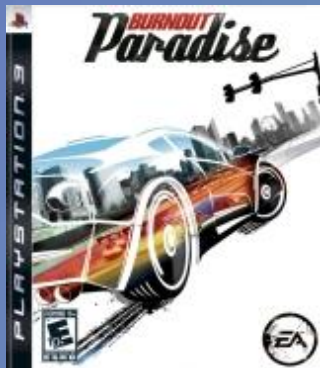# Narrative Experience First: Interaction design in Fragments of Him

Prof. Mata Haggis
NHTV University & Matazone

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.)

Sassybot

During this talk I'll build/show 5 summary sheets...

During this talk I'll build/show 5 summary sheets...

I'll repeat them at the very end in... case you want

INTERACTION DESIGN >>

HUD

G.U.I.

MENU

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UNIQUE EXPERIENCE

INTERACTION DESIGN

PLAYER

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NARRATIVE
SETTING

INARRATIVE
DESIGN

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NARRATIVE
SETTING
('THE WORLD')

INarrative
Design

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NARRATIVE SETTING ('THE WORLD')

THE STORY

NARRATIVE DESIGN

NARRATIVE
SETTING
('THE WORLD')

THE STORY
(WHAT CHANGES
IN THE WORLD)

NARRATIVE
DESIGN

NARRATIVE
SETTING
('THE WORLD')

THE STORY
(WHAT CHANGES
IN THE WORLD)

NARRATIVE
DESIGN

THE PLOT

NARRATIVE
SETTING
('THE WORLD')

NARRATIVE
DESIGN

THE STORY
(WHAT CHANGES
IN THE WORLD)

THE PLOT
(HOW STORY EVENTS
ARE ORGANISED AND
PACED TO SHAPE
AUDIENCE EXPERIENCE)

NARRATIVE
SETTING
('THE WORLD')

THE STORY
(WHAT CHANGES
IN THE WORLD)

NARRATIVE
DESIGN

CHARACTERS

THE PLOT
(HOW STORY EVENTS
ARE ORGANISED AND
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THE STORY
(WHAT CHANGES
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DESIGN

THE PLOT
(HOW STORY EVENTS
ARE ORGANISED AND
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AUDIENCE EXPERIENCE)

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

NARRATIVE SETTING ('THE WORLD')

THE STORY (WHAT CHANGES IN THE WORLD)

NARRATIVE DESIGN

THE PLOT (HOW STORY EVENTS ARE ORGANISED AND PACED TO SHAPE AUDIENCE EXPERIENCE)

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

NARRATIVE DESIGN

STORYTELLING

NARRATIVE SETTING ('THE WORLD')

THE STORY (WHAT CHANGES IN THE WORLD)

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NARRATIVE SETTING ('THE WORLD')

STORYTELLING (HOW THE AUDIENCE EXPERIENCES AND COMPRENDS THESE FEATURES:

NARRATIVE DESIGN

THE STORY (WHAT CHANGES IN THE WORLD)

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

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NARRATIVE SETTING
('THE WORLD')

STORYTELLING
(HOW THE AUDIENCE
EXPERIENCES AND
COMPRENDS THESE
FEATURES: DIALOGUE +
PERFORMANCE

NARRATIVE DESIGN

THE STORY
(WHAT CHANGES
IN THE WORLD)

THE PLOT
(HOW STORY EVENTS
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STORYTELLING
(HOW THE AUDIENCE EXPERIENCES AND COMPREHENDS THESE FEATURES::DIALOGUE + PERFORMANCE ·VISUALS

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(WHAT CHANGES IN THE WORLD)

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NARRATIVE DESIGN

NARRATIVE SETTING ('THE WORLD')

STORYTELLING
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NARRATIVE SETTING ('THE WORLD')

NARRATIVE DESIGN

STORYTELLING
(HOW THE AUDIENCE EXPERIENCES AND COMPREHDS THESE FEATURES:·DIALOGUE + PERFORMANCE
·VISUALS
·AUDIO
·HAPTIC

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NARRATIVE DESIGN

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NARRATIVE DESIGN

NARRATIVE SETTING ('THE WORLD')

STORYTELLING
(HOW THE AUDIENCE EXPERIENCES AND COMPREHENDS THESE FEATURES: DIALOGUE + PERFORMANCE · VISUALS · AUDIO · HAPTIC · CHOICE + INTERACTION.)

SCRIPT WRITING

THE STORY
(WHAT CHANGES IN THE WORLD)

THE PLOT
(HOW STORY EVENTS ARE ORGANISED AND PACED TO SHAPE AUDIENCE EXPERIENCE)

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

NARRATIVE DESIGN TOOLS

DIALOGUE & PERFORMANCE	VISUALS	AUDIO	HAPTIC	CHOICE & INTERACTION
• 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 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.	• 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.	• 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.	• 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.)

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

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

Narrative
Experience

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

WHAT DOES IT MEAN TO HAVE A FOUNDATION Narrative Experience?

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The Wall of FUN

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The Wall of FUN

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

The Wall of FUN

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

← UTMOST IMPORTANCE

The Wall of FUN

Techical

Unique Mechanics +INTERFACE & INTERACTION DESIGN

← UTMOST IMPORTANCE

The Wall of FUN

GAMEPLAY MECHANICS MUST BE CLEAR AND PREFERABLY VISUALLY APPEALING

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

Excellence

MECHANICS MUST FUNCTION OPTIMALLY

Visual

Techical

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

UTMOST IMPORTANCE

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GAMEPLAY MECHANICS MUST BE CLEAR AND PREFERABLY VISUALLY APPEALING

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

Excellence

MECHANICS MUST FUNCTION OPTIMALLY

Visual   **Techical**   **Audio**

OH YEAH. WE NEED A SOUND PERSON.

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

UTMOST IMPORTANCE

The Wall of FUN

Excellence

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

GAMEPLAY MECHANICS MUST BE CLEAR AND PREFERABLY VISUALLY APPEALING

MECHANICS MUST FUNCTION OPTIMALLY

Narrative Experience

Visual

Techical

Audio

OH YEAH. WE NEED A SOUND PERSON.

