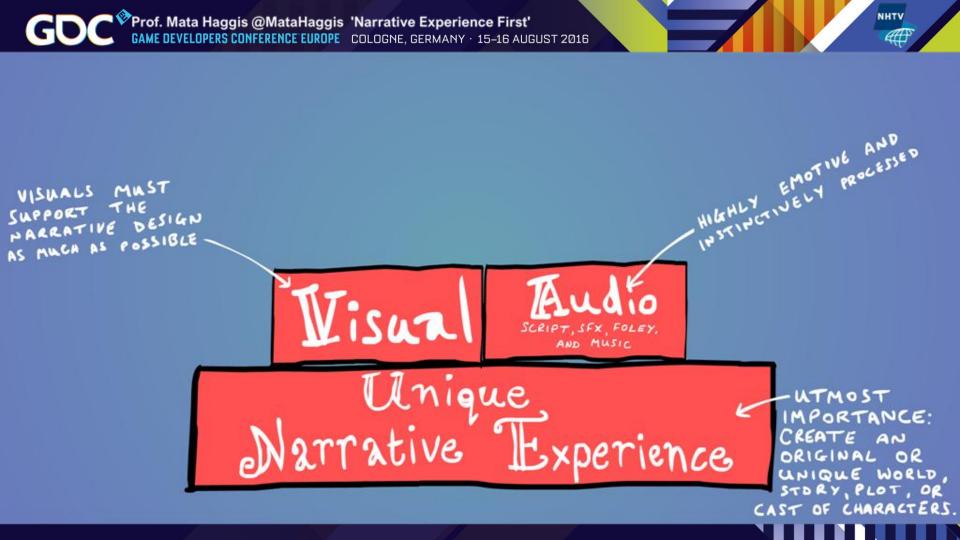
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VISUALS SUPPORT THE NARRATIVE DESIGN AS MUCH AS POSSIBLE





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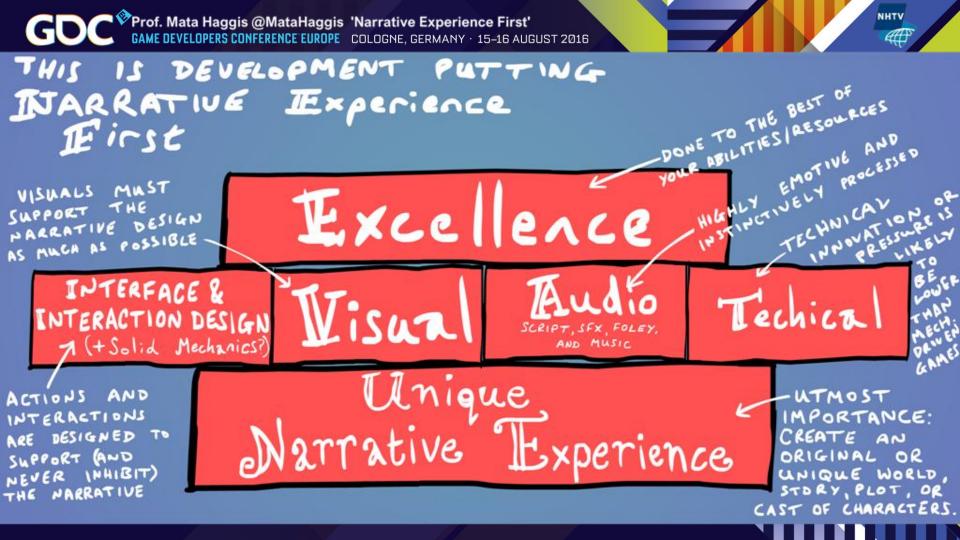


























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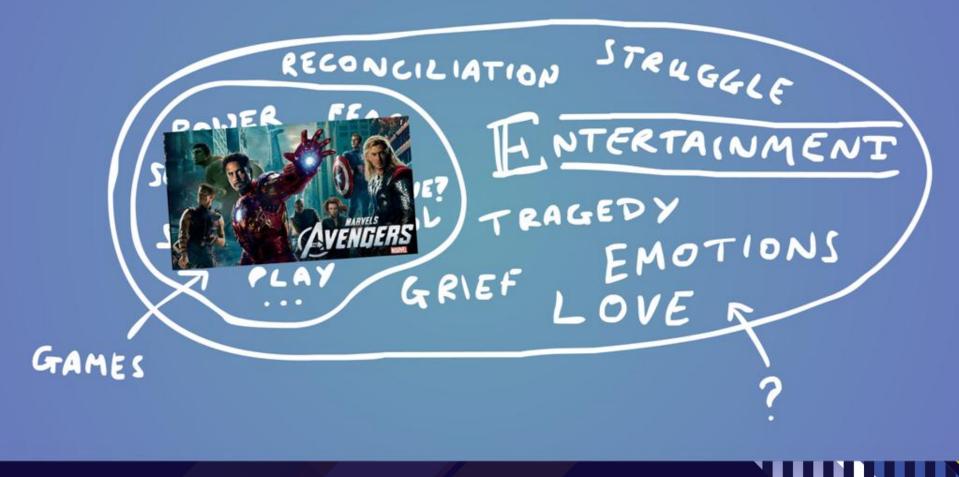
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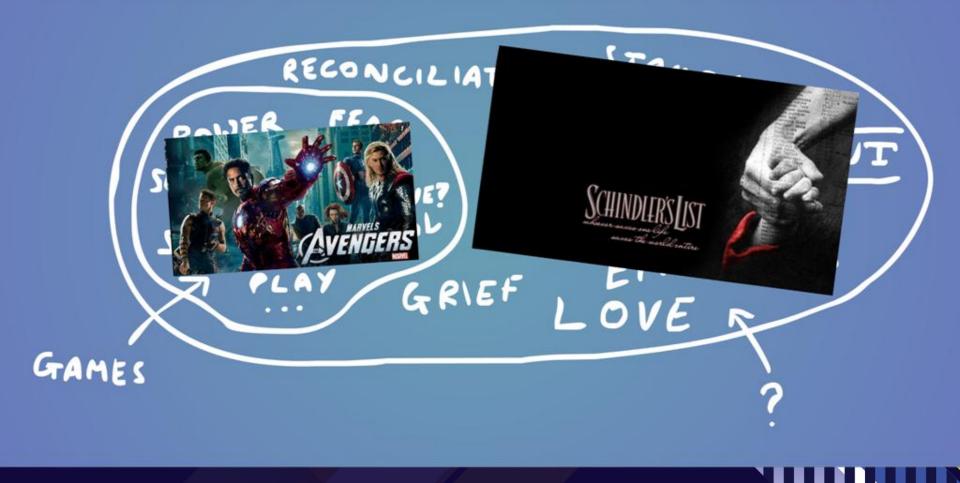


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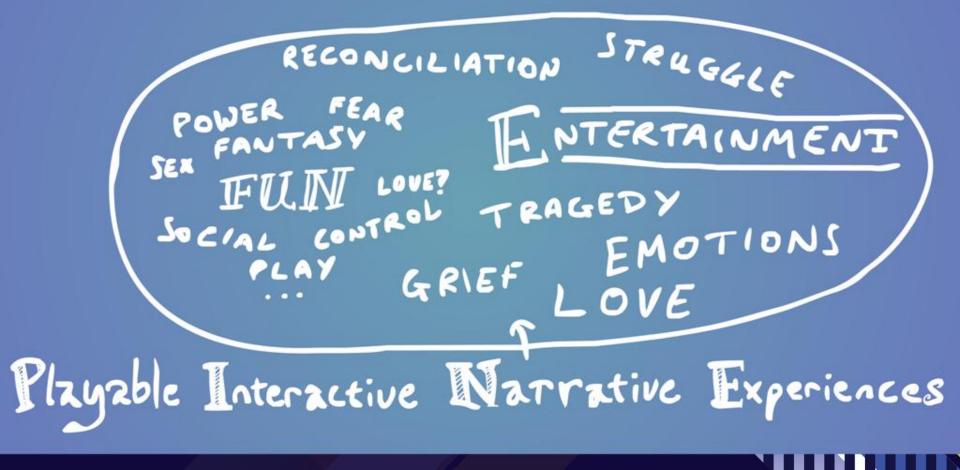


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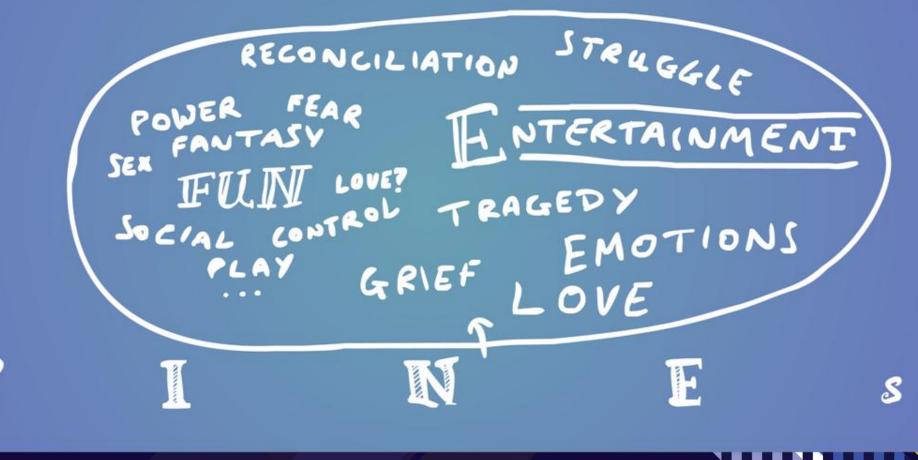




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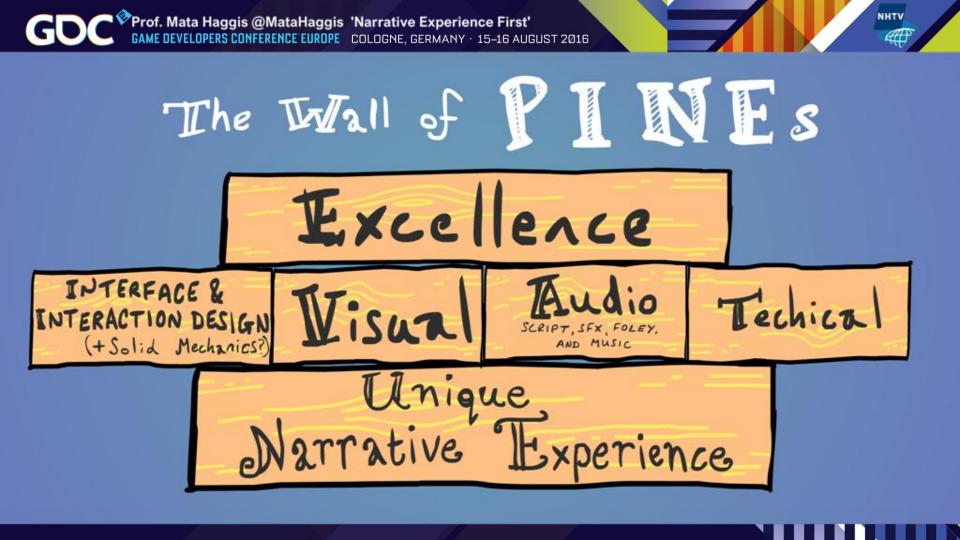


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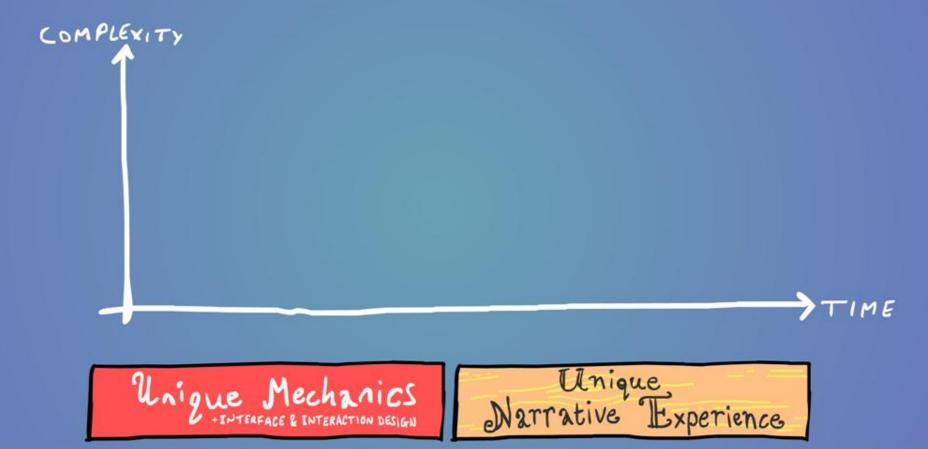




