

GDC

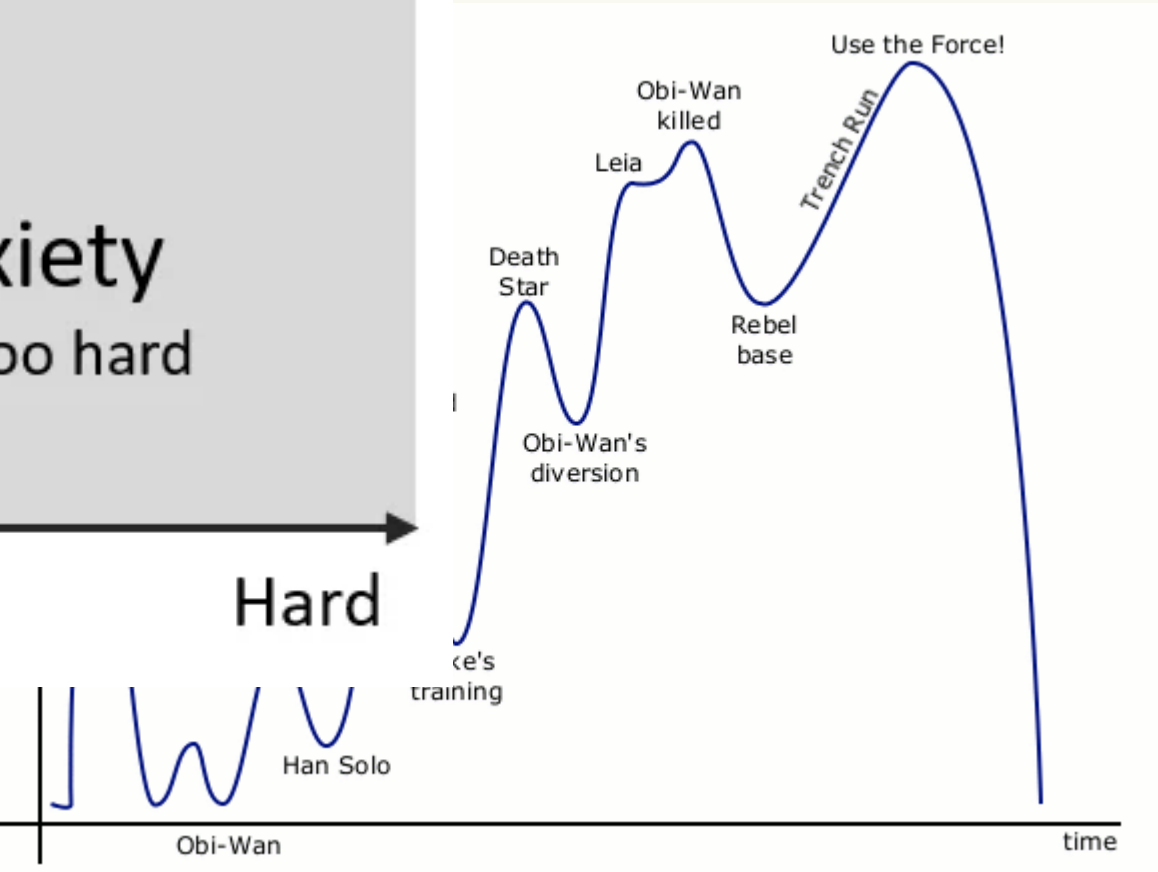
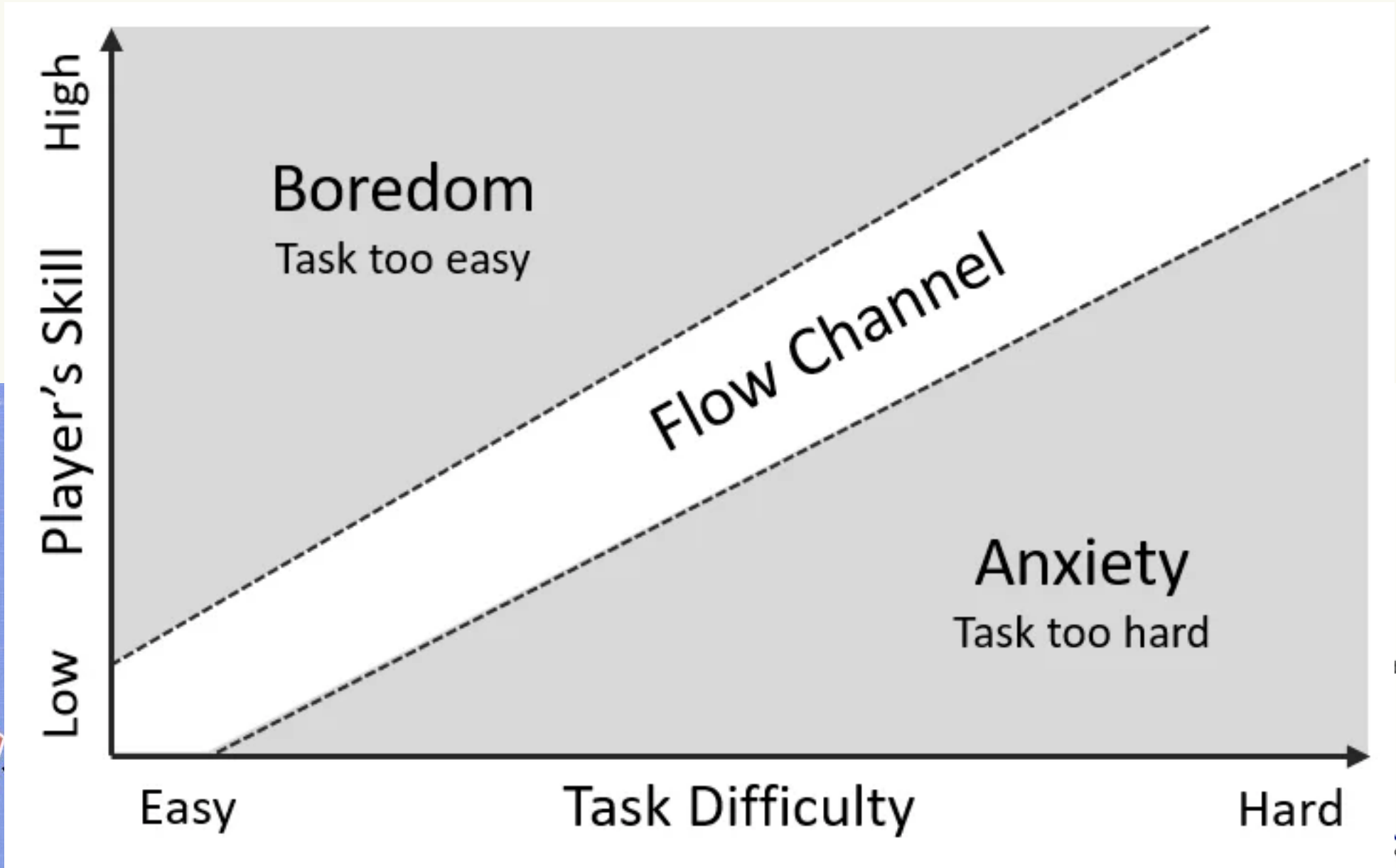