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

UTMOST IMPORTANCE

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TRADITIONAL
The Wall of FUN

GAMEPLAY MECHANICS MUST BE CLEAR AND PREFERABLY VISUALLY APPEALING

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

Excellence

MECHANICS MUST FUNCTION OPTIMALLY

Narrative Experience

Visual

Techical

Audio

OH YEAH. WE NEED A SOUND PERSON.

DOES ANYONE ON THE TEAM WANT TO MAKE UP SOMETHING?

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

UTMOST IMPORTANCE

And it works well!

Excellence

Narrative Experience

Visual

Techical

Audio

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

But what happens if truly unique mechanics become harder to find?

Excellence

| Narrative Experience | Visual | Techical | Audio |

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

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Is this the only way to build games?

Excellence

| Narrative Experience | Visual | Techical | Audio |

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

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Unique
Narrative Experience

UTMOST
IMPORTANCE:

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And then..?

Unique
Narrative Experience

UTMOST
IMPORTANCE:
CREATE AN
ORIGINAL OR
UNIQUE WORLD,
STORY, PLOT, OR
CAST OF CHARACTERS.

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Visual

Unique
Narrative Experience

UTMOST IMPORTANCE: CREATE AN ORIGINAL OR UNIQUE WORLD, STORY, PLOT, OR CAST OF CHARACTERS.

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VISUALS MUST SUPPORT THE NARRATIVE DESIGN AS MUCH AS POSSIBLE

Visual

Unique Narrative Experience

UTMOST IMPORTANCE: CREATE AN ORIGINAL OR UNIQUE WORLD, STORY, PLOT, OR CAST OF CHARACTERS.

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VISUALS MUST
SUPPORT THE
NARRATIVE DESIGN
AS MUCH AS POSSIBLE

Visual

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

Unique
Narrative Experience

UTMOST
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ORIGINAL OR
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VISUALS MUST SUPPORT THE NARRATIVE DESIGN AS MUCH AS POSSIBLE

HIGHLY EMOTIVE AND INSTINCTIVELY PROCESSED

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

UTMOST IMPORTANCE: CREATE AN ORIGINAL OR UNIQUE WORLD, STORY, PLOT, OR CAST OF CHARACTERS.

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VISUALS MUST SUPPORT THE NARRATIVE DESIGN AS MUCH AS POSSIBLE

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

HIGHLY EMOTIVE AND INSTINCTIVELY PROCESSED

TECHNICAL INNOVATION OR PRESSURE IS LIKELY TO BE LOWER THAN MECH. DRIVEN GAMES

Excellence

INTERFACE & INTERACTION DESIGN (+Solid Mechanics?)

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

ACTIONS AND INTERACTIONS ARE DESIGNED TO SUPPORT (AND NEVER INHIBIT) THE NARRATIVE

UTMOST IMPORTANCE: CREATE AN ORIGINAL OR UNIQUE WORLD, STORY, PLOT, OR CAST OF CHARACTERS

THIS IS DEVELOPMENT PUTTING NARRATIVE Experience First

VISUALS MUST SUPPORT THE NARRATIVE DESIGN AS MUCH AS POSSIBLE

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

HIGHLY EMOTIVE AND INSTINCTIVELY PROCESSED

TECHNICAL INNOVATION OR PRESSURE IS LIKELY TO BE LOWER THAN MECH. DRIVEN GAMES

Excellence

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UTMOST IMPORTANCE: CREATE AN ORIGINAL OR UNIQUE WORLD, STORY, PLOT, OR CAST OF CHARACTERS

This is focussed on experience as entertainment

DONE TO THE BEST OF YOUR ABILITIES/RESOURCES

VISUALS MUST SUPPORT THE NARRATIVE DESIGN AS MUCH AS POSSIBLE

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RECONCILIATION   STRUGGLE

POWER   FEAR
FANTASY
SEX
FUN   LOVE?
SOCIAL   CONTROL
PLAY
...

ENTERTAINMENT

TRAGEDY
EMOTIONS
GRIEF   LOVE

PINEs

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STARTING WITH A FOUNDATION IN NARRATIVE EXPERIENCE DOESN'T REBUILD "The Wall of FUN"

Excellence

INTERFACE & INTERACTION DESIGN (+Solid Mechanics?)

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

The Wall of PINEs

Excellence

INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)

Visual

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SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

The Wall of PINEs

Excellence

INTERFACE & INTERACTION DESIGN (+Solid Mechanics?)

Visual

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SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

Unique Mechanics +INTERFACE & INTERACTION DESIGN

Unique Narrative Experience

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Unique Mechanics
+ Interface & Interaction Design

Unique Narrative Experience

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

Unique Narrative Experience

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

Unique Mechanics
+ INTERFACE & INTERACTION DESIGN

Unique Narrative Experience

Fragments of Him

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

Unique Narrative Experience

Fragments of Him

IS EXPLORED IN FIRST PERSON.
YOU CLICK HIGHLIGHTED OBJECTS
AND THE STORY PROCEEDS.