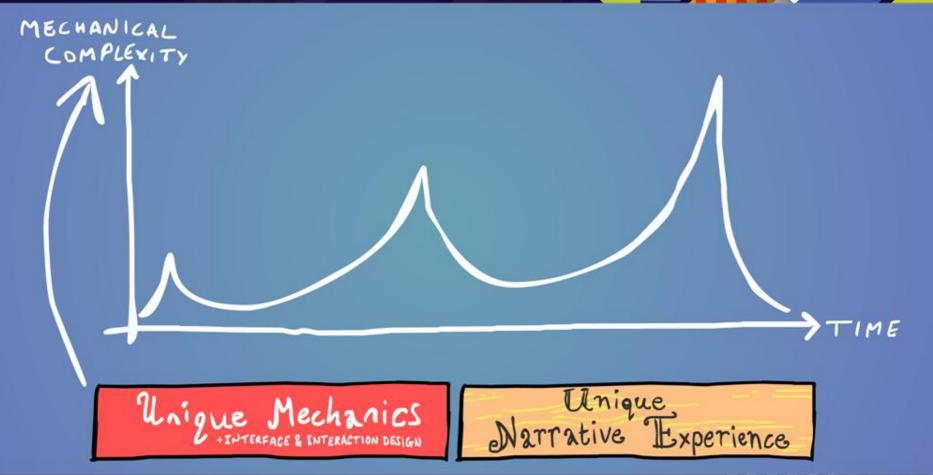


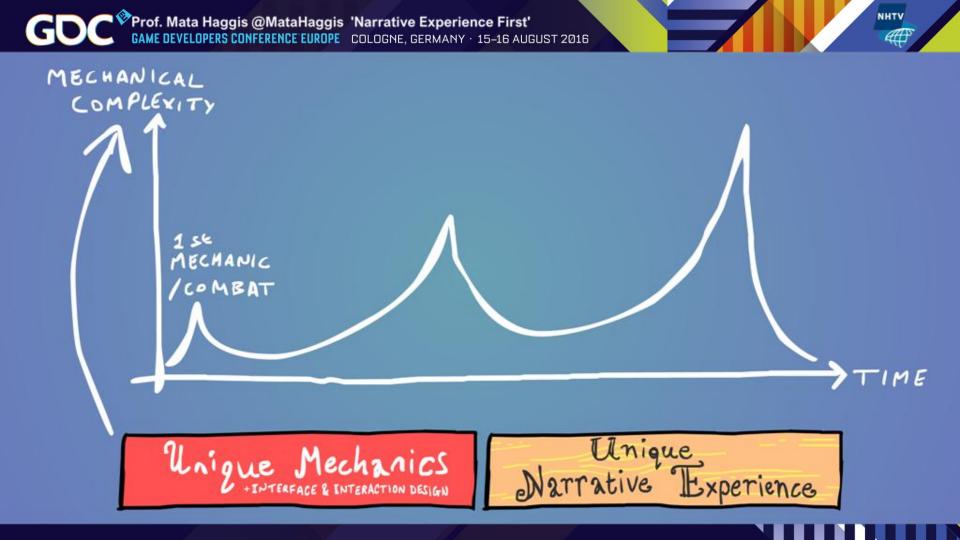






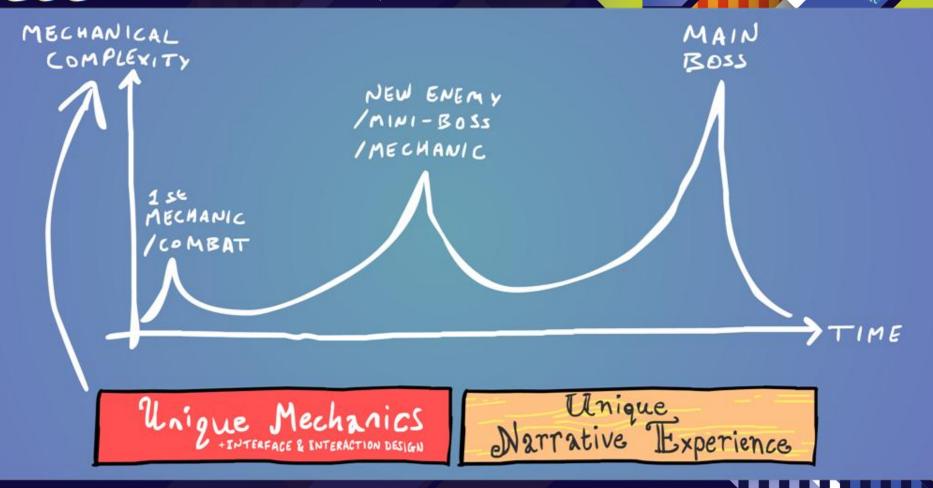






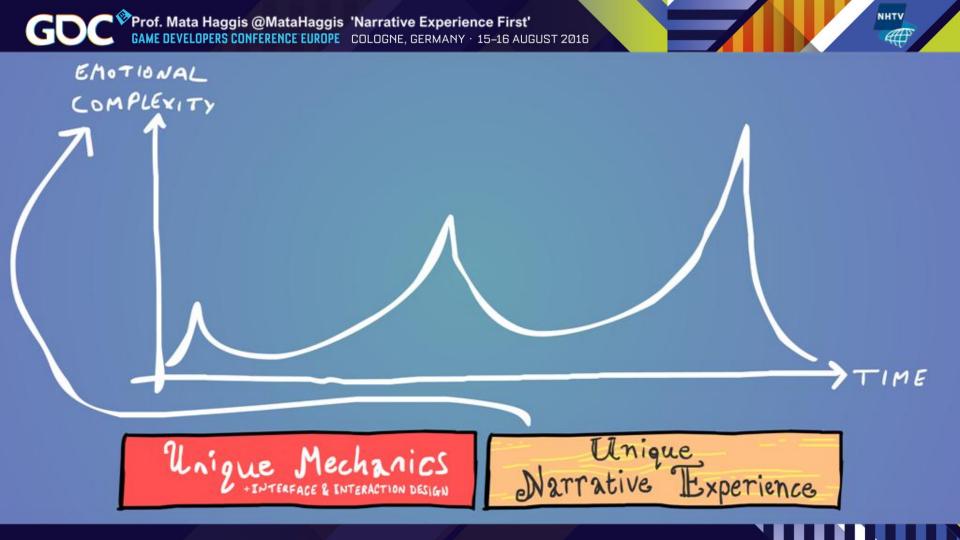
Prof. Mata Haggis @MataHaggis 'Narrative Experience First' GAME DEVELOPERS CONFERENCE EUROPE COLOGNE, GERMANY · 15–16 AUGUST 2016 NHTV GD Ð MECHANICAL COMPLEXITY NEW ENEMY /MINI-BOSS I MECHANIC 154 MECHANIC /COMBAT TIME Marrative Experience Unique Mechanics +INTERFACE & INTERACTION DESIGN

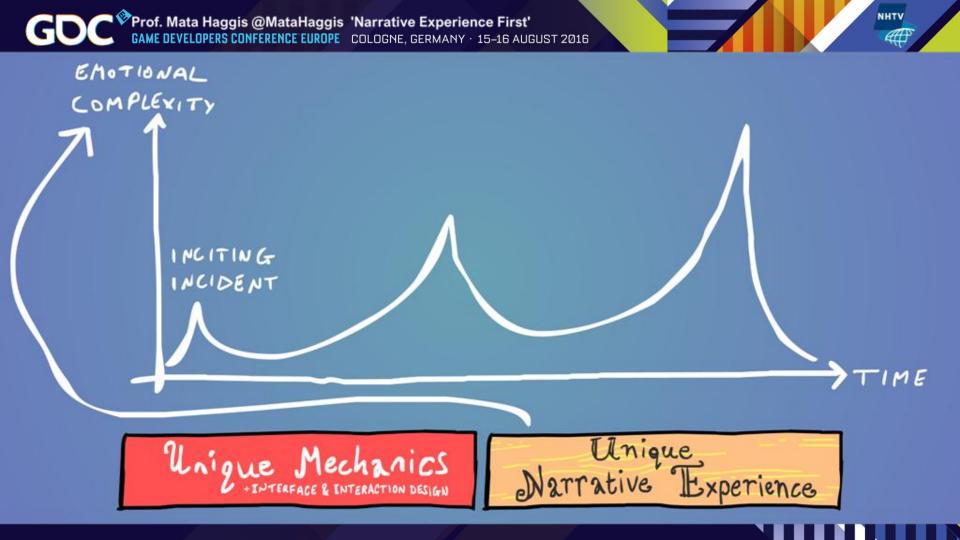
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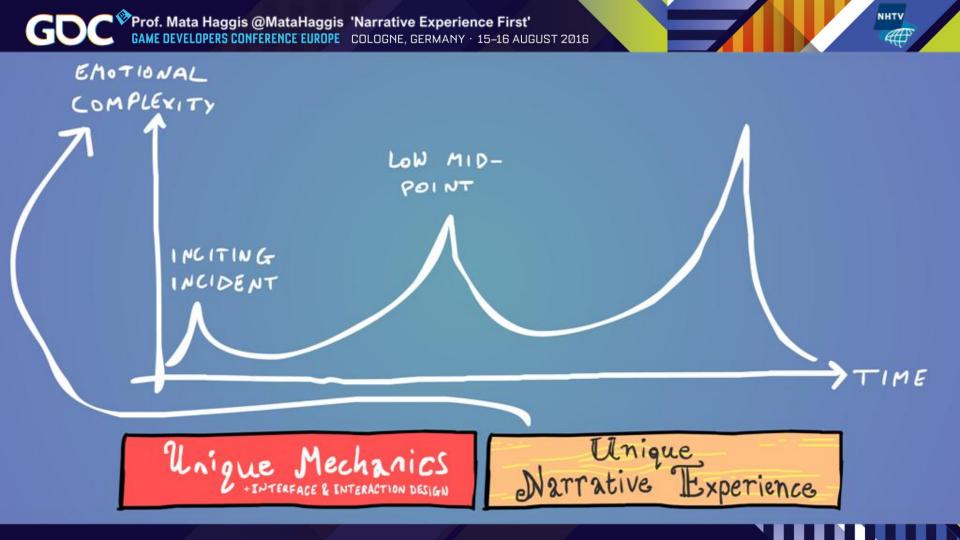


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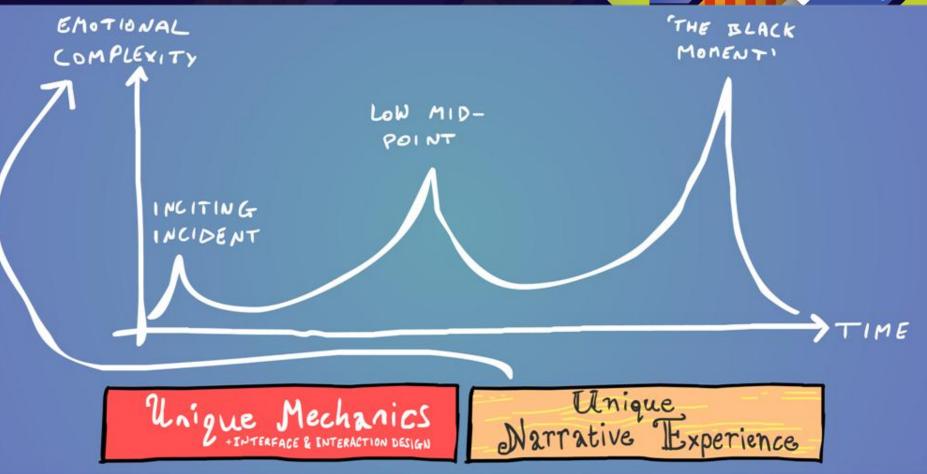
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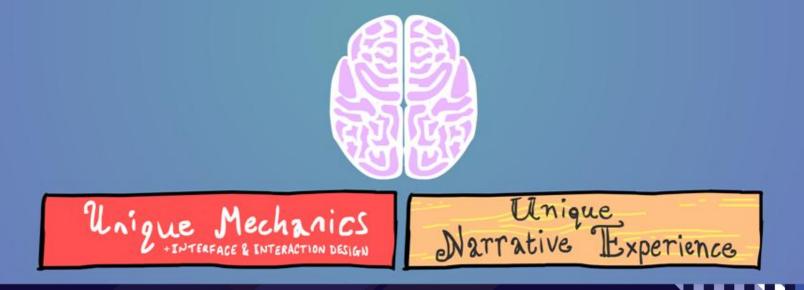
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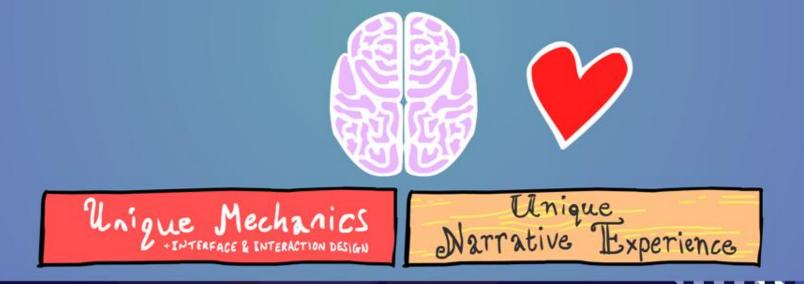
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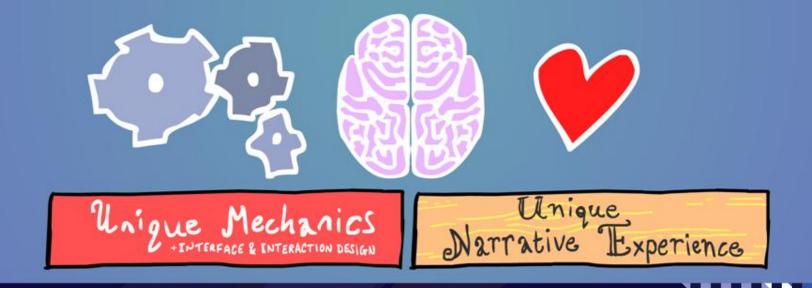