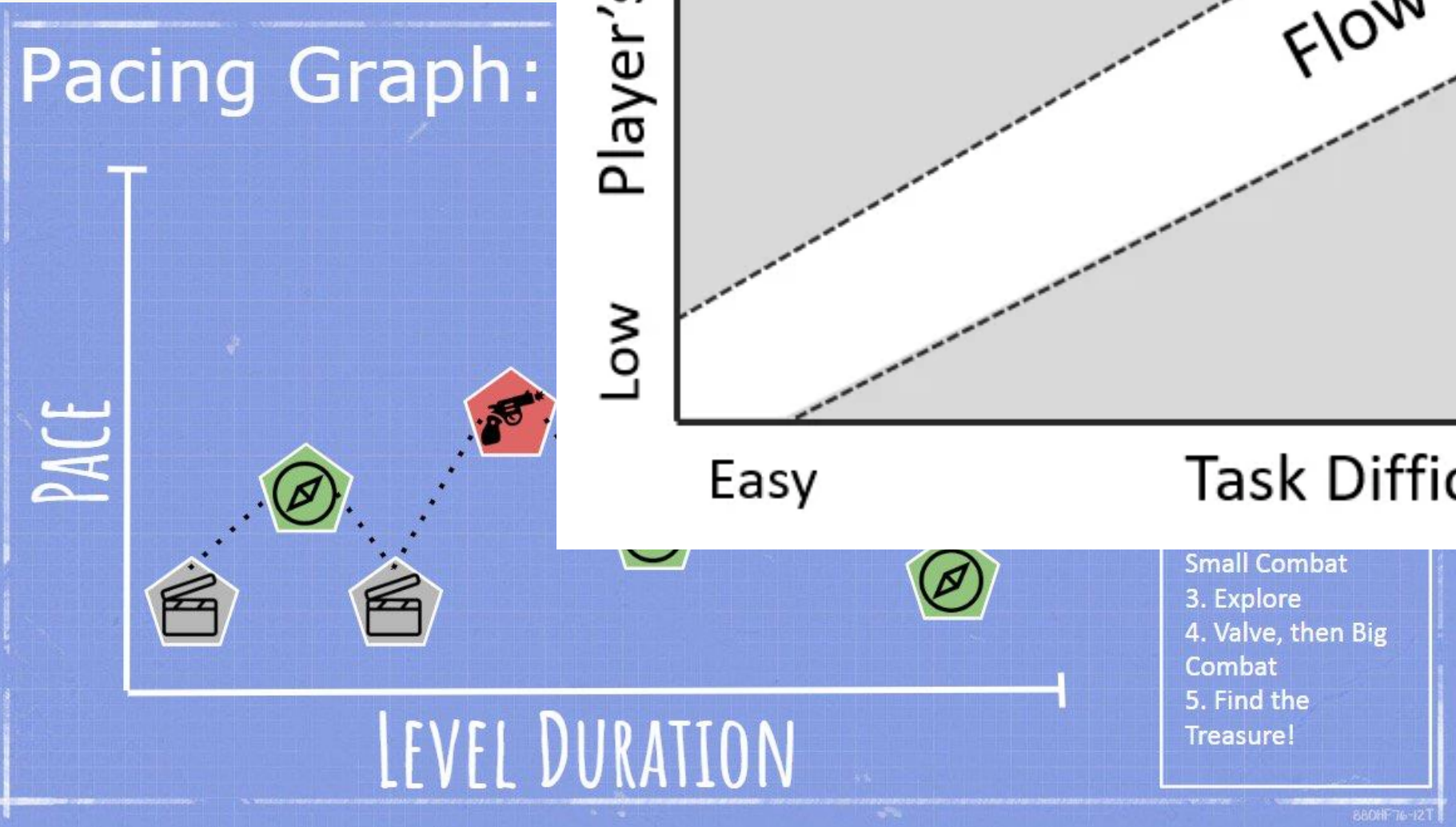
March 21-25, 2022
San Francisco, CA