Unique Mechanics
+ INTERFACE & INTERACTION DESIGN
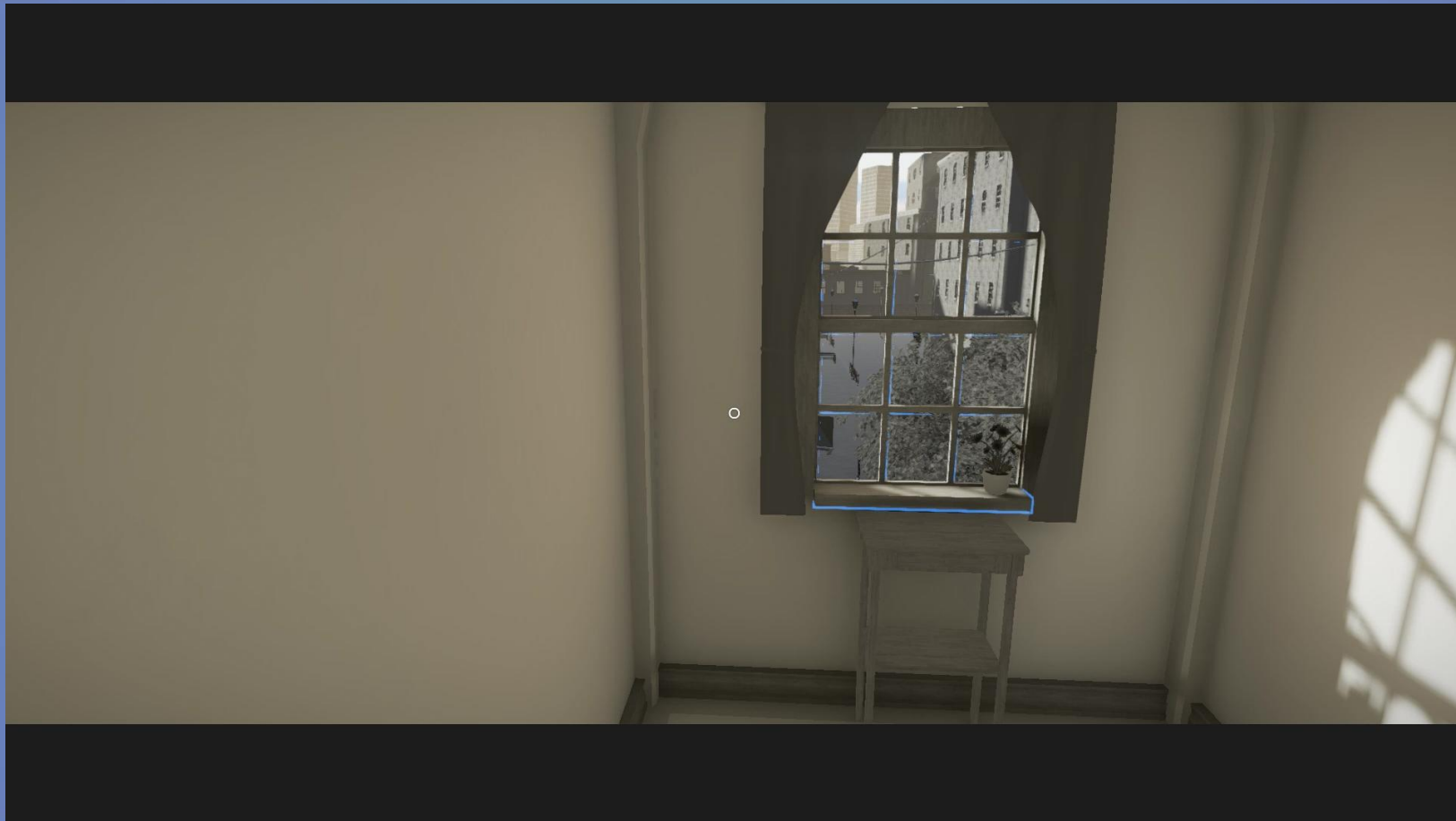
Unique
Narrative Experience

Fragments of Him

1st

Fragments of Him

1st

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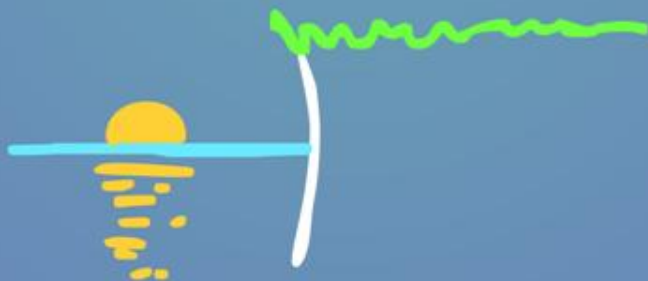
Fragments of Him

1st

2nd
ALLOWS PLAYER
EXPLORATION BUT
ALL CHARACTER
ACTIONS REMAIN
CONSISTENT WITH
THEIR MOTIVATIONS.

3rd

Fragments of Him

1st

2nd

IT'S A BIT LIKE WALKING ALONG BESIDE AN ACTOR

3rd

REMOVES PERFORMANCE PRESSURE FROM PLAYERS.

Fragments of Him

REAL WORLD SETTING AND THEME

Unique Narrative Experience

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Fragments of Him

REAL WORLD
SETTING AND
THEME
— EVERYDAY EVENTS

Unique
Narrative Experience

Fragments of Him

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

Unique Narrative Experience

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Fragments of Him

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.

Unique Narrative Experience

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NHTV

Fragments of Him

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.

PORTMANTEAU STORY

Unique Narrative Experience

Fragments of Him

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.

PORTMANTEAU STORY
- 4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY

Unique Narrative Experience

Fragments of Him

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.

PORTMANTEAU STORY

- 4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY
- EACH BELIEVABLE AND INTERNALLY COHERENT

Unique Narrative Experience

Fragments of Him

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.

PORTMANTEAU STORY

- 4 PEOPLE WITH THEIR OWN EMOTIONAL JOURNEY
- EACH BELIEVABLE AND INTERNALLY COHERENT
- ALL STORIES COMBINE TO MAKE A WHOLE.

Unique Narrative Experience

Fragments of Him

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.

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

Unique Narrative Experience

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Fragments of Him

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.

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
- MOSTLY LINEAR

Unique Narrative Experience

Fragments of Him

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.

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

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

Unique Narrative Experience

Fragments of Him

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.

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

Unique Narrative Experience

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Fragments of Him

So...

Unique
Narrative Experience

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Fragments of Him

So... a real world story of love with four lead roles and a highly structured, non-chronological converging branches plot structure.

Unique Narrative Experience

Fragments of Him

So... a real world story of love with four lead roles and a highly structured, non-chronological converging branches plot structure.

START | WILL →

Unique Narrative Experience

Fragments of Him

So... a real world story of love with four lead roles and a highly structured, non-chronological converging branches plot structure.

START | WILL → SARAH →
MARY →

Unique Narrative Experience

Fragments of Him

So... a real world story of love with four lead roles and a highly structured, non-chronological converging branches plot structure.

START |—WILL——→ ⟨ SARAH ——→ ⟨WILL⟩
                  MARY ——→

Unique
Narrative Experience

Fragments of Him

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

START → WILL → SARAH → WILL → MARY
MARY → SARAH

Unique Narrative Experience

Fragments of Him

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

START → WILL → SARAH → WILL → MARY → WILL
             → MARY → SARAH → WILL

Unique Narrative Experience

Fragments of Him

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

Unique Narrative Experience

Fragments of Him

So...