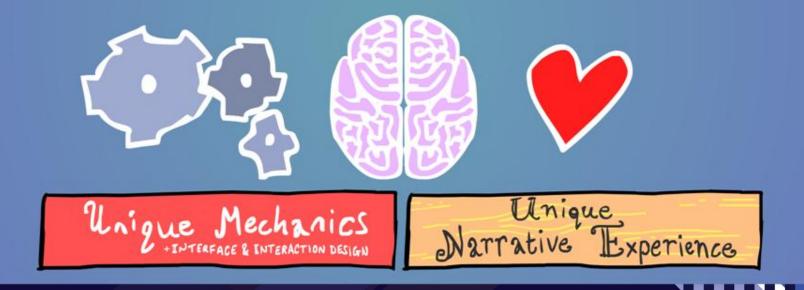






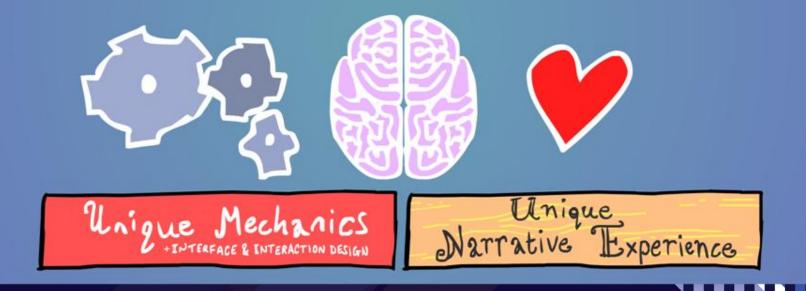
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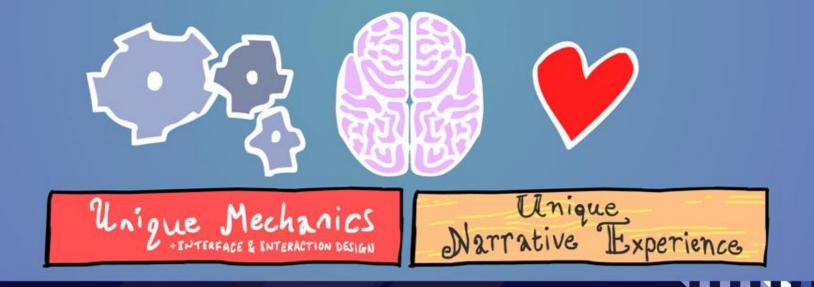
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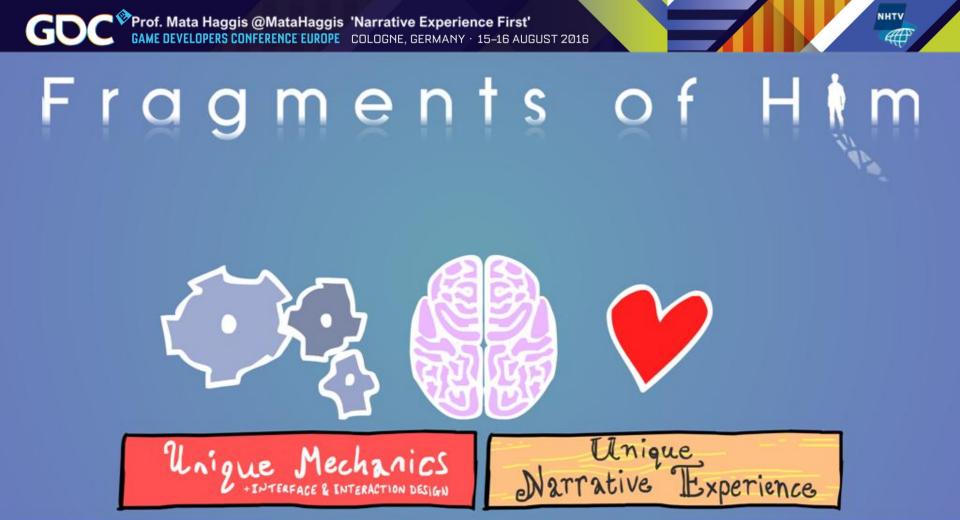
DIFFICULT SS EMOTIONAL

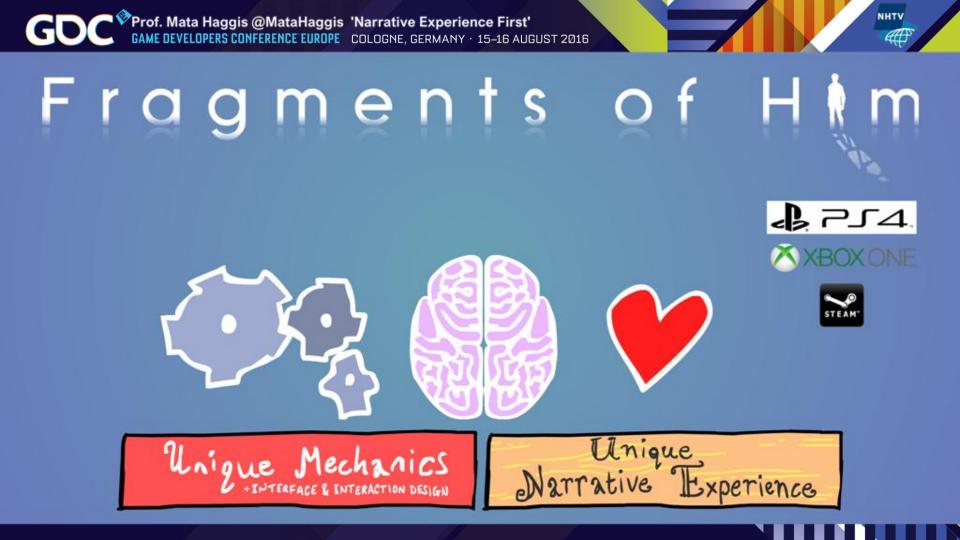


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I'll spend the rest of this talk giving a practical example...







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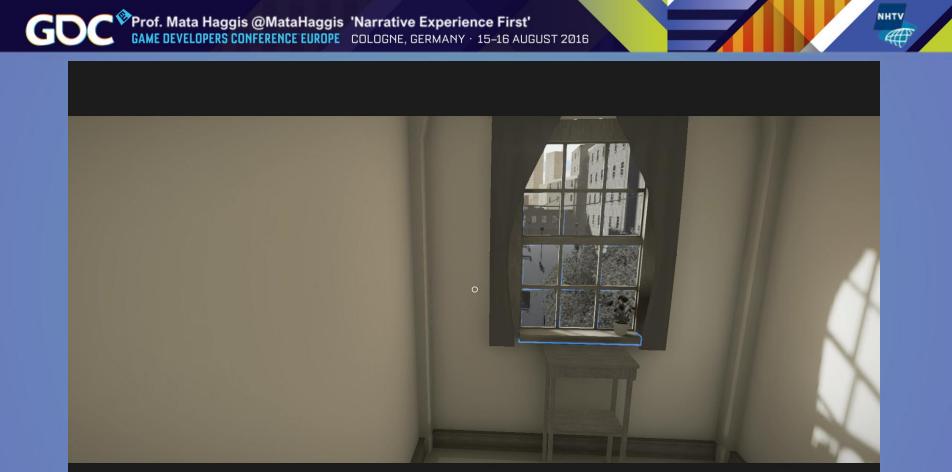
Fragments of Him

NHTV

41 F



Prof. Mata Haggis @MataHaggis 'Narrative Experience First' GAME DEVELOPERS CONFERENCE EUROPE COLOGNE, GERMANY · 15–16 AUGUST 2016 **H** Fragments of IS EXPLORED IN FIRST PERSON CLICK MIGHLIGHTED OBJECTS You THE STORY PROCEEDS. AND Unique Mechanics Unique Natrative Experience



Fragments of Him STARTING WITH & DIFFERENT FOUNDATION PUSHED US TO CREATE & VERY DIFFERENT (PLAY).



Fragments of Him

NHTV

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- 156

Fragments of Him

NHTV

41 F



154

Fragments of Him



Fragments of Him 1st 2nd 3rd

NHTV



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Fragments Of 2nd 154

Fragments of Him 1st 2nd 3rd Control of Cont

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Fragments of Him 1st 2nd 3rd Co



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Fragments of Him 1st 2nd 3rd ((()))

Fragments of Him 1st 2nd 3nd



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Fragments of Him 1st 2nd 3rd



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Fragments of Him 1st 2nd 3rd R



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Fragments of Him 1st 2nd 3rd WHY AM I OLEDOING THIS?

Fragments O f 2nd 154 ALLOWS PLAYER EXPLORATION BUT ALL CHARACTER ACTIONS REMAIN CONSISTENT WITH THEIR MOTIVATIONS.

Fragments O f 2nd 154 ALLOWS PLAYER EXPLORATION BUT ALL CHARACTER ACTIONS REMAIN CONSISTENT WITH THEIR MOTIVATIONS.

Fragments O f IT'S A BIT LIKE 154 WALKING ALONG BESIDE AN ACTOR

Prof. Mata Haggis @MataHaggis 'Narrative Experience First' GAME DEVELOPERS CONFERENCE EUROPE COLOGNE, GERMANY · 15–16 AUGUST 2016 Fragments O f 2nd 154 IT'S A BIT LIKE WALKING ALONG BESIDE AN ACTOR REMOVES PERFORMANCE PRESSURE FROM PLAYERS.

Fragments of H m

NHTV

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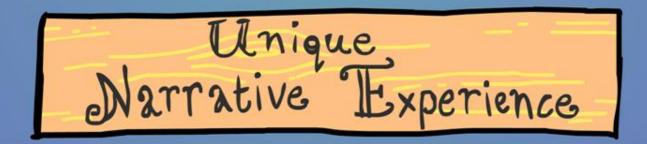
Marrative Experience



Fragments of Him

NHTV

REAL WORLD SETTING AND THEME

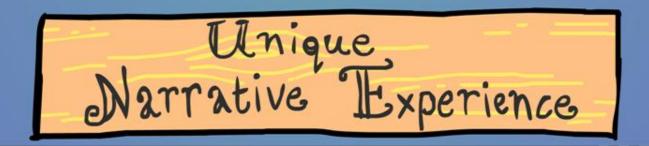




Fragments of Him

NHTV

REAL WORLD SETTING AND THEME - EVERYDAY EVENTS





Fragments of H m

NHTV

REAL WORLD SETTING AND THEME -EVERYDAY EVENTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS





Fragments of H m

NHTV

REAL WORLD SETTING AND THEME - EVERYDAY EVENTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOUE'S POWER TO

CHANGE

Unique Narrative Experience AND HEAL.

Fragments of H

STORY

NHTV

REAL WORLD SETTING AND THEME -EVERYDAY EVENTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS -THEME OF LOVE'S

POWER TO CHANGE AND HEAL.



Fragments of H

REAL WORLD SETTING AND THEME - EVERYDAY EVENTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOVE'S POWER TO

CHANGE

PORTMANTEAU STORV -4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY

NHTV

Unique Narrative Experience AND HEAL.