Interactive Pacing Design Ft. The Last of Us Part II

Evan Hill

#GDC22

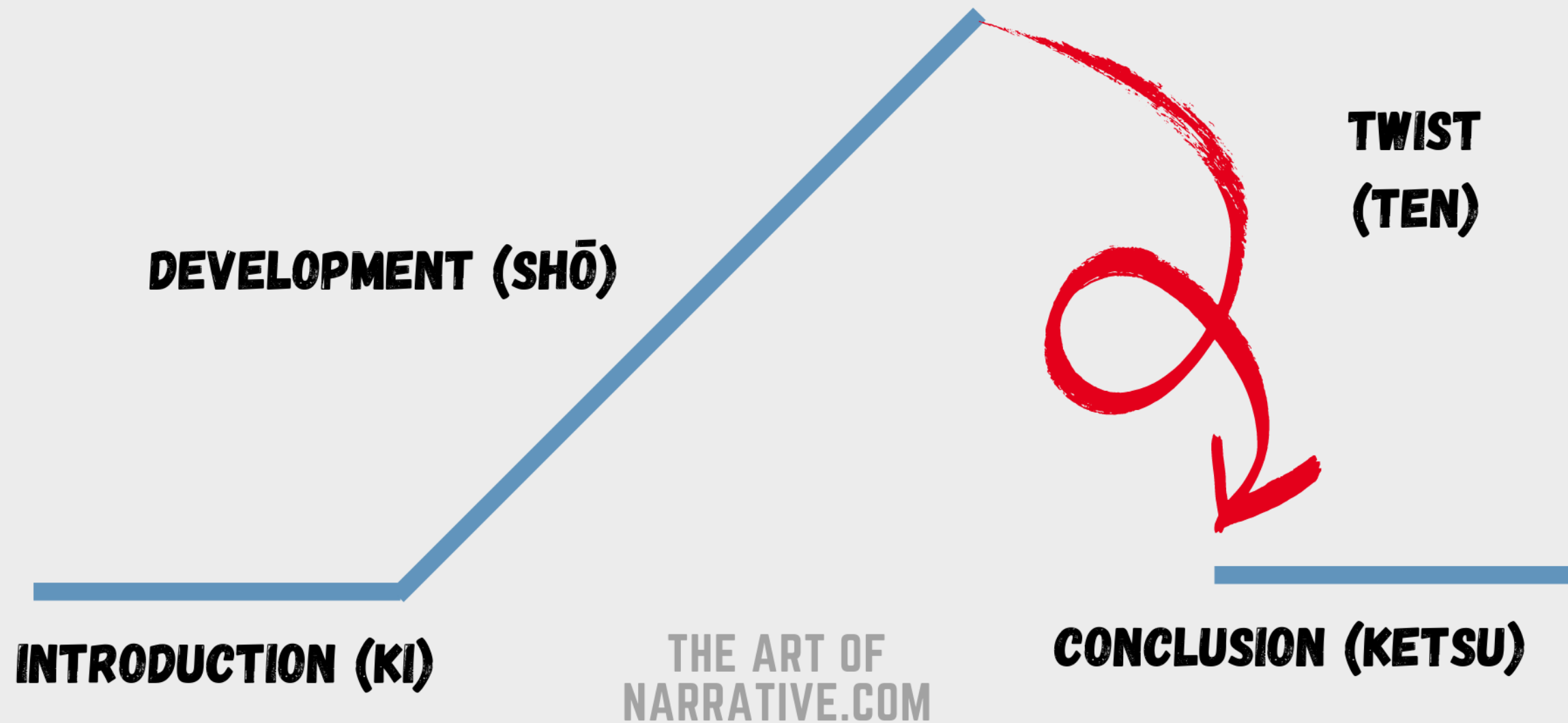




Lets talk about Pacing



KISHŌTENKETSU FOUR-PART STORY STRUCTURE



Who am I?



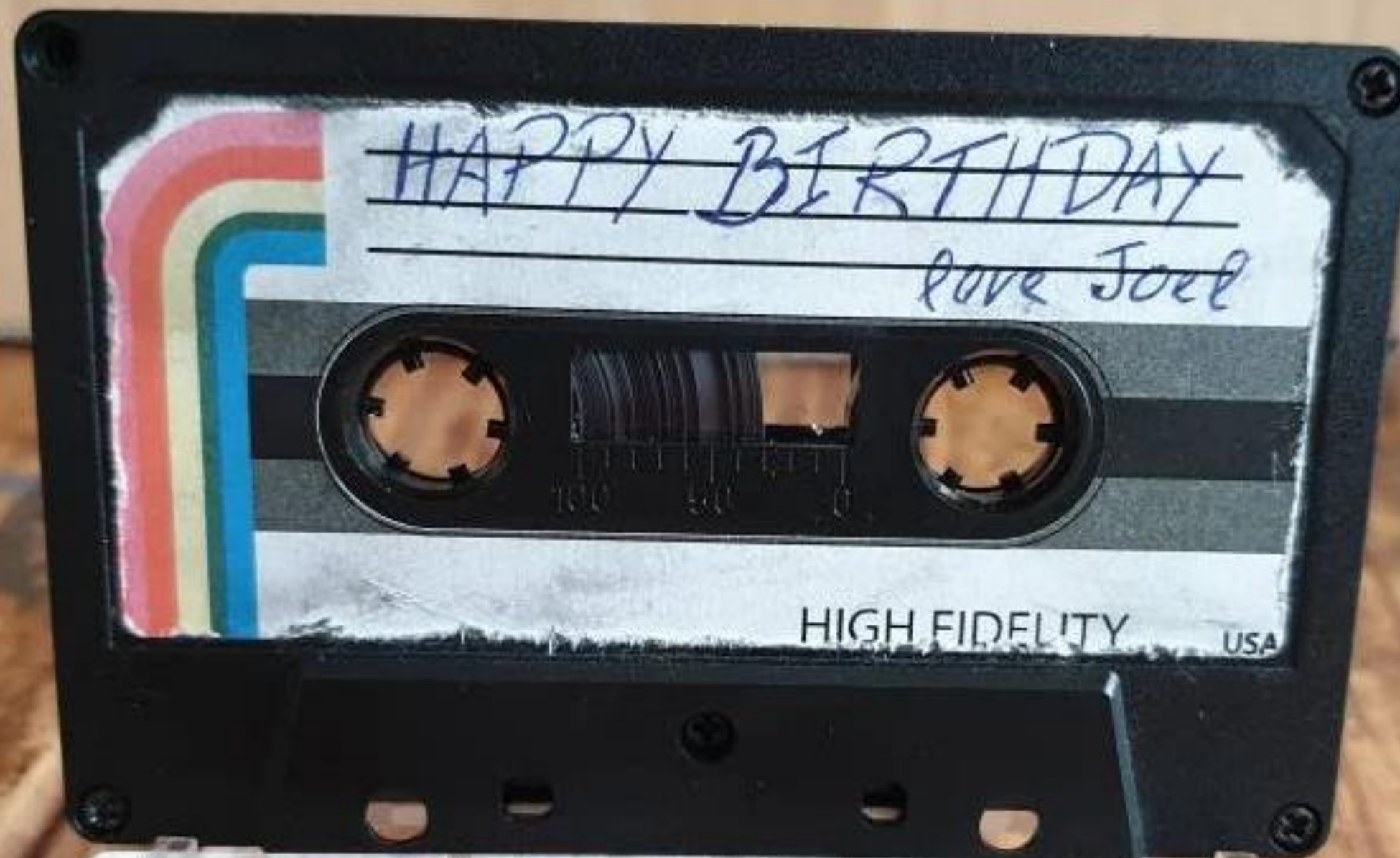




THE LAST OF US PART II



Ellie: Oh my god, it is a dinosaur!





Take it.