Pretty unique in
story world, story,
characters, and plot

Unique
Narrative Experience

Fragments of Him

So...

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

Unique
Narrative Experience

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NHTV

Fragments of Him

Visual

Fragments of Him

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

Visual

Fragments of Him

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...

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.

Visual

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Fragments of Him

AND YET THIS MUST FEEL REAL...

Visual

Fragments of Him

AND YET THIS MUST FEEL REAL... SO WE FILLED THE WORLD WITH DETAIL.

Visual

Fragments of Him

UNIQUE AND CAREFULLY CHOSEN PROPS ARE EVERYWHERE.

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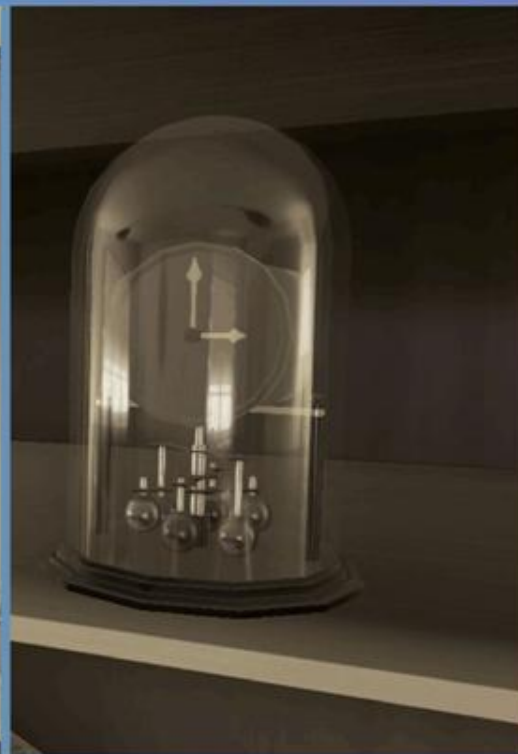
F r a g m e n t s   o f   H i m

WE INTUITIVELY UNDERSTAND THESE SYMBOLS OF THE REAL WORLD.

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

GDC
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NHTV

SCRIPT

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

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NHTV

SCRIPT

— WRITTEN OVER
    TWO YEARS

Audio
SCRIPT, SFX, FOLEY,
   AND MUSIC

SCRIPT

- WRITTEN OVER
  TWO YEARS

- EACH CHARACTER
  HAS A FULLY
  DEVELOPED BACK-
  STORY

TAudio
SCRIPT, SFX, FOLEY,
AND MUSIC

SCRIPT

- WRITTEN OVER
  TWO YEARS

- EACH CHARACTER
  HAS A FULLY
  DEVELOPED BACK-
  STORY

- 250 AUDITIONS

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

SCRIPT

- WRITTEN OVER TWO YEARS

- EACH CHARACTER HAS A FULLY DEVELOPED BACK-STORY

- 250 AUDITIONS

- 50 SHORT LISTED

Audio
SCRIPT, SFX, FOLEY, AND 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.

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

SCRIPT

SFX

- 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.

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

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NHTV

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

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

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NHTV

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.

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

GDC

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NHTV

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

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

GDC

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NHTV

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

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

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NHTV

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)

Audio
SCRIPT, SFX, FOLEY, AND 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.

SFX

- MINIMAL AND UNINTRUSIVE

- FOCUS ON POSITIVE AND NEGATIVE FEEDBACK.

MUSIC

- KEPT MINIMAL

- INSPIRED BY CLASSICAL MUSIC (CHOPIN)

- A COMBINATION OF MOSTLY OUTSIDE WORK FROM

PitStop

AND IN-HOUSE AUDIO.

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

FOLEY IS VERY IMPORTANT!

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

FOLEY IS VERY IMPORTANT!