Fragments of H

NHTV

REAL WORLD SETTING AND THEME -EVERYDAY EVENTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS PORTMANTEAU STORY -4 PEOPLE WITH THEIR OWN EMOTIONAL

JOURNEY -EACH BELIEVABLE AND INTERNALLY COHERENT

- THEME OF LOVE'S POWER TO

CHANGE AND HEAL.



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Fragments of H

REAL WORLD SETTING AND THEME - EVERYDAY EUGNTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOVE'S POWER TO

CHANGE AND HEAL. PORTMANTEAU STORY -4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY NHTV

-EACH BELIEVABLE AND INTERNALLY COHERENT -ALL STORIES

COMBINE TO MAKE A WHOLE.

Marrative Experience

Fragments of

REAL WORLD SETTING AND THEME - EVERYDAY EUGNTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOVE'S POWER TO

CHANGE AND HEAL. PORTMANTEAU

-4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY

-EACH BELIEVABLE AND INTERNALLY COHERENT -ALL STORIES

COMBINE TO MAKE A WHOLE.



PRE-SET START AND END

Fragments of H

REAL WORLD SETTING AND THEME - EVERYDAY EUGNTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOVE'S POWER TO

CHANGE AND HEAL. PORTMANTEAU STORY

-4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY

-EACH BELIEVABLE AND INTERNALLY COHERENT -ALL STORIES

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COMBINE TO MAKE
A WHOLE.
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Narrative Experience

PRE-SET START AND END -MOSTLY LINEAR

Fragments of H

REAL WORLD SETTING AND THEME - EVERYDAY EUGNTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOVE'S POWER TO

CHANGE AND HEAL. PORTMANTEAU STORY -4 PEOPLE WITH THEIR

OWN EMOTIONAL JOURNEY

-EACH BELIEVABLE AND INTERNALLY COHERENT -ALL STORIES

A WHOLE.

Narrative

ique

Experience

PRE-SET START AND END

NHTV

- MOSTLY LINEAR - VARIATION WITHIN ORDER OF EVENTS, NOT THE EMOTIONAL SOURNEY

Fragments of H

REAL WORLD SETTING AND THEME - EVERYDAY EUGNTS -NO SCI-FI -NO SUPERNATURAL HORROR -NO SERIAL KILLERS - THEME OF LOVE'S POWER TO

CHANGE AND HEAL. PORTMANTEAU STORY -4 PEOPLE WITH THEIR

OWN EMOTIONAL JOURNEY

-EACH BELIEVABLE AND INTERNALLY COHERENT -ALL STORIES COMBINE TO MAKE

A WHOLE.

PRE-SET START AND END

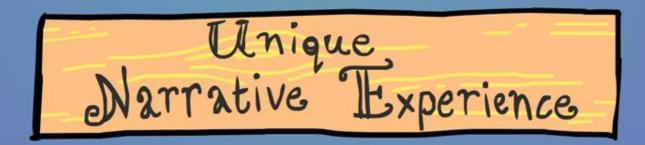
NHTV

-MOSTLY LINEAR

- VARIATION WITHIN ORDER OF EVENTS, NOT THE EMOTIONAL JOURNEY
- THE EMOTIONAL JOURNEY TAKES PRECEDENCE OVER CHRONOLOGY.

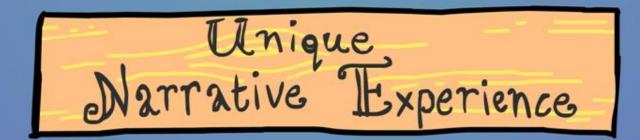
Unique Narrative Experience

Fragments of Him





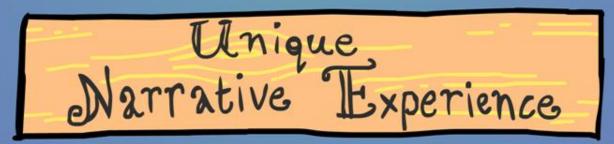
Fragments of Him So... A REAL WORLD STORY OF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED, NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE.



Fragments of HAM So... A REAL WORLD STORY OF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED, NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE.

NHTV

START WILL)



START WILL

Fragments of HAM So... A REAL WORLD STORY OF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED, NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE.



START

of H Fragments SO ... A REAL WORLD STORYOF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED. NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE. SARAH



MARY

START -

of H Fragments SO ... A REAL WORLD STORY OF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED. NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE. SARAH



of H Fragments SO ... A REAL WORLD STORYOF LEAD ROLES LOVE WITH FOUR AND A HIGHLY STRUCTURED. NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE. WILL MARY SARAH START -SARAH MARY



of H Fragments SO ... A REAL WORLD STORYOF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED, NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE. WILL MARY SARAH START -SARAH MARY Inique Experience arrative

of H Fragments SO ... A REAL WORLD STORVOF LOVE WITH FOUR LEAD ROLES AND A HIGHLY STRUCTURED, NON-CHRONOLOGICAL CONVERGING BRANCHES PLOT STRUCTURE. SWILL MARY SARAH WILL HARRY | THE END START WILL SARAH MARY Inique Experience arrative

COLOGNE OF SCHOLE SCHO

Fragments of Him

NHTV

PRETTY UNIQUE IN STORY WORLD, STORY, CHARACTERS, AND PLOT

Narrative Experience

Fragments of Him

NHTV

PRETTY UNIQUE IN STORY WORLD, STORY, CHARACTERS, AND PLOT (FOR GAMES).

Marrative Experience

Fragments of Him





Fragments of HAM THE TONE OF THE GAME IS SOMBRE, BUT WITH SOME HOPE AND LIGHT...





Fragments of HAM THE TONE OF THE GAME IS SOMBRE, BUT WITH SOME HOPE AND LIGHT...





Fragments of HAM THE TONE OF THE GAME IS SOMBRE, BUT WITH SOME HOPE AND LIGHT...





Fragments of Him THE TONE OF THE GAME IS SOMBRE, BUT WITH SOME HOPE AND LIGHT ... SO A NEAR - GREYSCALE PALETTE WAS CHOSEN TO ENHANCE THIS TONE.



Fragments of HIM AND VET THIS MUST FEEL REAL...



Fragments of HIM AND VET THIS MUST FEEL REAL... SO WE FILLED THE WORLD WITH DETAIL.







Fragments of HAM WE INTUITIVELY UNDERSTAND THESE SYMBOLS OF THE REAL WORLD.









SCRIPT





SCRIPT -WRITTEN OVER TWO YEARS



SCRIPT

-WRITTEN OVER TWO VEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY



SCRIPT

-WRITTEN OVER TWO VEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS



NHTV

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SCRIPT

-WRITTEN OVER TWO VEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED



NHTV

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SCRIPT

-WRITTEN OVER TWO VEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE.



NHTV

41 F

SCRIPT



-WRITTEN OVER TWO VEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE.



SCRIPT

-WRITTEN OVER TWO YEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE.



-MINIMAL AND UNINTRUSIVE



SCRIPT

-WRITTEN OVER TWO YEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE.



-MINIMAL AND UNINTRUSIVE

- FOCUS ON POSITIVE AND NEGATIVE FEEDBACK.



SCRIPT

-WRITTEN OVER TWO YEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE.



-MINIMAL AND UNINTRUSIVE

- FOCUS ON POSITIVE AND NEGATIVE FEEDBACK.



MUSIC

SCRIPT

-WRITTEN OVER TWO YEARS

-EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE.



-MINIMAL AND UNINTRUSIVE

- FOCUS ON POSITIVE AND NEGATIVE FEEDBACK.



MUSIC

-KEPT MINIMAL

SCRIPT

-WRITTEN OVER TWO YEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE. SFX

-MINIMAL AND UNINTRUSIVE

- FOCUS ON POSITIVE AND NEGATIVE FEEDBACK.



-KEPT MINIMAL

-INSPIRED BY CLASSICAL MUSIC (CHOPIN)



SCRIPT

-WRITTEN OVER TWO YEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

-250 AUDITIONS

- 50 SHORT LISTED

- FINAL FOUR ACTORS CAST FROM GAMES, BUT ALSO T.V., FILM, AND THEATRE. SFX

-MINIMAL AND UNINTRUSIVE

- FOCUS ON POSITIVE AND NEGATIVE FEEDBACK.



MUSIC

-KEPT MINIMAL

-INSPIRED BY CLASSICAL MUSIC (CHOPIN)

NHTV

- A COMBINATION OF MOSTLY OUTSIDE WORK FROM PITSTOP

AND IN-HOUSE ANDIO.



FOLEY IS VERY IMPORTANT!

NHTV

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IS VERY

WE ITERATED INDIVIDUAL SOUNDS A QUITE OFTEN...

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FOLEY



NHTV

IMPORTANT!

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WE ITERATED INDIVIDUAL SOUNDS QUITE OFTEN ... A

FOLEY

Gl



ALSO AMBIENT NOISE (TRAFFIC, BIRDSONG, ETC.).

FOR ALL AUDIO, WE WORKED WITH THE IDEA THAT REAL, BELIEVABLE SOUNDS SIGNIFICANTLY HELP BUILD THE NARRATIVE SETTING







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EXPERIENCED WRITER AND NARRATIVE DESIGNER ON THE WHOLE PROJECT



NHTV

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> EXPERIENCED AUDIO TEAM + ACTORS, AND MANY ITERATIONS ON THE SOUNDS.

NHTV

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EXPERIENCED WRITER AND NARRATIVE DESIGNER ON THE WHOLE PROJECT



CAREFUL SCOPING

EXPERIENCED AUDIO TEAM + ACTORS, AND MANY ITERATIONS ON THE SOUNDS.

SCRIPT, SFX, FOLEY,

Experience

Excellence

Unique

Narrative

NHTV

EXPERIENCED WRITER AND NARRATIVE DESIGNER ON THE WHOLE PROJECT

4 CHARACTERS



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4 CHARACTERS





4 CHARACTERS (14 VARIATIONS)





4 CHARACTERS (14 VARIATIONS)



Character model overview



4 CHARACTERS (14 VARIATIONS) c.16 DETAILED LOCATIONS



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4 CHARACTERS (14 VARIATIONS) c.16 DETAILED LOCATIONS

YEAR



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CAREFUL SCOPING 4 CHARACTERS (14 VARIATIONS) C.16 DETAILED LOCATIONS J J YEAR CHARACTER



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CAREFUL SCOPING 4 CHARACTERS (14 VARIATIONS) C.16 DETAILED LOCATIONS ? HUNDREDS OF POSES & INTERACTIONS 5



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CAREFUL SCOPING 4 CHARACTERS (14 VARIATIONS) C.16 DETAILED LOCATIONS ? HUNDREDS OF POSES & INTERACTIONS

ART DIRECTOR



NHTV

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CAREFUL SCOPING 4 CHARACTERS (14 VARIATIONS) C.16 DETAILED LOCATIONS ? HUNDREDS OF POSES & INTERACTIONS

ART DIRECTOR



TING VAN DER KRAAN



NHTV

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CAREFUL SCOPING CHARACTERS (14 VARIATIONS) 4 DETAILED LOCATIONS c.16 2 HUNDREDS OF POSES INTERACTIONS 6 ART DIRECTOR + INTERNS

TIND VAN DER KRAAN



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SET PRIORITIES



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CAREFUL SCOPING SET PRIORITIES REALORUP CHARACTERS NAMA ADJERCOMNER .REALORUP CHARACTERS NAMA ADJERCOMNER .REALORUP CHARACTERS NAMA ADJERCOMNER .EMOTIONA ADJERCOMNER .EMOTIONA CONTRACTERS



CAREFUL SCOPING SET PRIORITIES REALORD CHARACTERS CONNER REALORD CHARACTERS CONNER .REALORD CHARACTERS CONNERCONNER .4 CHARACTERS CONNERCONNE

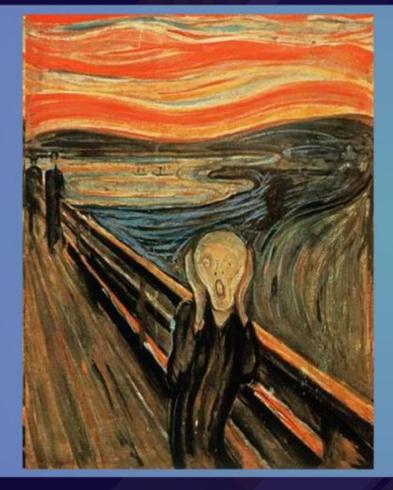
GC

IS PHOTOREALISM NECESSARY FOR EMOTIONAL STORYTELLING?