Track List



1. **Where and Why**
2. **Focal Points**
3. **Prospects**
4. **Threads**
5. **Secrets**
6. **How To**



Track List



1. **Where and Why**
2. Focal Points
3. Prospects
4. Threads
5. Secrets
6. How To

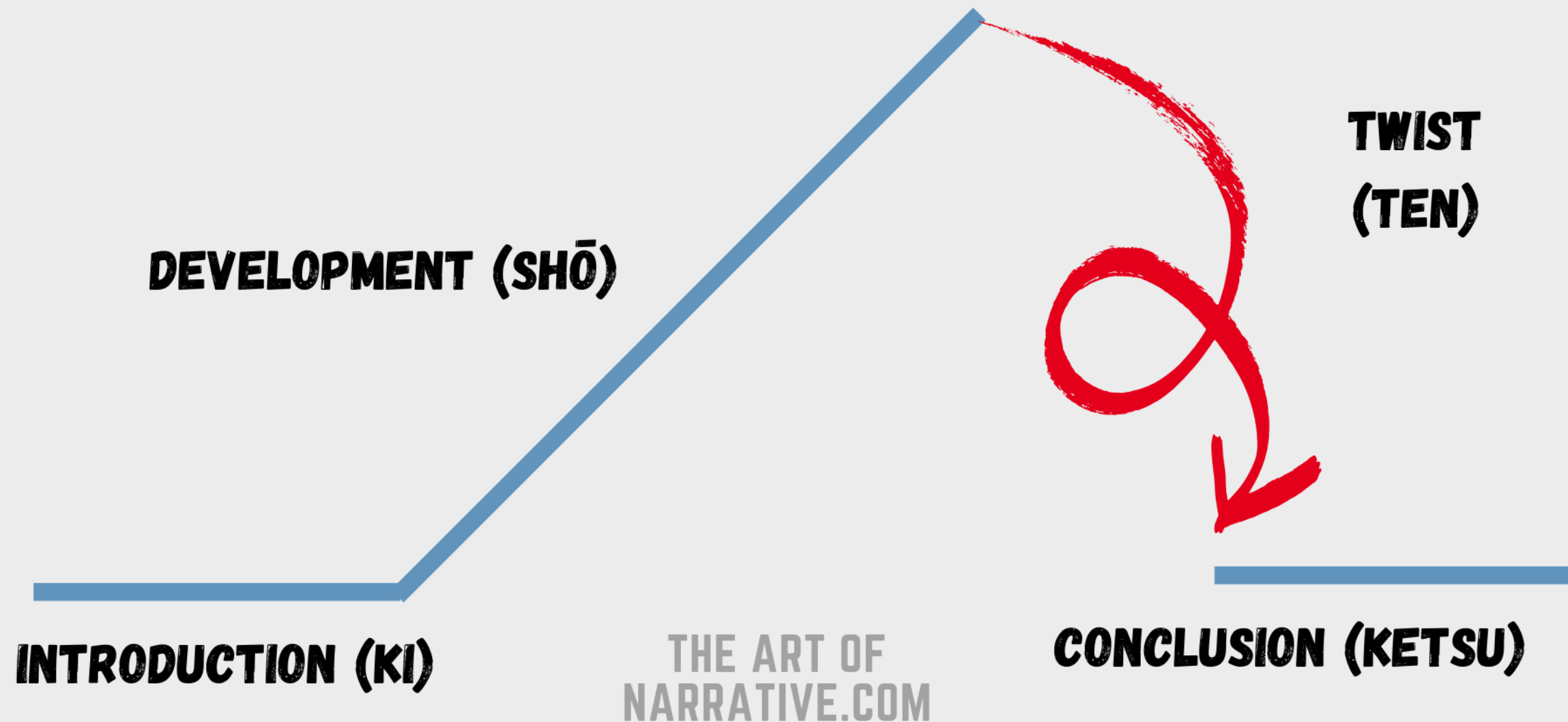
Track 1 - Where and Why

Player Tuned Experience

Track 1 - Where and Why

What do we need?

KISHŌTENKETSU FOUR-PART STORY STRUCTURE



Track 1 - Where and Why

Not just about

- Optional Content
- Sidequests
- Collectables

Track 1 - Where and Why

Includes

- Immersive Sims
- Puzzles
- Jrpq Leveling

Track 1 - Where and Why

Even without challenging mechanics

We can give the player tools to shape their experience

Track 1 - Where and Why

Why this Level?