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

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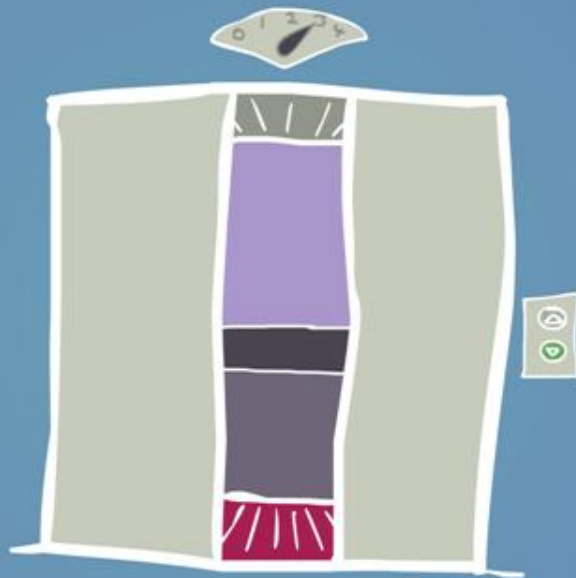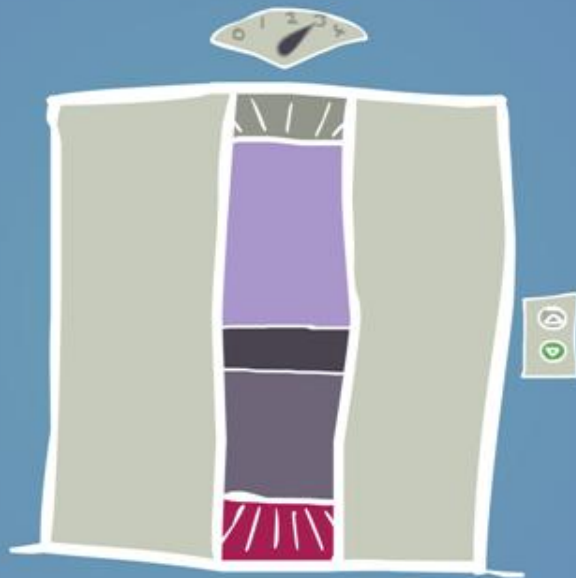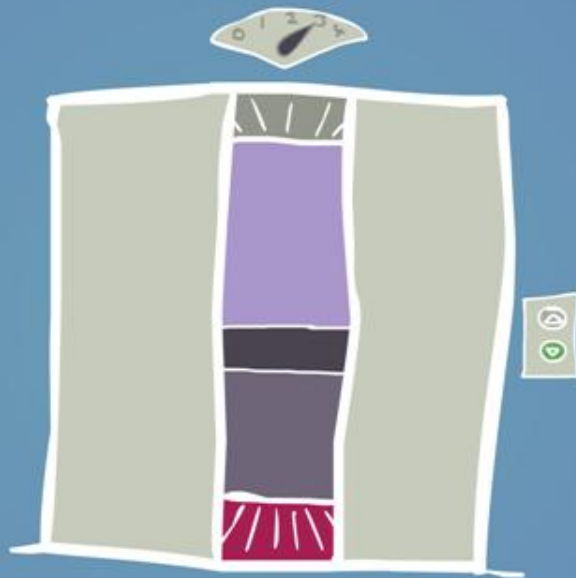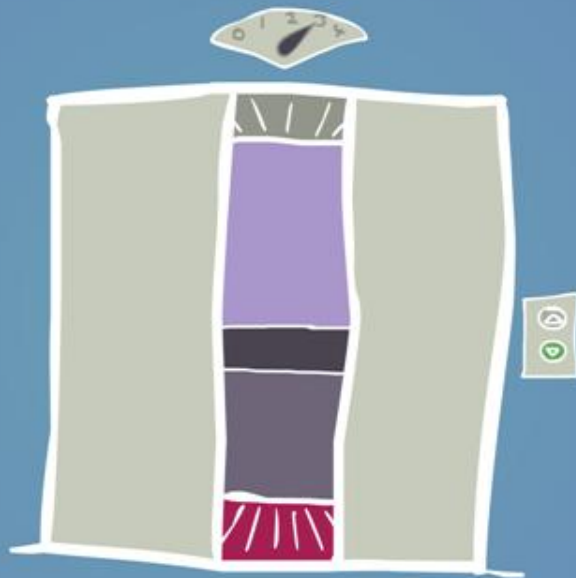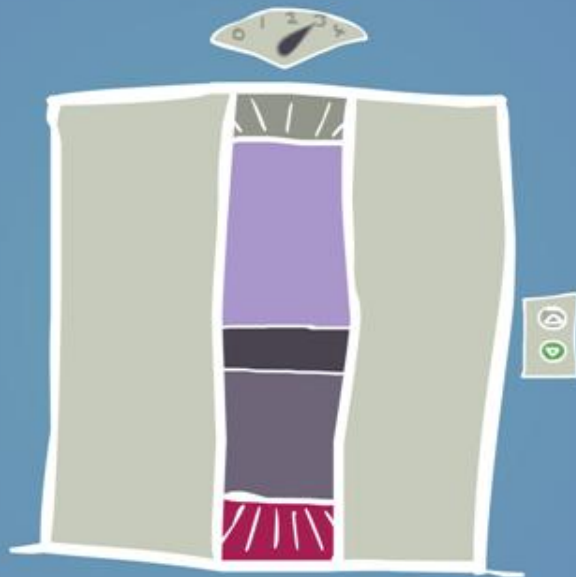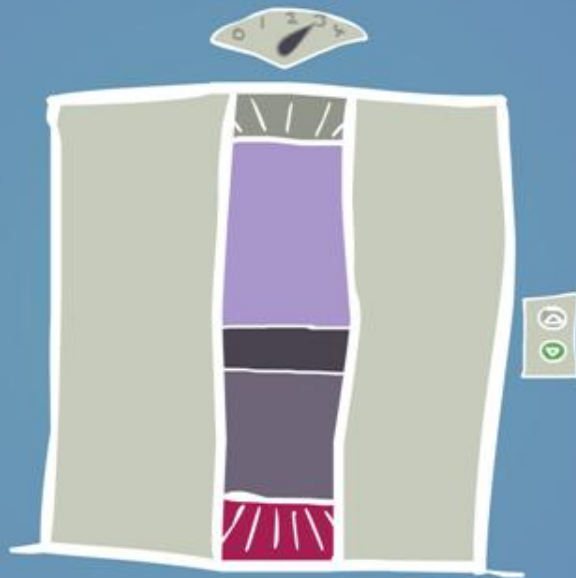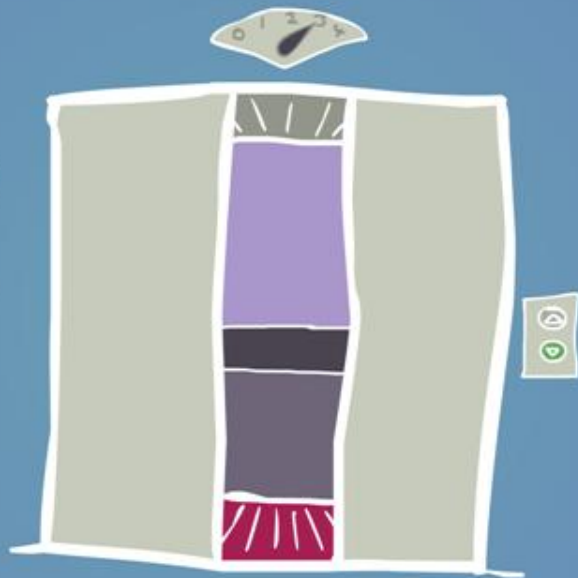
FOR ALL AUDIO,
WE WORKED
WITH THE IDEA
THAT REAL,
BELIEVABLE SOUNDS
SIGNIFICANTLY
HELP BUILD
THE NARRATIVE
SETTING.
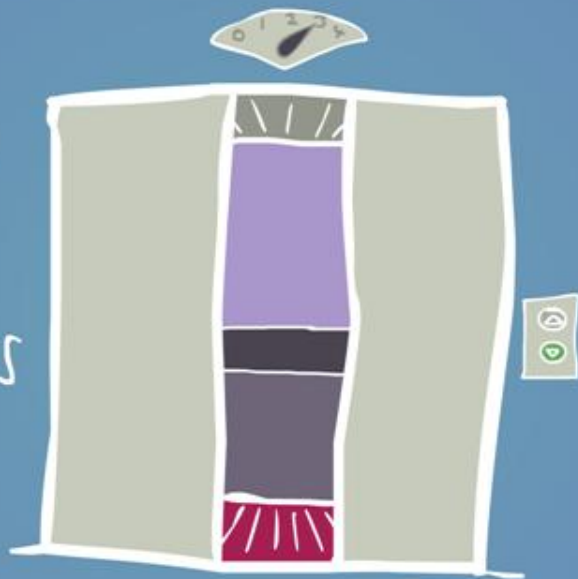
Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