NHTV

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SET PRIORITIES





PRIORITIES SET .REALORLE CHARACTERS WAT DRA

G

ICO PROVED THAT BELIEVABLE ANIMATION AND GOOD COSTUME DESIGN CAN BRING LOW-DETAIL MODELS TO LIFE...





CAREFUL SCOPING SET PRIORITIES REALORD CHARACTERS CONNER REALORD CHARACTERS CONNER .REALORD CHARACTERS CONNERCONNER .4 CHARACTERS CONNERCONNE

GC

IS PHOTOREALISM NECESSARY FOR EMOTIONAL STORYTELLING?



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CAREFUL SCOPING SET PRIORITIES REALORN REALORN .4 CHARACTERS ONALA OVERCOMMENT .ENDTONALA OVERCOMMENT .ENDTONAL OSTI





CAREFUL SCOPING SET PRIORITIES REALORUP UNARACTERS INNA MANAGUERCOMMUNICA .REALORUP UNARACTERS INNA MANAGUERCOMMUNICA .4 UNARACTERS DEAD INNA MANAGUERCOMMUNICA .6 UNARACTERS INNA MANAGUERCOMMUNICA .6 UNARACTERS INNA MANAGUERCOMMUNICA .6 UNARACTERS INNA MANAGUERCOMMUNICA .6 UNARACTERS INNA MANAGUERCOMMUNICA

WE CHOSE TO USE SEMI-BLANK FACES AND PRIORITISE THE DETAIL IN THE WORLD.



CAREFUL SCOPING SET PRIORITIES REALORD CHARACTERS ON ANA OVERCOMMER .REALORD CHARACTERS ON ANA OVERCOMMERCING .4 CHARACTERS DEAD OF COST



DETAILED WORLD

NHTV





v.s

CAREFUL SCOPING SET PRIORITIES REALORUP CHARACTERS INNA MARAGUERCOMMUNICA .REALORUP CHARACTERS INNA MARAGUERCOMMUNICA .4 CHARACTERS DEAD OF COST



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DETAILED WORLD

(VERY LIMITED ART TIME)

v.s





CAREFUL SCOPING SET PRIORITIES REALORD CHARACTERS ON ANA OVER COMMUNICA .REALORD CHARACTERS ON ANA OVER COMMUNICA .4 CHARACTERS DEAD OF COST





NHTV

DETAILED WORLD

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OR



CAREFUL SCOPING SET PRIORITIES REALORUP CHARACTERS CONNER .REALORUP CHARACTERS CONNER .REALORUP CHARACTERS CONNERCONNER .4 CHARACTERS CONNERCONNE

BY LEAVING FACES BLANK, WE HOPED IMAGINATION MIGHT HELP US...





CAREFUL SCOPING SET PRIORITIES REALORND CHARACTERS ONAMA OUERCONNER .REALORND CHARACTERS ONAMA OUERCONNER .ENDTORATIONA CONTRACTERS



BY LEAVING FACES BLANK, WE HOPED IMAGINATION MIGHT HELP US... SOME TESTERS SWEAR THEY SAW CHANGING EXPRESSIONS!



CAREFUL SCOPING SET PRIORITIES REALORUP CHARACTERS INNA MANAGUERCOMMUNICA .REALORUP CHARACTERS INNA MANAGUERCOMMUNICA .ENDTIONA MANAGUERCOMMUNICA .ENDTIONA MANAGUERCOMMUNICA .ENDTIONA MANAGUERCOMMUNICA .ENDTIONA MANAGUERCOMMUNICA

BUT WE NEEDED HUNDREDS OF ANIMATIONS AND REALISTIC POSES ...





CAREFUL SCOPING SET PRIORITIES REALORD CHARACTERS ON ANA OUTPOINT .REALORD CHARACTERS ON ANA OUTPOINT .ENDTONA CONTRACTOR

SASSYBOT HIRED A XSENS MOTION CAPTURE SULT FROM NHTV





CAREFUL SCOPING SET PRIORITIES REALORUP CHARACTERS CONNER .REALORUP CHARACTERS CONNERCONNER .REALORUP CHARACTERS CONNERCONNE

THIS GAVE A SHORT (ISH) ROUTE TO INTUITIVELY BELIEVABLE ANIMATIONS AND POSES.







CAREFUL SCOPING SET PRIORITIES REALORUP CHARACTERS NAMA ADJERCOMNER .REALORUP CHARACTERS NAMA ADJERCOMNER .REALORUP CHARACTERS NAMA ADJERCOMNER .EMOTIONA ADJERCOMNER .EMOTIONA CONTRACTERS



CAREFUL SCOPING SET PRIORITIES REALORD CHARACTERS ONALANDOUR REALORD CHARACTERS ONALANDOUR .4 CHARACTERS DEAD OF COST

EMOTIONS ARE INTUITIVE

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CAREFUL SCOPING REALORLD KIORITI .REALORLD KIORITIONAN .4 CHARACTERS WAT PRIORITIES EMOTIONS ARE INTUITIVE DESIGN THIS! YOUR VISUAL MUST SUPPORT

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Fragments of Him was planned in Microsofe Word and designed in Excel...

Order	Story point and high level description	Trigger event	At1		Play next?	Alt2	Alt2 line ref	Play next?	At3	Alt3 line ref	Play next?	Music
					-		1				1	
- 1	Scene 13 - Student bar	1997	End of August	Sarah	-		-	-			-	
	25% - Plot point one – state the external							-			-	
	motivation She says she wants to date Will. Moving										-	
	through the bar, looking for Will. She finds										1	
	him and starts a conversation, he asks her											
	on a date											
	Starting outside of the studenst bar (the union') in the evening, Sarah makes her											
	way inside and down into the bar. The											
	pathway outside the bar is the same one											
	that Mary goes to in scene 7.							<u> </u>			-	
1		Start of level	though he must have been in the lectures. So anyway, I next noticed him through the window of the Union bar.			Will must have been in the lectures over the first few weeks, but I didn't notice him, if I'm honest. I was so busy with everything and just learning how to live: do laundry, cook every day, that kind of thing. I next remember seeing Will through the window of the Union bar.	s13-01-02		It was really busy for those first few weeks. Will must have been around at lectures, but I was caught up in meeting housemates and learning the basics of living away from home. The next time I remember seeing him was through the window of the Union bar.	s13-01-03		
2		Will is visible by the window of the bar - clicks on the window.	recognised him then from the first day, and I remembered liking how he'd looked back at me then.	s13-02-01		I remembered he'd looked back at me on that first day, and it made me smile.	s13-02-02					
3		Clicking to go down the stairs to the Union, inside the building	Britpop was still doing pretty well. Good music: Blur, Pulp, that kind of thing. And Oasis weren't just repeating themselves then. Not that the Union was playing much of those.	s13-03-01		The music scene was good back then. Blur, Pulp, Elastica, thingy Suede. All those bands were great. Not that the Union played them much. It was more dancey in there.	s13-03-02		The Union usually played the dancey stuff. 'Higher State of Consciousness' was still on heavy rotation, but sometimes they played the better stuff, Blur, Pulp, a bit older stuff like Inspiral Carpets, but not often.	s13-03-03		
4		Click on Sarah to walk her through the door	t was a typical Friday crowded, with the windows dripping with condensation Cheap spilled drinks making the floor sticky.	s13-04-01		Fridays at the Union were always the same crowds of people, the windows steaming up completely, and sticky floors. I kind of miss it!	s13-04-02		As much as it was tacky in there, I miss it too. It was crowded, hard to talk, and the floor was slicky from spilled alcopops, but it was fun?			

Drafte	Story point and high level description	Trigger event	Alt1	Att1 line ref.	Play next?	NI2	Att2 line ref	Ptay next?	Ata:	Alt3 line ref	Play next?	Music
	Scene 13 - Student bar	1907	End of August	Sarah								
	25% - Plot point one state the external motivation							_			-	
	She says she wants to date Will. Moving through the bar, looking for Will. She finds him and starts a conversation, he asks her on a date.											
	Starting outside of the studenst bar (the unicot) in the evening. Sarah makes her way inside and down into the bar. The palltway outside the bar is the same one that Mary goes to in scene 7.											
1		Start of level	I didn't notice Will again for a couple of weeks. If 'nn tronest, fd forgotten about him while I got set up in my new home, though he must have been in the lectures. So anyway, I ned noticed him through the window of the Union bar.			Will must have been in the lectures over the first few weeks, but I ddn't notice thim, if i'm honest. I was do busy with everything and just learning how to live do laundry, cook every day, that kind of thing. I next remember seeing Will through the window of the Union bar.			It was really busy for those first few weeks. Will must have been around at lectures, but I was caught up in meeting housemates and learning the basics of living away from home. The next time I remember seeing him was through the window of the Union bar.	s13-01-03		
2		Will is visible by the window of the bar - clicks on the window.	recognised him then from the first day, and I remembered iking how he'd looked back at me then.	s13-02-01		I remembered he'd looked back at me on that first day, and it made me smile.	s13-02-02					
3		Clicking to go down the stains to the Union, inside the building	themselves then. Not that the Union was playing much of those.	s13-03-01		The music scene was good back then Blur Pulp, Elastica, thingy. Suede All those bends were great. Not that the Union paywed them much. It was more dancey in there.	s13-03-02		The Linion usually played the dancey stuff Higher State of Consciousness' was stall on heavy rotation, but sometimes they played the better stuff, Blur, Pulp, a bit older stuff like Inspiral Carpets, but not often.	s13-03-03		
4		Click on Sarah to walk her through the door	I was a typical Enduy crowded, with the windows disping with condensation. Cheap spilled drinks making the floor sticky.	s13-04-01		Fridays at the Union were always the same: crowds of people, the windows steaming up completely, and sticky doors. Hand of mass it!	s13-04-02		As much as it was tacky in there, I miss it too. It was crowded, hard to talk, and the floor was sticky from spilled alcopops, but it was funt	s13-04-03		

Deski	Story point and high level description	Trigger event	Alt1	Att line ref	Play next?	AIL2:	All2 line ref	Ptay next?	Atz	Alt3: line ref	Play next?	Music
	Scene 13 - Student bar	1997	End of August	Sarah	-						-	
	25% - PR coart one - state the external motivation	$\sim \sim$			ノ							
	She says she wants to date Will. Moving through the bar, looking for Will. She finds him and starts a conversation, he asks her on a date. Starting butside of the students with the finds.	SIC	SCE	NE								
	union') in the evening. Sarah makes a way inside and down into the ball of pathway outside the bar is the same one that Mary goes to in scene 7.	TAIL	500									
1		Start of level	got set up in my new home, though he must have been in the lectures. So anyway, I next noticed him through the window of the Union bar			Will must have been in the lectures over the fast few weeks, but I didn't notice him, if the honest. I was so busy with everything and just learning how to live do livindry, cook every day, that lond of thing. I next remember seeing Will through the window of the Union bar.			It was really busy for those first few weeks. Will must have been around all lectures, but I was caught up in meeting housemates and learning the basics of fiving away from home. The next time I remember seeing him was through the window of the Union bar.	st3-01-03		
2		the bar - clicks on the window.	recognised him then from the first day, and I remembered iking how he'd looked back at me then.	s13-02-01		I remembered he'd looked back at me on that first day, and it made me smile.	s13-02-02					
3			themselves then. Not that the Union was playing much of those.	s13-03-01		The music scene was good back then Blur Pulp, Bastica thingy. Suede All those bands were great. Not that the Union payed them much. It was more dancey in there.	s13-03-02		The Union usually played the dancey stuff Higher State of Consciousness' was util on heavy rotation, but sometimes they played the better stuff, Blur, Pulp, a bit older stuff like Inspiral Carpets, but not often.	s13-03-03		
4			It was a typical Friday crowded, with the windows dripping with condensation. Cheap spilled drinks making the floor sticky.	s13-04-01		Findarys at the Union were always the same: crowds of people, the windows steaming up completely, and sticky flooru. Nand of missi it!	s13-04-02		As much as it was tacky in there, I miss it too. It was crowtled, hard to talk, and the floor was sticky from spilled alcopops, but it was fund	s13-04-03		