Track 1 - Where and Why

No combat

Mostly dialogue

Counters previous tone

Track 1 - Where and Why

The Goal

Track 1 - Where and Why

Reward the people who want to linger
Enable the people that want to rush

Track 1 - Where and Why

Let them both have a compelling time

Track List



1. Where and Why
2. **Focal Points**
3. Prospects
4. Threads
5. Secrets
6. How To

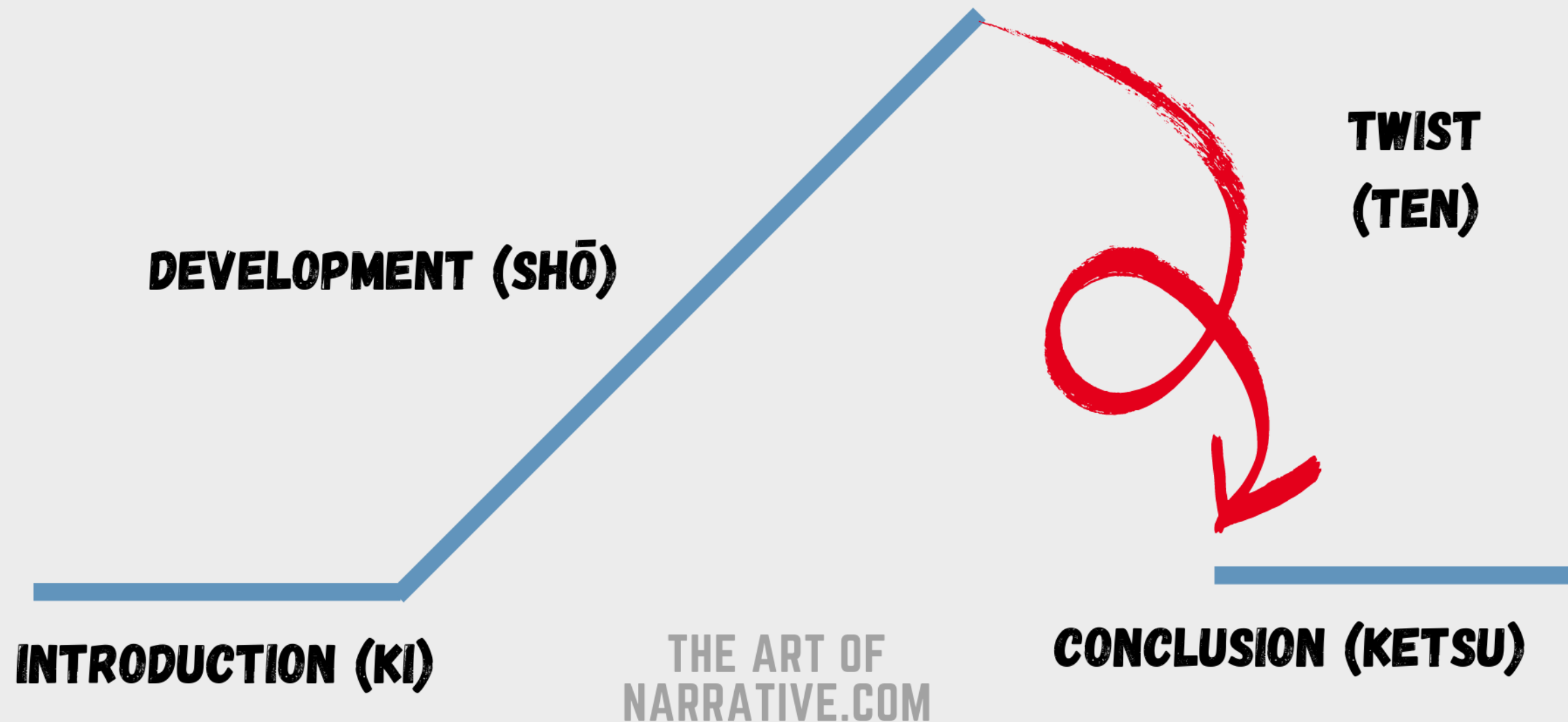
Track 2 - Focal Points


Important and Unmissable

Track 2 - Focal Points

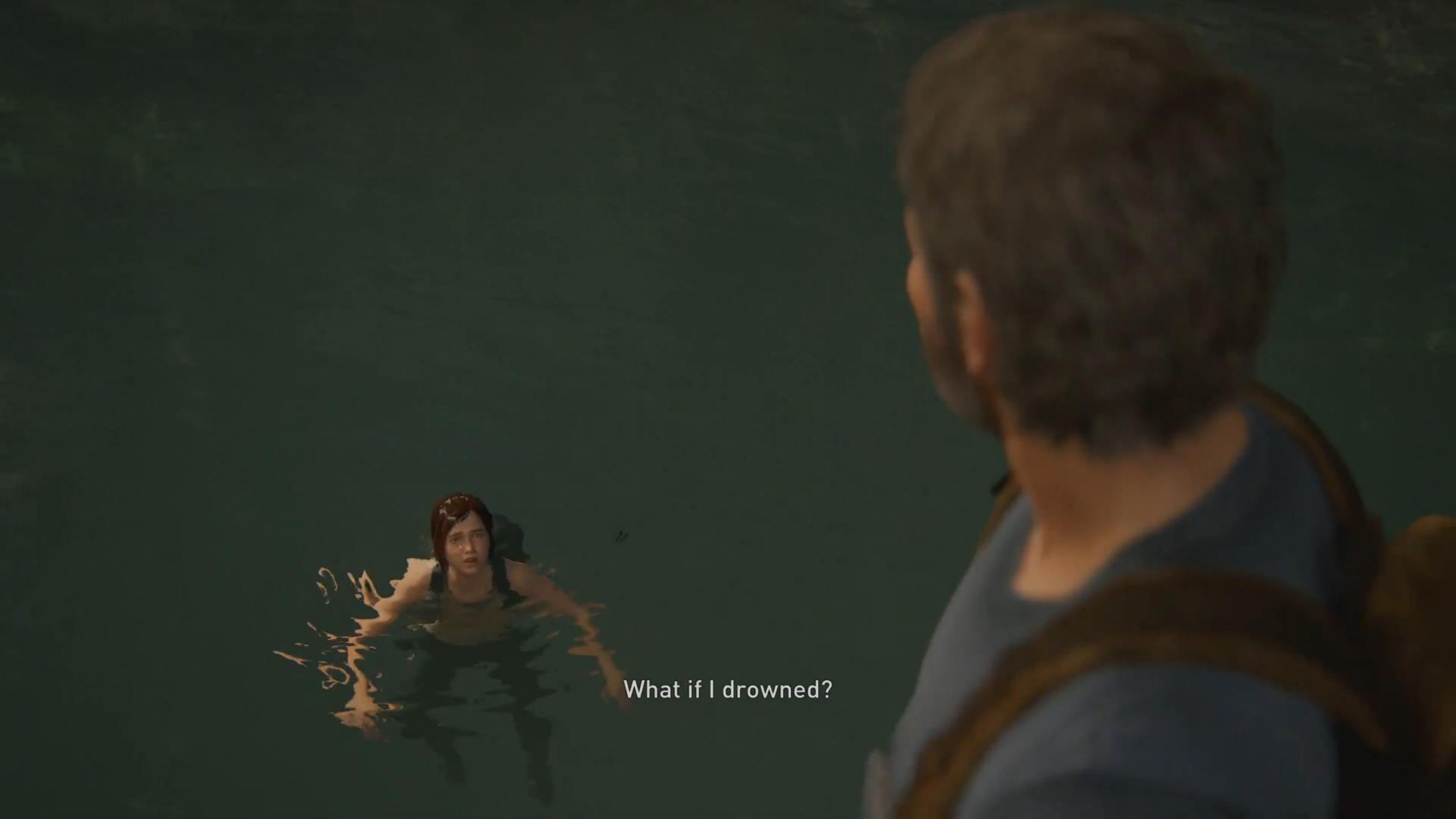
Should be a complete experience
Without anything else

KISHŌTENKETSU FOUR-PART STORY STRUCTURE





Stop trying to guess. I ain't telling you.



What if I drowned?



Oh my god, it is a dinosaur!



Astronauts report it feels good, T-minus twenty-five seconds.



WYOMING MUSEUM





Track 2 - Focal Points

But how does the player seek out more?