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NHTV

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY,
AND MUSIC

Unique
Narrative Experience

EXPERIENCED WRITER AND NARRATIVE DESIGNER ON THE WHOLE PROJECT

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

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

Excellence

Visual   Audio
          SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

EXPERIENCED WRITER AND NARRATIVE DESIGNER ON THE WHOLE PROJECT

CAREFUL SCOPING

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

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

EXPERIENCED WRITER AND NARRATIVE DESIGNER ON THE WHOLE PROJECT

CAREFUL SCOPING
4 CHARACTERS

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CAREFUL SCOPING
4 CHARACTERS

Harry   Will   Sarah   Mary

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

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CAREFUL SCOPING
4 CHARACTERS (14 VARIATIONS)
c.16 DETAILED LOCATIONS

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

4 CHARACTERS (14 VARIATIONS)

c.16 DETAILED LOCATIONS

↓

YEAR

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

4 CHARACTERS (14 VARIATIONS)

c.16 DETAILED LOCATIONS

↓ ↓

YEAR CHARACTER

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

4   CHARACTERS (14 VARIATIONS)

c.16   DETAILED   LOCATIONS

?   HUNDREDS   OF   POSES
           &   INTERACTIONS

Excellence

Visual   Audio
         SCRIPT, SFX, FOLEY,
         AND MUSIC

Unique
Narrative Experience

CAREFUL SCOPING

4 CHARACTERS (14 VARIATIONS)

c.16 DETAILED LOCATIONS

? HUNDREDS OF POSES
& INTERACTIONS

1 ART DIRECTOR
+ INTERNS

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

4 CHARACTERS (14 VARIATIONS)

c.16 DETAILED LOCATIONS

? HUNDREDS OF POSES
& INTERACTIONS

1 ART DIRECTOR
+ INTERNS

TINO VAN DER KRAAN

Excellence

Visual | Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

CAREFUL SCOPING

4 CHARACTERS (14 VARIATIONS)

c.16 DETAILED LOCATIONS

? HUNDREDS OF POSES
& INTERACTIONS

↕ ❓

1 ART DIRECTOR
+ INTERNS

TINO VAN DER KRAAN

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

CAREFUL SCOPING
SET PRIORITIES

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CAREFUL SCOPING

SET PRIORITIES

·REAL WORLD

·4 CHARACTERS

·EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

SET PRIORITIES

- REAL WORLD
- 4 CHARACTERS
- EMOTIONAL DRAMA (LOVE, OVERCOMING LOSS)

IS PHOTOREALISM NECESSARY FOR EMOTIONAL STORYTELLING?

Excellence

Visual | **Audio** SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

Excellence

Visual | Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

SET PRIORITIES

.REAL WORLD

.4 CHARACTERS

.EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

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

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

CAREFUL SCOPING

SET PRIORITIES

.REAL WORLD

.4 CHARACTERS

.EMOTIONAL DRAMA
(LOVE OVERCOMING LOSS)

IS PHOTOREALISM
NECESSARY FOR EMOTIONAL
STORYTELLING?

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

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CAREFUL SCOPING

SET PRIORITIES

.REAL WORLD   .4 CHARACTERS   .EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

CAREFUL SCOPING

SET PRIORITIES

· REAL WORLD

· 4 CHARACTERS

· EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

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

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

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CAREFUL SCOPING

SET PRIORITIES

·REAL WORLD   ·4 CHARACTERS   ·EMOTIONAL DRAMA
(LOVE, OVERCOMING LOSS)

FACIAL ANIMATION   V.S   DETAILED WORLD

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

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CAREFUL SCOPING

SET PRIORITIES

· REAL WORLD

· 4 CHARACTERS

· EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

FACIAL ANIMATION V.S DETAILED WORLD

(VERY LIMITED ART TIME)

Excellence

Visual | Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

SET PRIORITIES
- REAL WORLD
- 4 CHARACTERS
- EMOTIONAL DRAMA (LOVE, OVERCOMING LOSS)

FACIAL ANIMATION → ALL   V.S   OR   DETAILED WORLD NOTHING!

Excellence
Visual **Audio** SCRIPT, SFX, FOLEY, AND MUSIC
Unique Narrative Experience

CAREFUL SCOPING
SET PRIORITIES
.REAL WORLD
.4 CHARACTERS
.EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

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

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING
SET PRIORITIES

.REAL WORLD
.4 CHARACTERS
.EMOTIONAL DRAMA (LOVE, OVERCOMING LOSS)

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

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING
SET PRIORITIES
·REAL WORLD
·4 CHARACTERS
·EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

SASSYBOT HIRED A
XSENS MOTION CAPTURE
SUIT FROM

NHTV

Excellence
Visual Audio
SCRIPT, SFX, FOLEY, AND MUSIC
Unique
Narrative Experience

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CAREFUL SCOPING
SET PRIORITIES

· REAL WORLD
· 4 CHARACTERS
· EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

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

Excellence

Visual | Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

CAREFUL SCOPING

SET PRIORITIES

·REAL WORLD   ·4 CHARACTERS   ·EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

GDC Prof. Mata Haggis @MataHaggis 'Narrative Experience First'
GAME DEVELOPERS CONFERENCE EUROPE   COLOGNE, GERMANY · 15–16 AUGUST 2016

NHTV

CAREFUL SCOPING
SET PRIORITIES
·REAL WORLD   ·4 CHARACTERS   ·EMOTIONAL DRAMA OVERCOMING (LOVE LOSS)

EMOTIONS ARE
INTUITIVE

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique
Narrative Experience

CAREFUL SCOPING

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·REAL WORLD   ·4 CHARACTERS   ·EMOTIONAL DRAMA (LOVE OVERCOMING LOSS)

EMOTIONS ARE INTUITIVE

⬇

YOUR VISUAL MUST SUPPORT DESIGN THIS!