Doter	Story point and high level description	Trigger event	All:1	Att line ref.	Play next?	AII2		fay ext? At3	Alt3_line_ref	Play next?	Music
	Scene 13 - Student har		End of August	Carat	-	PID-	_				
	25% - Plot point one – state the external motivation	THIC	TH L	eve	5	_ FL0					
	She says she wants to date Will. Moving through the bar, looking for Will. She finds him and starts a conversation, he asks her on a date.	POIL	TH L	ESC	RI	L PLOT PTION					
	Stanling outside of the studenst bar (the unicot) in the evening, Sarah makes her way inside and down into the bar. The pathway outside the bar is the same one that Mary goes to in scene 7.										
1		Start of level	I didn't notice Will again for a couple of weeks. If 'nn Innext, Ad forgotten about him while I got set up in my new home, though he must have been in the lectures. So anyway, I ned noticed him through the window of the Union bar.			Will must have been in the lectures over the first few weeks, but I ddn't notice him, if i'm hanest. I was do busy with everything and just learning how to live do laundry, cook every day, that kind of thing. I next remember seeing Will through the window of the Union bar.	Matrice (Materia	It was really busy for those first few weeks. Will must have been around at lectures, but I was caught up in meeting housemates and learning the basics of living away from home. The next time I remember seeing him was through the window of the Union bar.	s13-01-03		
2		Will is visible by the window of the bar - clicks on the window	me then.			I remembered he'd looked back at me on that first day, and it made me smile.	s13-02-02				
3		Clicking to go down the stains to the Union, inside the building	themselves then. Not that the Union was playing much of those.	s13-03-01		The music scene was good back then Blur, Pulp, Elastica, thingy. Suede All those blands were great. Not that the Lulion played them much. It was more dancey in there.	s13-03-02	The Union usually played the dancey stuff Higher State of Consciousness' was util on heavy rotation, but sometimes they played the better stuff, Glur, Pulp, a bit older stuff like Inspiral Carpets, but not often.	s13-03-03		
4		Click on Sarah to walk her through the door	If was a typical Friday crowded, with the windows dripping with condensation. Cheap spilled drinks making the floor sticky.	s13-04-01		Fridays at the Union wore always the same crowds of people, the windows steaming up completely, and sticky floors. I kind of miss it!	s13-04-02	As much as it was tacky in there, I miss it too. It was crowded, hard to talk, and the floer was slicky from spilled alcopopt, but it was fund			

Diste	Story point and high level description	Trigger event	Alt1		Play next? A	NI2	Alt2 line ref	Ptay next?	Ata:	Alt3_line ref	Play next?	Music
	Scene 13 - Bludent bar	1907	End of August	Sarah								
	25% - Plot point one - state the external motivation She says she wants to date Will. Moving			NEL	•	6						
	she says she wants to date your woung through the bar, looking for Will. She finds him and starts a conversation, he asks her on a date.	- 416	H DI	ON	e	THE						
	Starting outside of the studenst bar ('the union') in the evening, Sarah makes her way inside and down into the bar. The padfway outside the bar is the same one that Mary goes to in scene 7.	J DES	CRIPT	12								
1		Start of level	the lectures. So anyway, I next noticed him through the window of the Union bar		17	Will must have been in the lectures over he first few weeks, but I didn't notice irrn, if 'm havest. I was so busy with worything and just learning how to live to learndry, cook every day, that land of hing. I next termember seeing Will hrough the window of the Union bar.	s13-01-02		It was really busy for those first few weeks. We must have been around at lectures, but I was caught up in meeting housemates and learning the basics of living away from home. The next time I remember seeing him was through the window of the Union bar.	s13-01-03		
2		the bar - clicks on the window.	me men.			remembered he'd looked back at me o that first day, and it made me smile.	s13-02-02					
3			themselves then. Not that the Union was playing much of those.	s13-03-01	0.0	The music scene was good back then flur. Pulp, Elasticia, thingy. Suede Ab hose bands were great. Not that the inion played them much. It was more tancey in there.	s13-03-02		The Union usually played the dancey stuff Higher State of Consciousness' was util on heavy rotation, but sometimes they played the better stuff, Blur, Pulp, a bit older stuff like Inspiral Carpets, but not often.	st3-03-03		
4		Click on Sarah to walk her through the door	It was a typical Friday crowded, with the windows dripping with condensation. Cheap spilled drinks making the floor sticky.	s13-04-01	10 10	ridays at the Union were always the amir: crowds of people, the windows tearning up completely, and sticky oars. I kind of miss it?	s13-04-02		As much as it was tacky in there, I miss it too. It was crowtled, hard to talk, and the floor was sticky from spilled alcopops, but it was fund	s13-04-03		

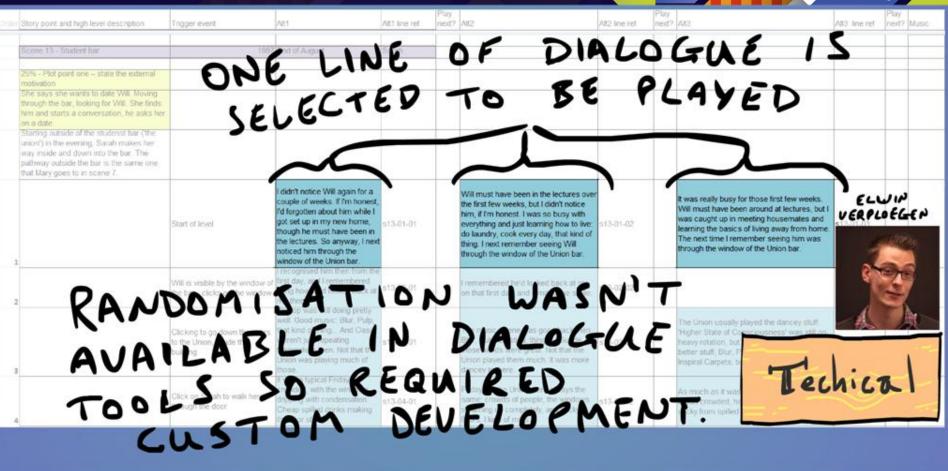
Deske	Story point and high level description.	Trigger event	Alt1	Alt1 line ref.	Play next?	AII2	Alt2 line ref	Play next?	Atā:	Alt3 line ref	Play next?	Music
	Scene 13 - Student bar	1997	End of August	Sarah				-				
	25% - Plot point one state the external motivation											
	She says she wants to date Will. Moving through the bar, looking for Will. She finds him and starts a conversation, he asks her on a date.											
	Starting outside of the studenst bar (the union) in the evening. Sanah makes her way inside and down into the bar. The pathway outside the bar is the same one that Mary goes to in scene 7.								DESCRIPTIO	٩,		
1		Start of level	Will again for a couple in whice if from the off forgottern your in the mini- got set, up unity new hone though her risk have been in the lecture. So anyway, i ned noticed this through the window the Union bar	14		START		SF	Will must have be Explored ectures, but I	s13-01-03		
2		Will is visible by the window of the bar - clicks on the window.	Frecognised him then from the first day, an entembered king how held back at me then.	s13-02			бŊ		W11-5			
3		Clicking to go down the stairs to the Union, inside the building	themselves then, of that the Union was playing such of those.	0 P ±13-03-01		The music scene was good back then, Blur, Pulp, Eastica, thingy. Suede All those bands were great. Not that the Union payed them much. It was more dancey in there.			The Linion usually played the dancey stuff. Higher State of Consciousness' was util on heavy rotation, but sometimes they played the better stuff, Biur, Pulp, a bit older stuff like inspiral Carpets, but not often.	s13-03-03		
4		Click on Sarah to walk her through the door	I was a typical Folloy crowded, with the windows dripping with an densation. Characteristic densis making the follor stocky.	s13-04-01		Endays at the Union were always the same: crowds of people, the windows steaming up completely, and sticky flooru. Nand of mass #1	s13-04-02		As much as it was tacky in there,) miss it too it was crowded, hard to talk, and the floor was slicky from spilled alcopoph, but it was funt			

Deske	Story point and high level description	Tngger event	AR1	Att1 line ref. next?		All2 line ref next?		Att3 line ref Play next? Music
	Scone 13 - Studient bar 25% - Plot point one - state the external motivation She says she wants to date Will. Moving through the bar, looking for Will. She finds him and starts a conversation, he asks her- on a drate. Starting butside of the studenst bar (the union') in the evening. Sarah makes her way inside and down into the bar. The pathway outside the bar is the same one	ONE	ECTI	E (5	TO BE	PL	GUÉ IS AYED	
1	that Mary goes to in scene 7.	Start of level	I didn't notice Will again for a couple of weeks. If I'm honest, I'd forgotten about him while I got set up in my new home, though he must have been in the lectures. So anyway, I ned noticed him through the window of the Union bar.	s13-01-01	Will must have been in the lectures over the first few weeks, but I didn't notice him, if I'm honest. I was so busy with everything and just learning how to live: do laundry, cook every day, that kind of thing. I next remember seeing Will through the window of the Union bar.	s13-01-02	It was really busy for those first few weeks. Will must have been around at lectures, but I was caught up in meeting housemates and learning the basics of living away from home. The next time I remember seeing him was through the window of the Union bar.	s13-01-03
2		Will is visible by the window of the bar - clicks on the window	liking how he'd looked back at me then.	s13-02-01	I remembered he'd looked back at me on that first day, and it made me smile.	≤13-02-02		
3		Clicking to go down the stains to the Union, inside the building	weren't just repeating themselves then. Not that the Union was playing much of those.	s13-03-01	The music scene was good back then Blur, Pulp, Elastica, thingy. Suede All those bands were great. Not that the Union payed them much. It was more dancey in there.	s13-03-02	The Linion usually played the dancey stuff Higher State of Consciousness' was still on heavy rotation, but sometimes they played the better stuff, Biur, Pulp, a bit older stuff like Inspiral Carpets, but not often.	st3-03-03
4		Click on Sarah to walk her through the door	It was a typical Finday crowded, with the windows dripping with condensation. Cheap spilled drinks making the floor sticky.	s13-04-01	Fodays at the Union were always the same: crowds of people, the windows steaming up completely, and sticky floors. Hand of miss it!	\$13-04-02	As much as it was tacky in there, I miss it too. It was crowded, hard to talk, and the floor was clicky from spilled alcopops, but it was funt	\$13-04-03

Coder	Story point and high level description	Trigger event	AR1	Att1 line ref next?	AIL2	Alt2 line ref Play next?	
	Scene 13 - Student bar 25% - Plot point one - state the external motivation She says she wants to date Will. Moving through the bar, looking for Will. She finds	ONE	ECTI	E (ED -	DF DIA TO BE		GUÉ IS AYED
	him and starts a conversation, he asks her on a dide. Starting outside of the studentst bar ('the way inside and down into the bar. The pathway outside the bar is the same one that Many goes to in scene 7.	SE	~~~				
1		Start of level	I didn't notice Will again for a couple of weeks. If I'm honest, I'd forgotien about him while I got set up in my new home, though he must have been in the lectures. So anyway, I ned noticed him through the window of the Union bar.	s13-01-01	Will must have been in the lectures over the first few weeks, but I didn't notice him, if I'm honest. I was so busy with everything and just learning how to live: do laundry, cook every day, that kind of thing. I next remember seeing Will through the window of the Union bar.	s13-01-02	It was really busy for those first few weeks. Will must have been around at lectures, but I was caught up in meeting housemates and learning the basics of living away from home. The next time I remember seeing him was through the window of the Union bar.
2		the bar - clicks on the window.	me men.	s13-02-01	I remembered he'd looked back at me on that first day, and it made me smile.	s13-02-02	
1			themselves then. Not that the Union was playing much of those.	s13-03-01	The music scene was good back then Blur, Pulp, Elastica, thingy. Suede, All those bands were great. Not that the Union payed them much. It was more dancey in there.	s13-03-02	The Union usually played the dancey stuff Higher State of Controusness' was still on heavy relation, but better stuff, Blur, P Inspiral Carpets, b
4		Click on Sarah to walk her through the door	It was a typical Enday crowded, with the windows dispeng with condensation. Cheap spilled drinks making the floor sticky.	s13-04-01	Foldays at the Union wore always the same crowds of people, the windows steaming up completely, and sticky floors. Hend of missi it!	s13-04-02	As much dis it was t was crowled his clicky from spilled

Dester	Story point and high level description	Trigger event		Att1 line ref Play next?	AII2	A82 1	ine ref Play next? At	13	Att3 line ref next? Music
	Scene 13 - Student har	1007	ECTE	E. C	DF	DIA	LOC	THE I	5
	25% - Plot point one - state the external motivation She says she wants to date Will. Moving	000		- 0	TA	RE	91	AYED	
	through the bar, looking for Will. She finds him and starts a conversation, he asks her an a date.	SE	LECTE		10				
	Starting outside of the studenst bar (the union) in the evening. Sarah makes her way inside and down into the bar. The pathway outside the bar is the same one that Mary goes to in scene 7.		~5			\geq		\supset	
1		Start of level	though he must have been in the lectures. So anyway, I next	s13-01-01	do laundry, cook every thing. I next remember	t I didn't notice s so busy with ming how to live: s13-0 day, that kind of seeing Will	01-02	was really busy for those first few weeks. Ill must have been around at lectures, but I as caught up in meeting housemates and arning the basics of living away from home ne next time I remember seeing him was rough the window of the Union bar.	e12.01.02
2	RANT	Will is visible by the window of the bar clicks of the window.	the ognised han then from the	ON	I remembered held to on that first day, and	ASN	アイ		
	KAN	Clicking to go down the sta	well Good music Blur, Pulp, that long of eng. And Oasi	N 7	NAI	01-1	IE	he Limon usually played the dancey stuff ligher State of Consciousness' was stall on	
3	AVA		Union was playing much of those.		JAC	Not that the ch. It was more		savy rotation, but etter stuff, Blur, P spinal Carpets, b	1. 1
	TOOL	Click on chash to walk her	the with the with K	EGA	the Rick	to the vision of the		s much as it was Tec	nical
4	100.	INST.	0	DEV	ELO	PM		Eky from spilled	
	-	~~.							