Track List



1. Where and Why
2. Focal Points
3. **Prospects**
4. Threads
5. Secrets
6. How To

Track 3 - Prospects

Clear Options

Track 3 - Prospects

Give the player a bite
let them decide how many to take

WYOMING MUSEUM
HOURS
OF
OPERATION

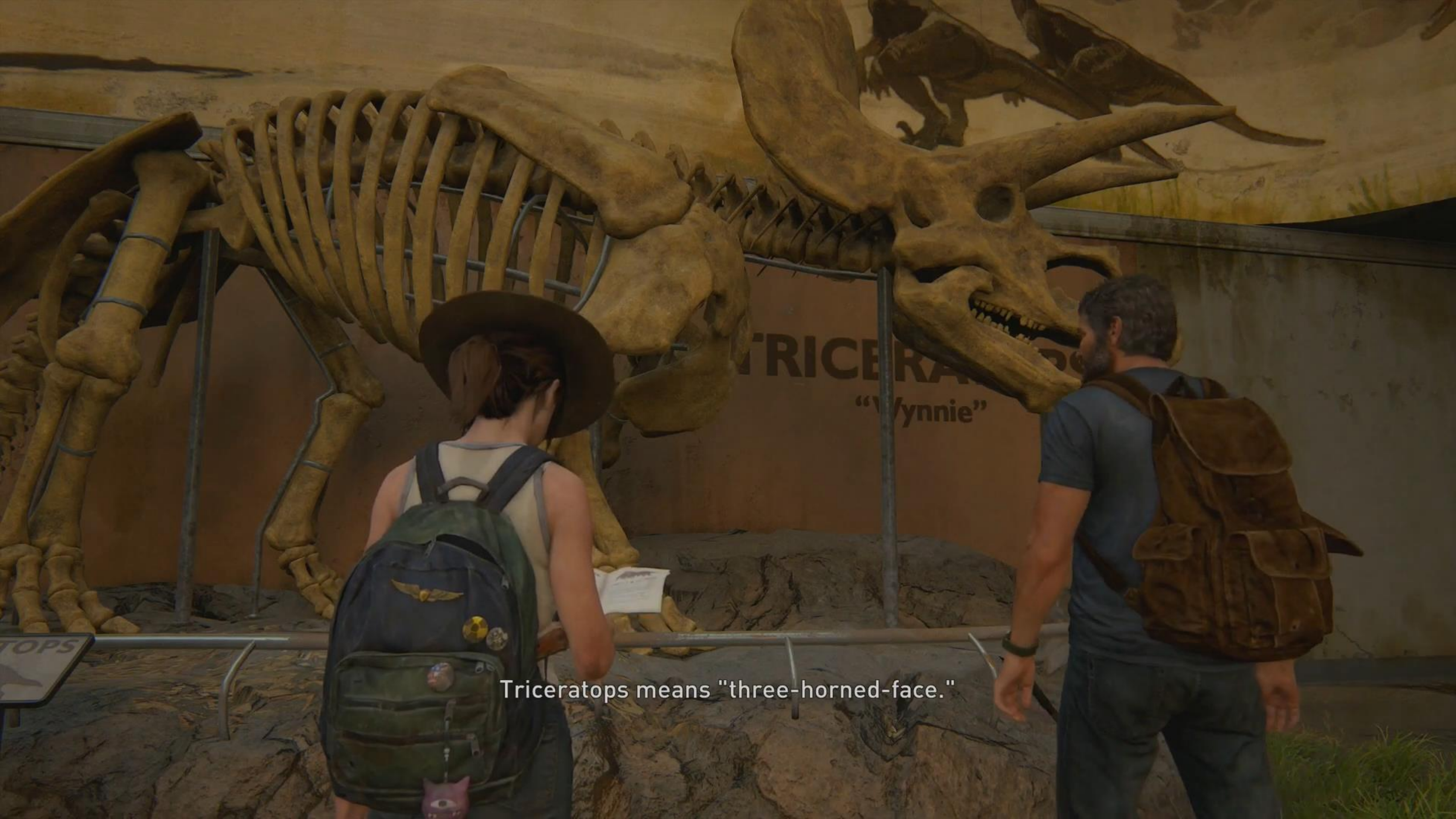


WYOMING MUSEUM
OF SCIENCE AND HISTORY



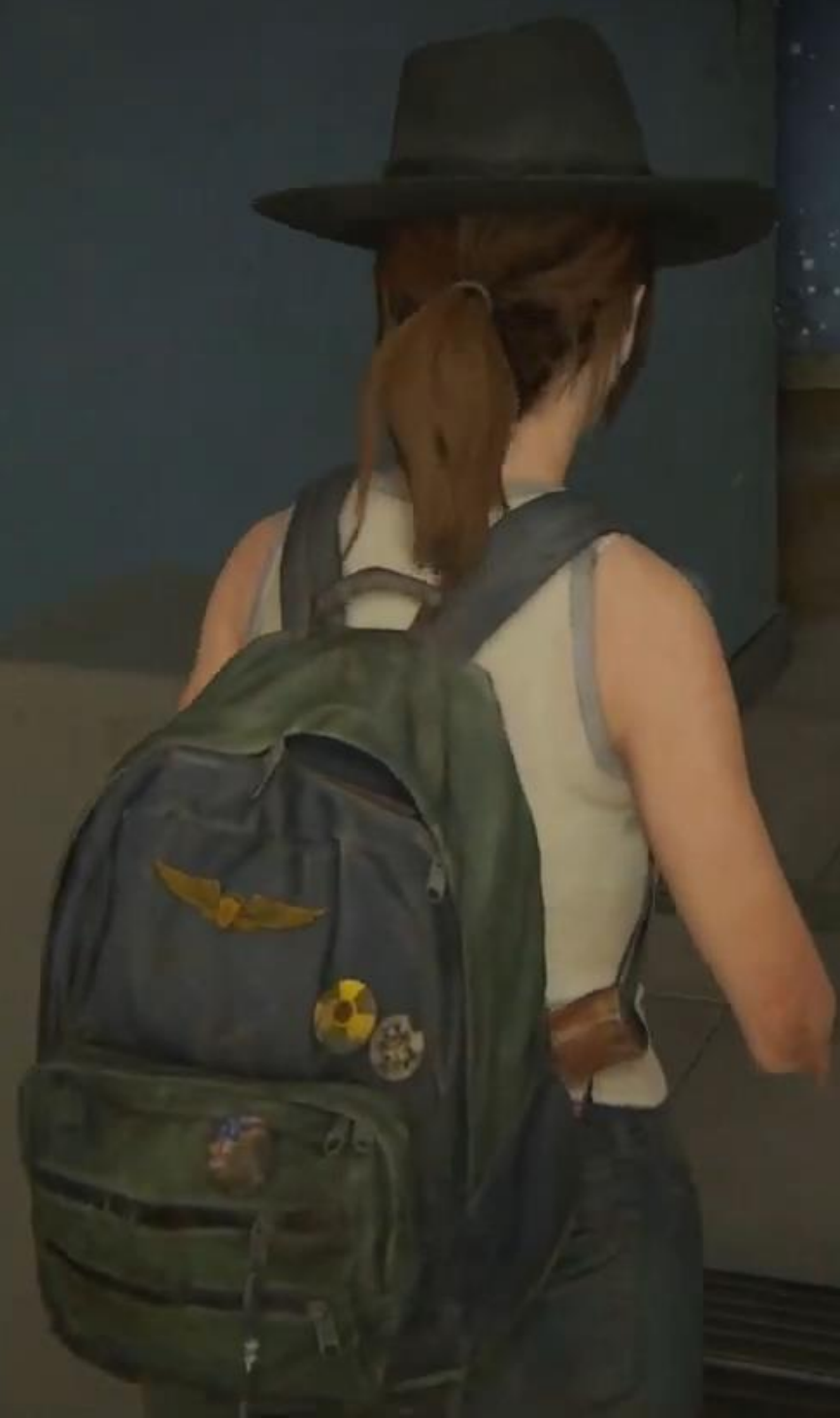
Whoa. Look at those talons.