Excellence

Visual   Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Unique Narrative Experience

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

Order	Story point and high level description	Trigger event	Alt1	Alt1 line ref	Play next?	Alt2	Alt2 line ref	Play next?	Alt3	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, 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 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 next 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.	I 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	It 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 sticky from spilled alcopops, but it was fun!	s13-04-03		

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	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.											
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	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 student's (the union') in the evening, Sarah moves 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 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 next 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		
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BASIC SCENE DETAILS

HIGH LEVEL PLOT POINT DESCRIPTION

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1		Start of level	I didn't notice Will again for a couple of weeks, to be honest, Id forgotten about him while I 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.	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		
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Handwritten annotation: } HIGH LEVEL DESCRIPTION OF THE ACTIVITY IN THE SCENE

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Handwritten annotation: TRIGGER EVENT e.g. 'START OF LEVEL' OR 'CLICK ON WINDOW'. DESCRIPTION, OF LEVEL

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	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 students' 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.											
1		Start of level	...notice Will again for a couple of weeks. If I'm honest I'd forgotten about him... got set up in my new home, though he must have been in the lecture... So anyway, I next noticed him through the window of the Union bar.	s13-01-01		...must have been...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... of thing. I next noticed him through the window of the Union bar.	s13-01-02		It was really busy for those first few weeks. Will must have been... pictures, but I was caught up in...flatmates 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.	I recognised him then from the first day, and I remembered liking how he'd smiled back at me then.	s13-02-01		I remembered he'd looked back at me on that first day, and his 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		
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ONE LINE OF DIALOGUE IS SELECTED TO BE PLAYED

Order	Story point and high level description	Trigger event	Alt1	Alt1 line ref	Play next?	Alt2	Alt2 line ref	Play next?	Alt3	Alt3 line ref	Play next?	Music
	Scene 13 - Student bar	1997 end of August	Scene									
	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 students' 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.											
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	Scene 13 - Student bar	1997, end of August		Open								
	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.											
1	Starting outside of the students' 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.	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 next 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		
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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		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 wa[...] it was crowded, [...] sticky from spilled [...]			

Techical

ONE LINE OF DIALOGUE IS SELECTED TO BE PLAYED

RANDOMISATION WASN'T AVAILABLE IN DIALOGUE TOOLS SO REQUIRED CUSTOM DEVELOPMENT.

Techical

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ELWIN VERPLOEGEN

Techical

THE 1st PERSON INTERACTION
REMAINS THE SAME THROUGHOUT...

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THE 1st PERSON INTERACTION REMAINS THE SAME THROUGHOUT... BUT THE WORLD'S RESPONSE CHANGES

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THE 1st PERSON INTERACTION REMAINS THE SAME THROUGHOUT... BUT THE WORLD'S RESPONSE CHANGES (WALKING, DRINKING TEA, etc.)

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THE 1st PERSON INTERACTION REMAINS THE SAME THROUGHOUT... BUT THE WORLD'S RESPONSE CHANGES (WALKING, DRINKING TEA, ETC.)

THE 1st PERSON INTERACTION
REMAINS THE SAME THROUGHOUT...
BUT THE WORLD'S RESPONSE
CHANGES (WALKING, DRINKING TEA, etc.)
EXCEPT FOR HARRY...

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

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

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AND ALL SYSTEMS WERE KEPT SIMPLE TO AVOID GAME-SYSTEM PROGRESS BLOCKAGES...

Reticule

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.

Excellence

Interface & Interaction Design (+Solid Mechanics?)

Visual

Audio script, sfx, foley, and music

Techical

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IT BECAME A CIRCLE

- White: no interaction available
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Techical

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AND ALL SYSTEMS WERE KEPT SIMPLE TO AVOID GAME-SYSTEM PROGRESS BLOCKAGES...

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Excellence

| INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?) | Visual | Audio SCRIPT, SFX, FOLEY, AND MUSIC | Techical |

Unique Narrative Experience

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INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

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Excellence

Interface & Interaction Design (+ Solid Mechanics?)

Visual

Audio SCRIPT, SFX, FOLEY, AND MUSIC

Techical

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Visual

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SCRIPT, SFX, FOLEY, AND MUSIC

Techical

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WE ADDED ANIMATION AND ONE EXTRA STATE

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Excellence

INTERFACE & INTERACTION DESIGN (+Solid Mechanics?) Visual Audio SCRIPT, SFX, FOLEY, AND MUSIC Techical

Unique Narrative Experience

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

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Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique
Narrative Experience

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WE ADDED
ANIMATION AND
ONE EXTRA STATE
(SIGNALING WHEN A CLICK WILL FORCE
PLAYER MOVEMENT)
BUT THE CORE DID
NOT CHANGE.

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ALL PRETTY STANDARD...

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INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)

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Techical

Unique Narrative Experience

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ALL PRETTY
STANDARD...

ALL PRETTY
SIMPLE AND
USABLE...

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(+ Solid Mechanics?)

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Audio
SCRIPT, SFX, FOLEY,
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Techical

Unique
Narrative Experience

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THERE'S SOMETHING MISSING THOUGH...

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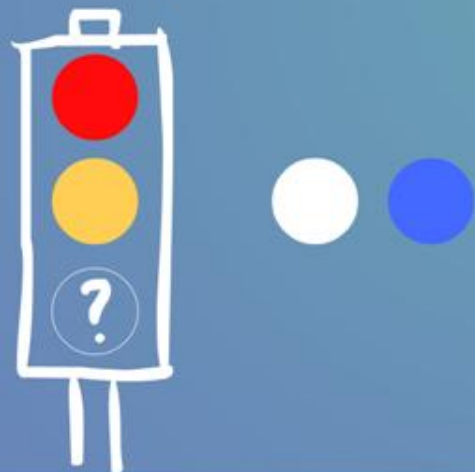THERE'S SOMETHING MISSING THOUGH...

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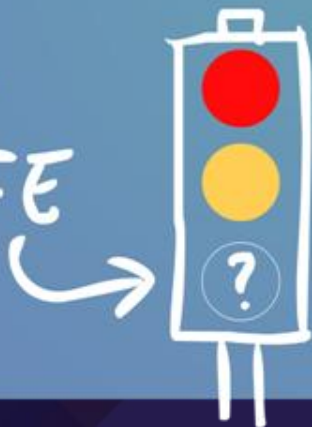
THIS IS OUR BASE.