THE 1ST PERSON INTERACTION REMAINS THE SAME THRONGHOUT...

NHTV

##F

THE 13+ PERSON INTERACTION REMAINS THE SAME THRONGHOUT... BUT THE WORLD'S RESPONSE CHANGES

THE 134 PERSON INTERACTION REMAINS THE SAME THRONGHOUT... BUT THE WORLD'S RESPONSE CHANGES (WALKING, DRINKING TEA, edc.)

Contexperience First'

THE 134 PERSON INTERACTION REMAINS THE SAME THRONGHOUT... BUT THE WORLD'S RESPONSE CHANGES (NALKING, DRINKING TEA, edc.)



THE 134 PERSON INTERACTION REMAINS THE SAME THRONGHOUT... BUT THE WORLD'S RESPONSE CHANGES (WALKING, DRINKING TEA, etc.) EXCEPT FOR HARRY...



EVERYONE ELSE GETS VARIETY BUT MARRY IS STUCK DEEP IN GRIEF.



GETS VARIETY EVERYONE ELSE BUT HARRY 15 STUCK DEEP IN GRIEF. THE INTERACTION REMAINS THE SAME BUT THE WORLD'S REPETITIVE RESPONSE HARRY'S REFLECTS STATE. INTERNAL

WERE KEPT ALL SYSTEMS AND SIMPLE TO AUDID GAME-SYSTEM PROGRESS BLOCKAGES ... Excellence INTERFACE & Techical Wisur AUGIO SCRIPT, SFX, FOLEY, INTERACTION DESIGN (+ Solid Mechanics) Ilnique Narrative Experience

ALL SYSTEMS

Reticule

AND

GD

The reticule is a small dot in the centre of the screen that changes colour to give feedback to the player.

- White: no interaction available
- Blue: interaction attempted when no interaction is available
- · Yellow: valid interaction is available
- Deep red: valid interaction is available, but too distant currently
- Orange: interaction is not currently possible.

Successful and unsuccessful interactions will be backed up with appropriate sound effects.

INTERFACE &

[NTERACTION DESIGN (+Solid Mechanics?)

Wisun

Narrative

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WE ADDED ANIMATION AND ONE EXTRA STATE

Reticule

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NHTV

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WE ADDED ANIMATION AND ONE EXTRA STATE (SIGNALING WHEN A CLICK WILL PLAYER MOVEMENT)

GD

Reticule

FORCE

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NHTV

Techical

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Narrative

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Experience

INTERFACE & INTERFACE & INTERACTION DESIGN VISUA (+Solid Mechanics) Visual Audio Script, SFX, FOLKY, AND MUSIC Unique

WE ADDED AND ANIMATION ONE EXTRA STATE (SIGNALING WHEN A CLICK WILL FORCE PLAYER MOVEMENT) BUT THE CORE DID NOT CHANGE. INTERFACE & INTERACTION DESIGN (+ Solid Mechanicsi

G

Reticule

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NHTV

Techical

- · White: no interaction available
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Excellence

Unique

· Orange: interaction is not currently possible.

Visua

Natrative

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AUGIO SCRIPT, SFX, FOLEY.

Experience

ALL PRETTY STANDARD...

Reticule

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PRETTY ALL STANDARD ... PRETTY ALL SIMPLE AND USABLE ...

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> THERG'S SOMETHING MISSING THOUGH...

Reticule

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THERG'S SOMETHING MISSING THOUGH...

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THERG'S SOMETHING MISSING THOUGH...

GU

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THERG'S SOMETHING MISSING THOUGH...

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THIS BASE OUR

Reticule

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CRIEF FEELS (LOSING A LOVED ONE) LIKE NEVER BEING ABLE TO MOVE ON...

GD

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FEELS (LOSING A LOVED ONE) NEVER LIKE BEING ABLE MOVE 0 N . . . TO THIS LIFE Your

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BUT HARRY DOES MOVE THROUGH GRIEF

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GD

Excellence INTERFACE & Techical Visua Audio SCRIPT, SFX, FOLEY. INTERACTION DESIGN (+ Solid Mechanicsi Unique Narrative Experience

Blue: interaction attempted when no interaction is available

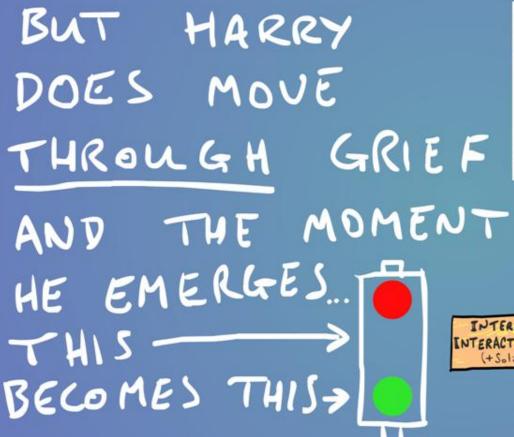
Deep red: valid interaction is available, but too distant currently

White: no interaction available

Yellow: valid interaction is available

NHTV

41 F



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THE RETICULE THAT HAS BEEN YELLOW FOR THE WHOLE GAME CHANGES TO GREEN.

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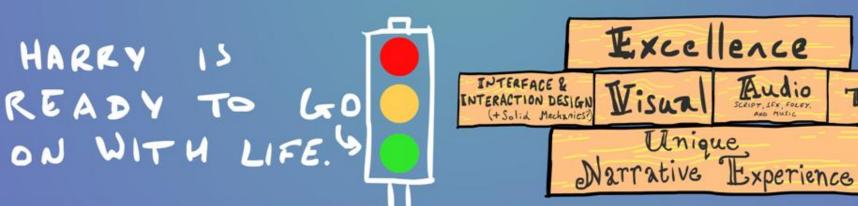
Reticule

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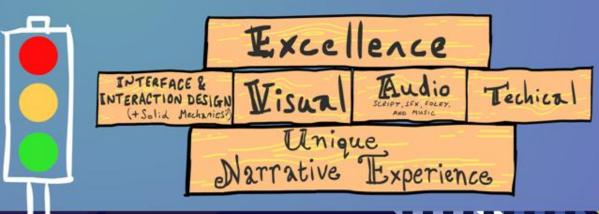
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Techical

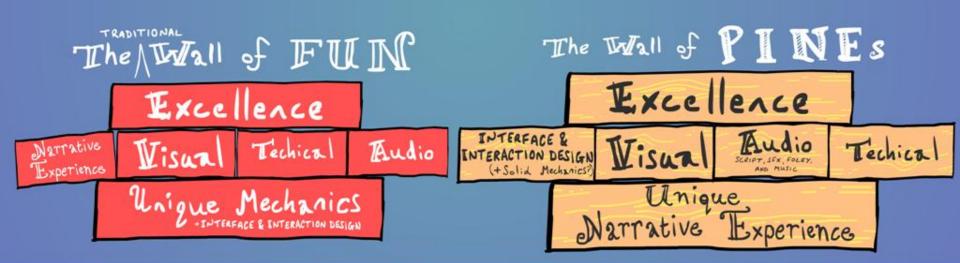
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EVEN WITH A MINIMAL H.U.D. AND ONE INTERACTION YOU CAN FIND WAYS TO SUPPORT THE NARRATIVE EXPERIENCE.



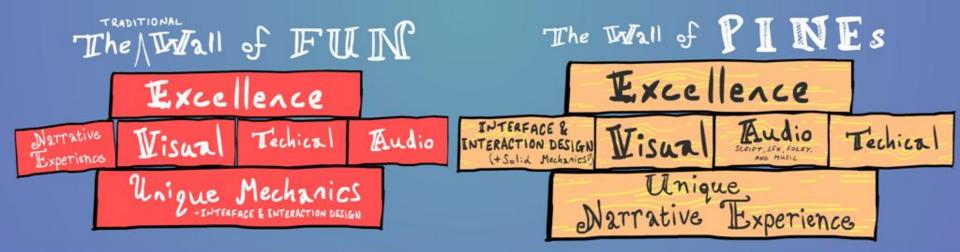


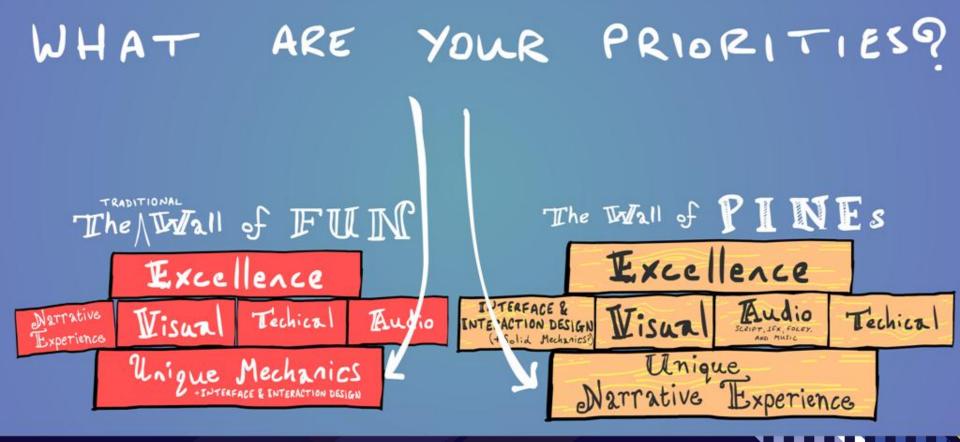


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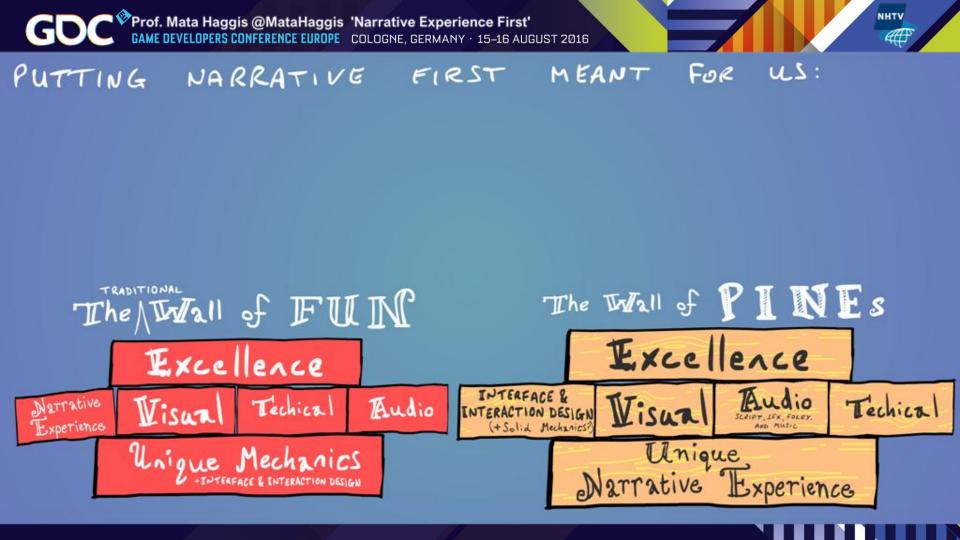
STARTING WITH A DIFFERENT FOUNDATION CAN LEAD TO HIGHLY DIVERGENT FORMS OF DIGITAL ENTERTAINMENT.