Triceratops means "three-horned-face."

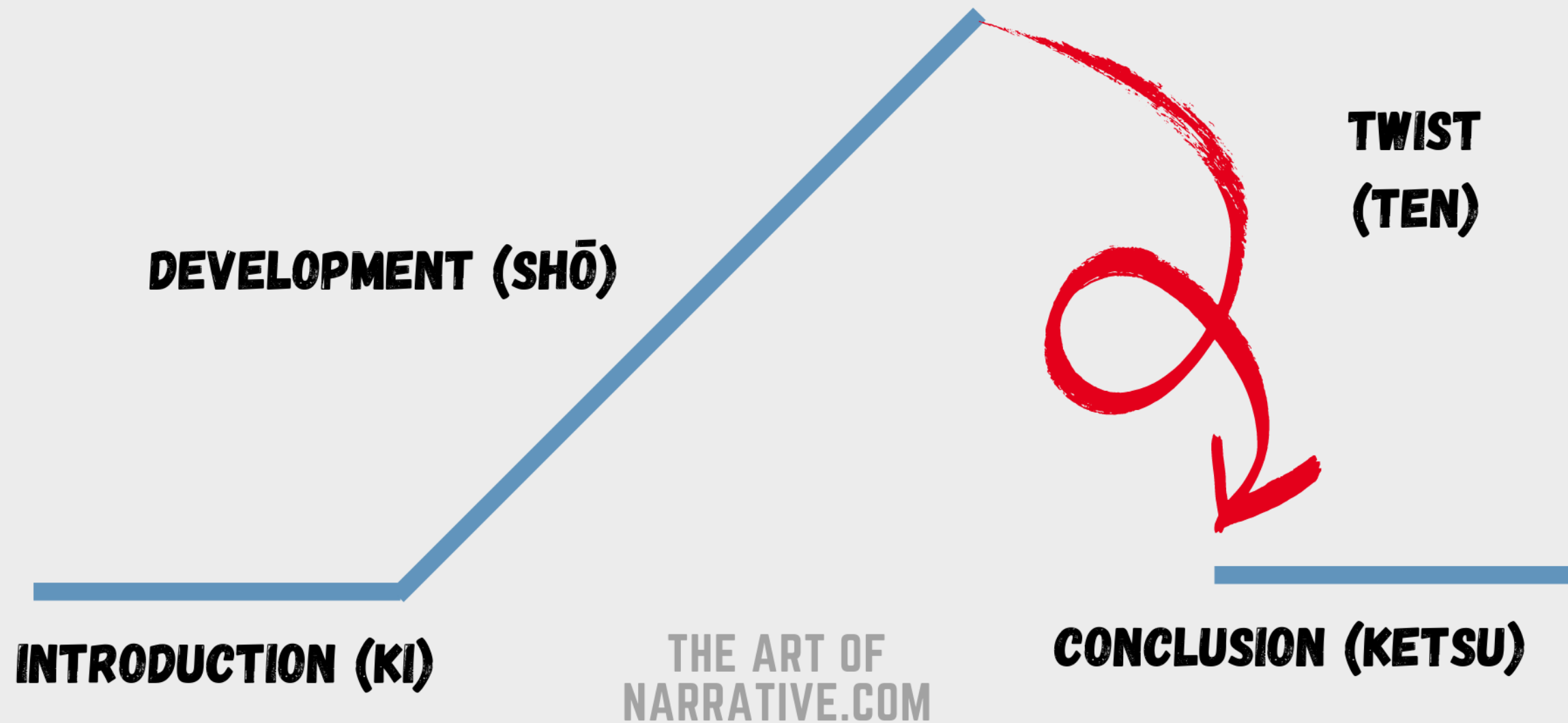




Track 3 - Prospects

Give the player a bite
let them decide how many to take

KISHŌTENKETSU FOUR-PART STORY STRUCTURE



Track 3 - Prospects

How do you keep it from being repetitive?

Track List



1. Where and Why
2. Focal Points
3. Prospects
4. **Threads**
5. Secrets
6. How To



Track 4 - Threads

Yes And-ing

Track 4 - Threads

React
Expand
Throw back

Track 4 - Threads

Threads Yes-and Prospects



YOUNG MUSEUM
OF SCIENCE AND HISTORY



Your loss.





It's called a hatosaur.



Please don't let it be a thing.



Hey, Joel!



Trophy earned!