Reticule

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

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INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

GRIEF FEELS
(LOSING A LOVED ONE)
LIKE NEVER
BEING ABLE
TO MOVE ON...
THIS IS
YOUR LIFE

Reticule

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BUT HARRY
DOES MOVE
THROUGH GRIEF

Reticule

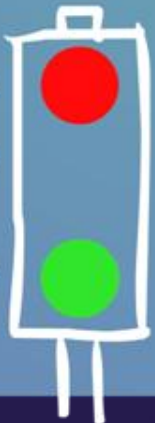The reticule is a small dot in the centre of the screen that changes colour to give feedback to the player.

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BUT HARRY DOES MOVE THROUGH GRIEF

AND THE MOMENT HE EMERGES... THIS →

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INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)

Excellence

Visual

Audio SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

BUT HARRY DOES MOVE THROUGH GRIEF

AND THE MOMENT HE EMERGES... THIS → BECOMES THIS →

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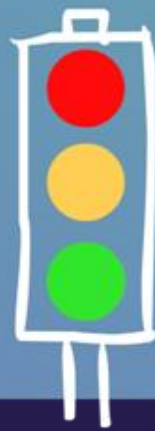
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INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?) Visual Audio SCRIPT, SFX, FOLEY, AND MUSIC Techical

Unique Narrative Experience

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

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Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

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

HARRY IS READY TO GO ON WITH LIFE.

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

INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)

Excellence

Visual

Audio
SCRIPT, SFX, FOLEY, AND MUSIC

Techical

Unique Narrative Experience

The TRADITIONAL Wall of FUN

Excellence

Narrative Experience | Visual | Techical | Audio

Unique Mechanics +INTERFACE & INTERACTION DESIGN

The Wall of PINEs

Excellence

INTERFACE & INTERACTION DESIGN (+Solid Mechanics?) | Visual | Audio SCRIPT, SFX, FOLEY, AND MUSIC | Techical

Unique Narrative Experience

WHAT ARE YOUR PRIORITIES?

The TRADITIONAL Wall of FUN

Excellence		
Visual	Techical	Audio
Narrative Experience		
Unique Mechanics +INTERFACE & INTERACTION DESIGN		

The Wall of PINEs

Excellence		
INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?)	Visual	Audio SCRIPT, SFX, FOLEY, AND MUSIC	Techical
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PUTTING NARRATIVE FIRST MEANT FOR US:

The TRADITIONAL ∧ Wall of FUN

Excellence

Narrative Experience | Visual | Techical | Audio

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The Wall of PINEs

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INTERFACE & INTERACTION DESIGN (+Solid Mechanics?) | Visual | Audio SCRIPT, SFX, FOLEY, AND MUSIC | Techical

Unique Narrative Experience

PUTTING NARRATIVE FIRST MEANT FOR US:
- SWAPPING MECHANICAL FOR EMOTIONAL COMPLEXITY

The TRADITIONAL Wall of FUN

Excellence

Narrative Experience | Visual | Techical | Audio

Unique Mechanics
+ INTERFACE & INTERACTION DESIGN

The Wall of PINEs

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INTERFACE & INTERACTION DESIGN (+ Solid Mechanics?) | Visual | Audio SCRIPT, SFX, FOLEY, AND MUSIC | Techical

Unique Narrative Experience

PUTTING NARRATIVE FIRST MEANT FOR US:
- SWAPPING MECHANICAL FOR EMOTIONAL COMPLEXITY
- FOCUS ON SIMPLICITY OF PLAYER INTERACTIONS

The TRADITIONAL Wall of **FUN**

Excellence

| Narrative Experience | Visual | Techical | Audio |

Unique Mechanics
+ INTERFACE & INTERACTION DESIGN

The Wall of **PINEs**

Excellence

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Unique Narrative Experience

PUTTING NARRATIVE FIRST MEANT FOR US:
- SWAPPING MECHANICAL FOR EMOTIONAL COMPLEXITY
- FOCUS ON SIMPLICITY OF PLAYER INTERACTIONS
- FREEDOM FOR NON-CHRONOLOGICAL PLOT + PORTMANTEAU STORY

The TRADITIONAL Wall of FUN

Excellence

Narrative Experience | Visual | Techical | Audio

Unique Mechanics
+ INTERFACE & INTERACTION DESIGN

The Wall of PINEs

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INTERFACE & INTERACTION DESIGN (+Solid Mechanics?) | Visual | Audio SCRIPT, SFX, FOLEY, AND MUSIC | Techical

Unique Narrative Experience

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 THROUGH RELYING ON THE PLAYER'S IMAGINATION

The TRADITIONAL Wall of FUN

Excellence

Narrative Experience | Visual | Techical | Audio

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The Wall of PINEs

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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 THROUGH RELYING ON THE PLAYER'S IMAGINATION
- USING INTERACTION VARIATION/REPETITION + H.U.D. DESIGN
  AS STORYTELLING TOOLS (INTERACTIONS FOR THEME, NOT DIFFICULTY).

The TRADITIONAL Wall of FUN

Excellence
Narrative Experience | Visual | Techical | Audio
Unique Mechanics +INTERFACE & INTERACTION DESIGN

The Wall of PINEs

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

TRADITIONAL
The Wall of FUN

Excellence

Narrative Experience | Visual | Techical | Audio

Unique Mechanics
+INTERFACE & INTERACTION DESIGN

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Unique Narrative Experience

NARRATIVE SETTING ('THE WORLD')

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

SCRIPT WRITING

NARRATIVE DESIGN

THE STORY (WHAT CHANGES IN THE WORLD)

THE PLOT (HOW STORY EVENTS ARE ORGANISED AND PACED TO SHAPE AUDIENCE EXPERIENCE)

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

Prof. Mata Haggis
@MataHaggis
'Narrative Experience First'

NARRATIVE DESIGN TOOLS

Prof. Mata Haggis
@MataHaggis

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

- 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.

THANK YOU FOR LISTENING!

NHTV

Prof. Mata Haggis
@MataHaggis
'Narrative Experience First': interaction design in
Fragments of Him

DON'T FORGET TO LEAVE FEEDBACK!