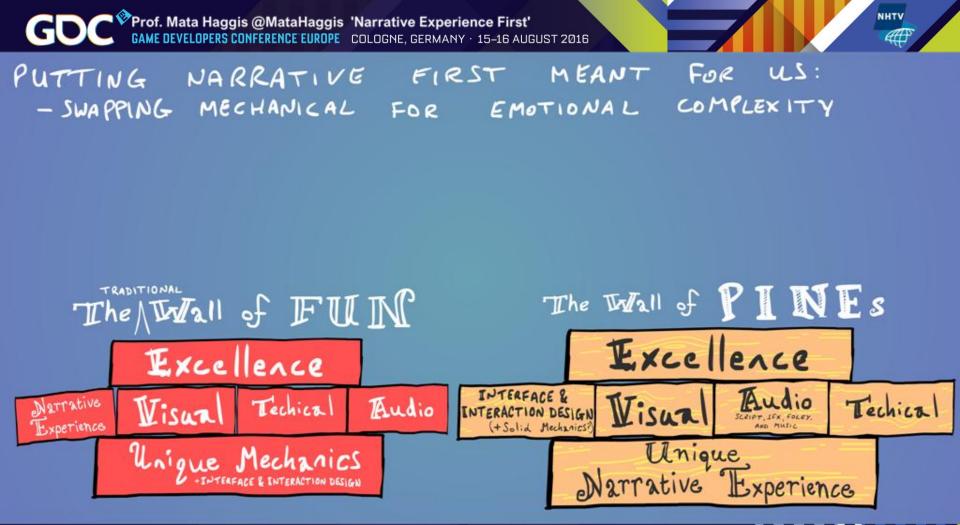


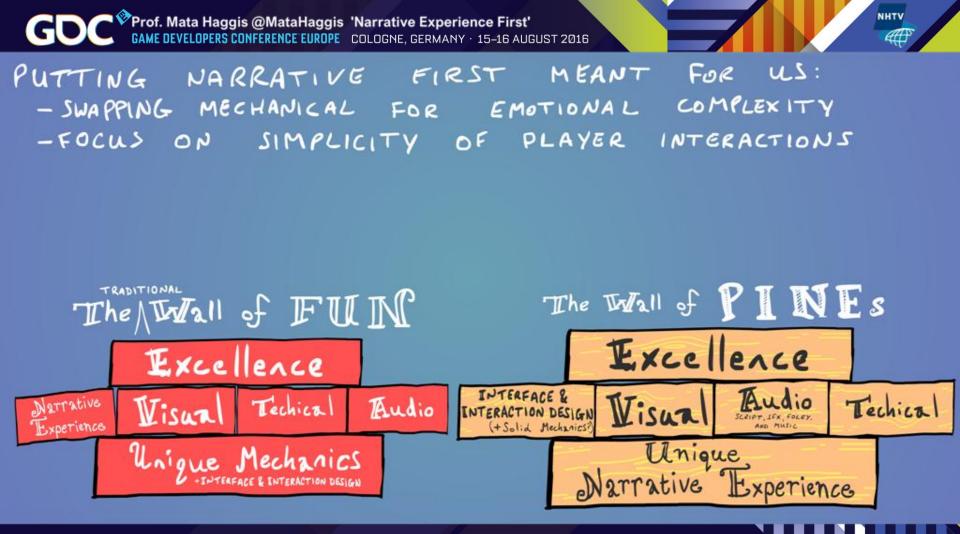


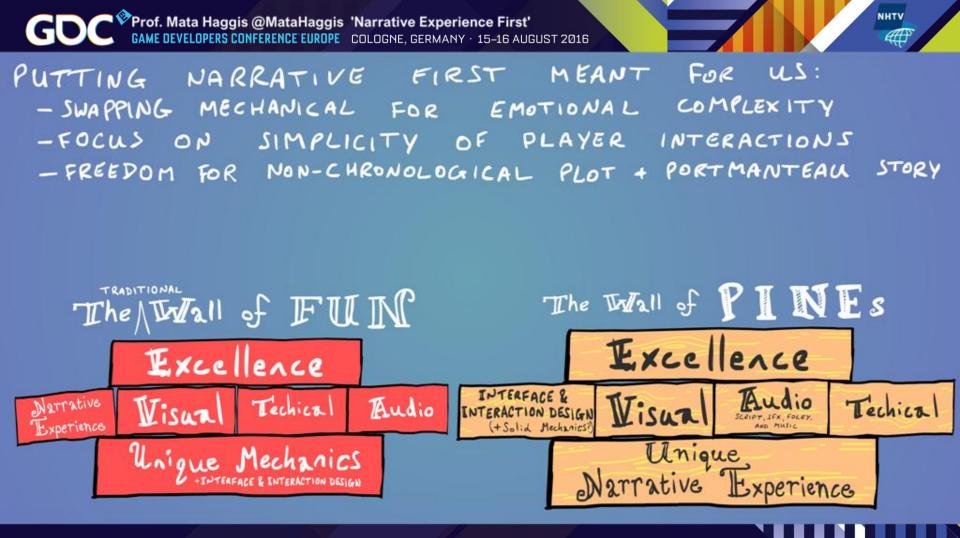
NHTV

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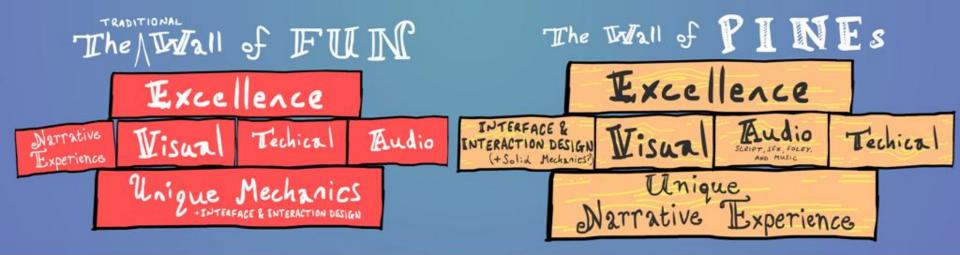






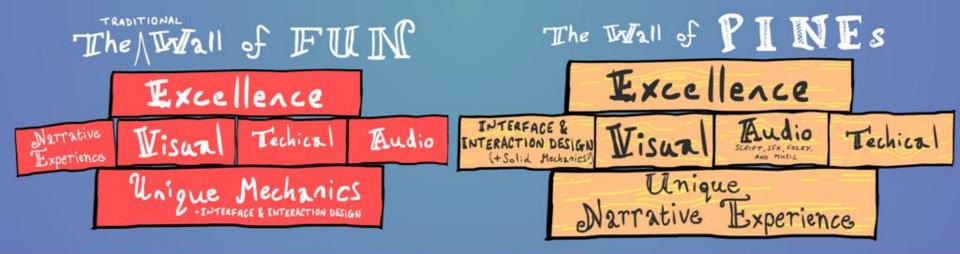


PUTTING NARRATIVE FIRST MEANT FOR US: - SWAPPING MECHANICAL FOR EMOTIONAL COMPLEXITY - FOCUS ON SIMPLICITY OF PLAYER INTERACTIONS - FREEDOM FOR NON-CHRONOLOGICAL PLOT + PORTMANTEAU STORY - SCOPING THRONGH RELYING ON THE PLAYER'S IMAGINATION



PUTTING NARRATIVE FIRST MEANT FOR US: COMPLEXITY - SWAPPING MECHANICAL FOR EMOTIONAL -FOCUS ON SIMPLICITY OF PLAYER INTERACTIONS - FREEDOM FOR NON-CHRONOLOGICAL PLOT + PORTMANTEAU STORY - SCOPING THROUGH RELYING ON THE PLAYER'S IMAGINATION -USING INTERACTION VARIATION/REPETITION + H.U.D. DESIGN AS STORYTELLING TOOLS (INTERACTIONS FOR THEME, NOT DIFFICULTY). TRADITIONAL The Totall of PINES The I Trall of FUIN Excellence Excellence INTERFACE & Techical Techica Trative Visual Audio Visua SCRIPT INTERACTION DESIGN Experience (+ Solid Mechanics? Unique Unique Mechanics Narrative Experience

I HOPE THIS TALK HAS INSPIRED YOU TO THINK ABOUT HOW YOU CONVEY THE NARRATIVE EXPERIENCE IN YOUR GAMES.



THANK YOU FOR LISTENINGO



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THANK YOU FOR LISTENING



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GET YOUR CAMERAS READY!

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STORYTELLING

(HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES: DIALOGUE + I PERFORMANCE VISUALS SCRIPT AUDIO WRITING HAPTIC CHOICE + INTERACTION.)

Prof. Mata Haggis @MataHaggis 'Narrative Experience First'

CHA RACTERS

NARRATIVE

SETTING

('THE WORLD')

MARRATIVE

1))esign

(EXTERNAL AND INTERNAL MOTIVATIONS FIT THE WORLD, STORY, AND PLOT, AND THEY FIT THEIR OWN SOCIAL AND HISTORICAL BACKGROWND) (WHAT CHANGES IN THE WORLD)

NHTV

THE PLOT (HOW STORY EVENTS ARE ORGANISED AND PACED TO SHAPE ANDIENCE EXPERIENCE) GAME DEVELOPERS CONFERENCE EUROPE COLOGNE, GERMANY · 15–16 AUGUST 2016

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NARRATIVE DESIGN TOOLS

DIALOGUE & PERFORMANCE

• Get a good writer involved (or practise by writing short stories)

Avoid long
 monologues

For most genres, dialogue is plan C, so use this order of priority: play, show, tell
Use nuance in your writing to encourage active listening

Get good actors.

VISUALS

• Be consistent with the social and cultural setting(s)

• Think about location, character, props, HUD... Everything!

Accept that many things will be missed, so tell the story with everything on screen
Try to avoid cliché - it can be useful shorthand, but also leads to bland worlds.

AUDIO

- Economically a very good option for storytelling
- Feeds directly into the imagination
- Excellent for building atmosphere
- Can be very subtle
- Use details
- Often forgotten or left until last, so don't make that mistake: include it early in your documents and plans.

HAPTIC

• Not available on all platforms

- Used well, it can be
- highly engaging
 Consider using
- emotional haptic feedback (e.g. a
- nervous flutter) as well as obvious big
- moments
 Be careful to enhance, not break, gameplay feedback.

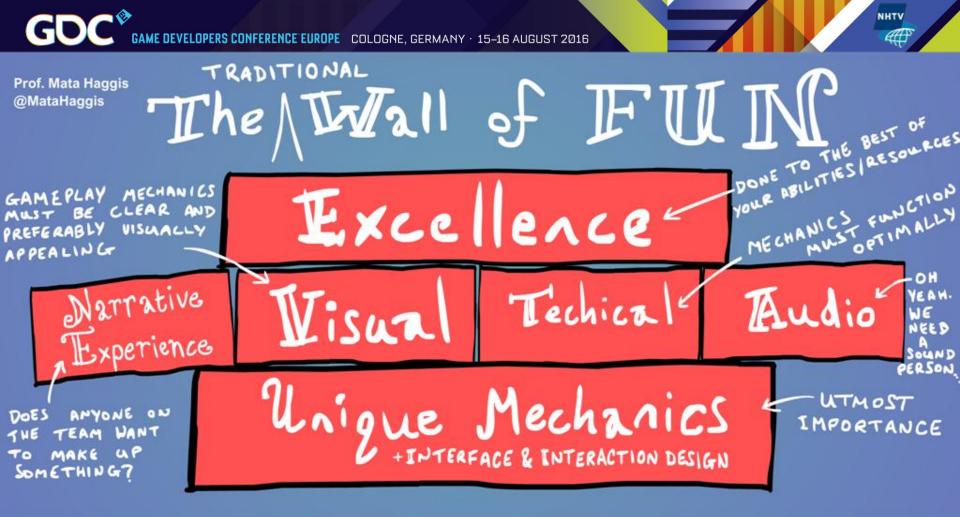
CHOICE & INTERACTION

NHTV

Pick a story structure that works for you, your story, and your team: linear, converging branches, bubbles, or branching
Choice is powerful, but the workload escalates very quickly
Try to make your gameplay interactions match the character and their world.

BE CONSISTENT AND SUPPORT YOUR NARRATIVE SETTING

Avoid: • 'fan service' scripts (they often seem lazy to the majority) • stereotypes and clichés (they drain your world of individuality and/or consistency) • obvious repetition in voice samples (and to a lesser extent ambient/music) • overuse of haptic • action choices that don't fit the character or world.





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STRUGGLE **Prof. Mata Haggis** RECONCILIATION @MataHaggis POWER FEAR SEX FANTASY R H NTERTAINMENT SOCIAL CONTROL TRAGEDY EMOTIONS GRIEF Plzyzble Interactive Marrative Experiences



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