Looks Good On You







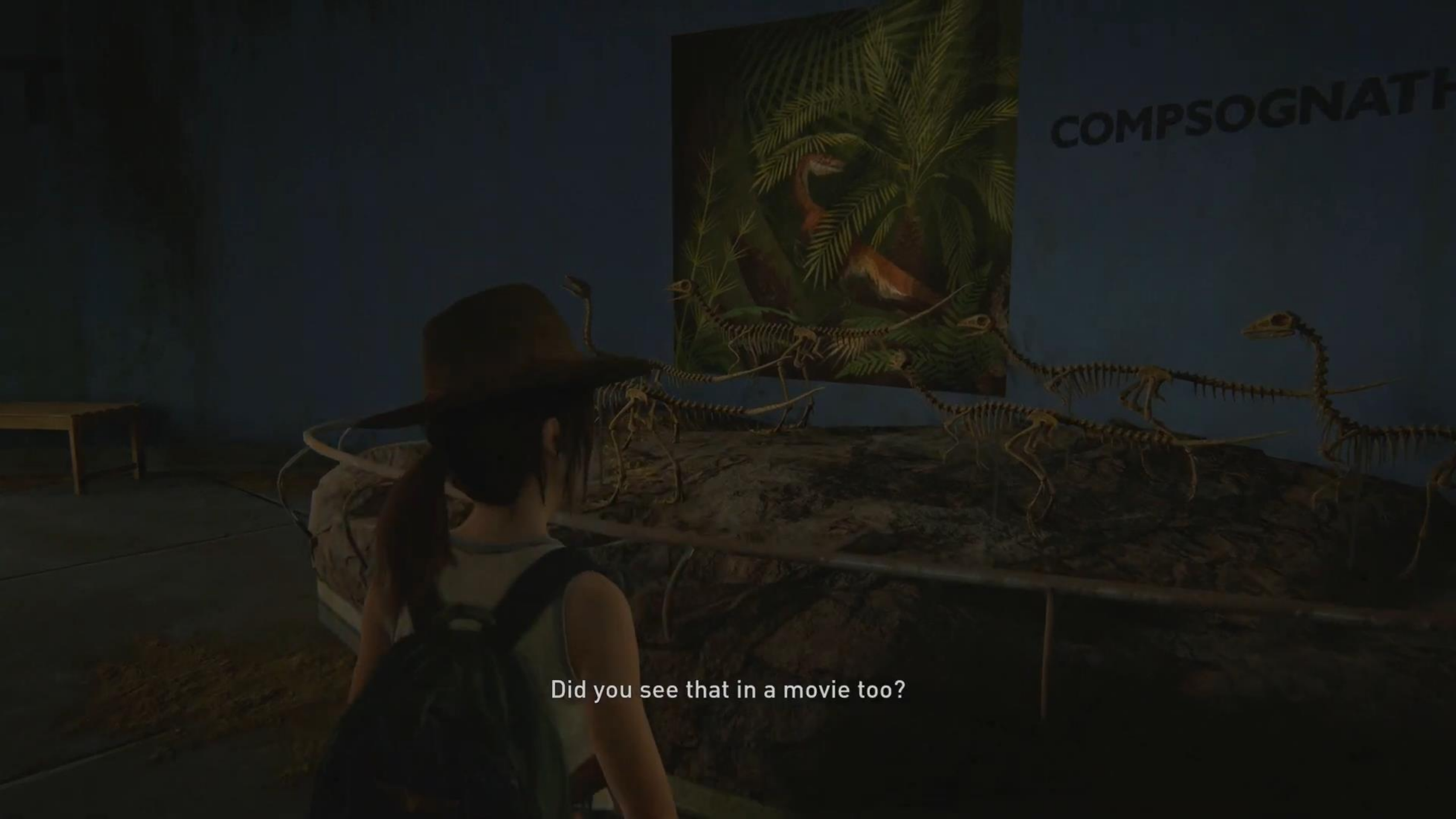
I see the appeal.

Track 4 - Threads

Moments and Connections
Big and Small

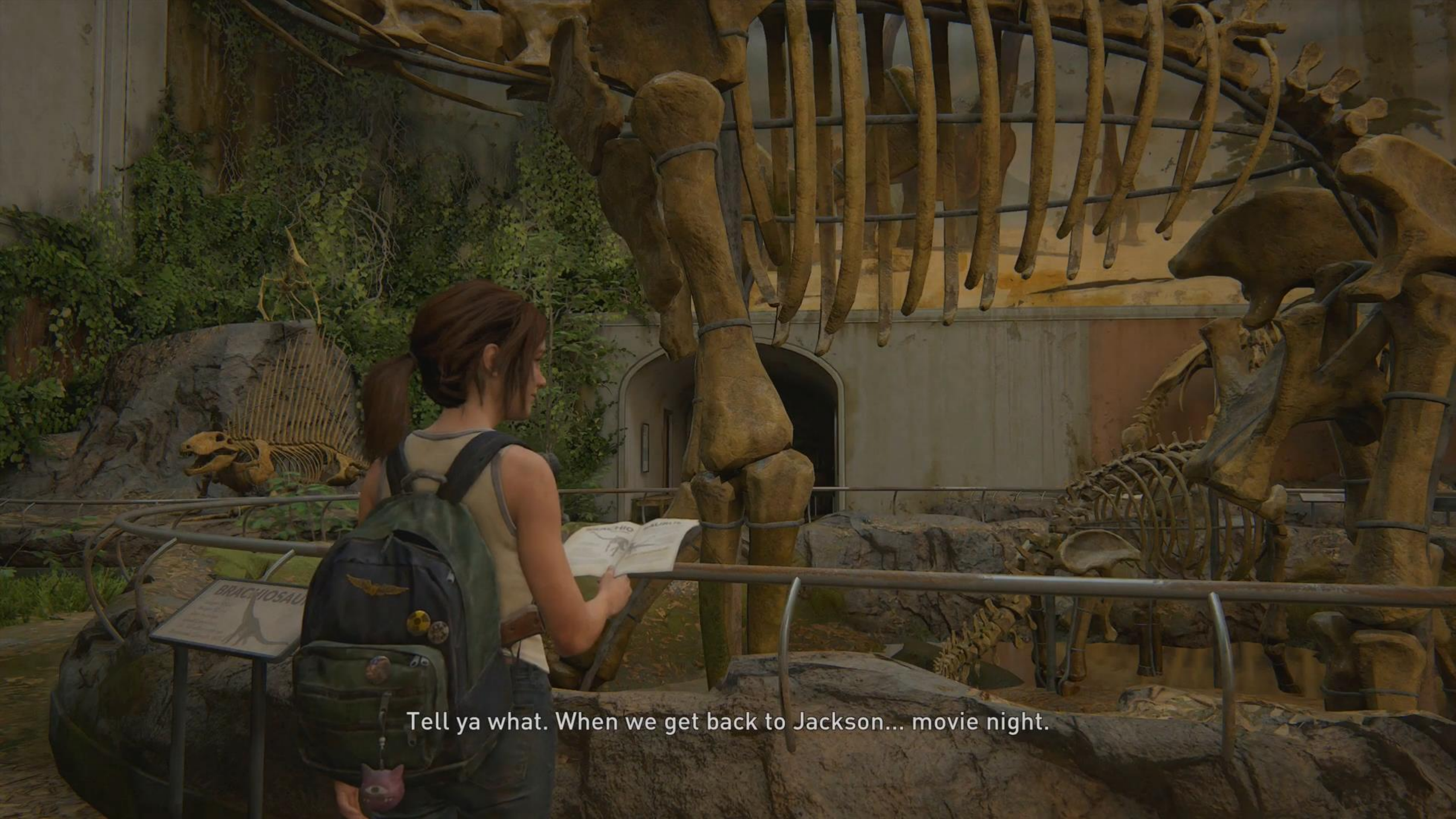
Track 4 - Threads

Brings the sequence to life

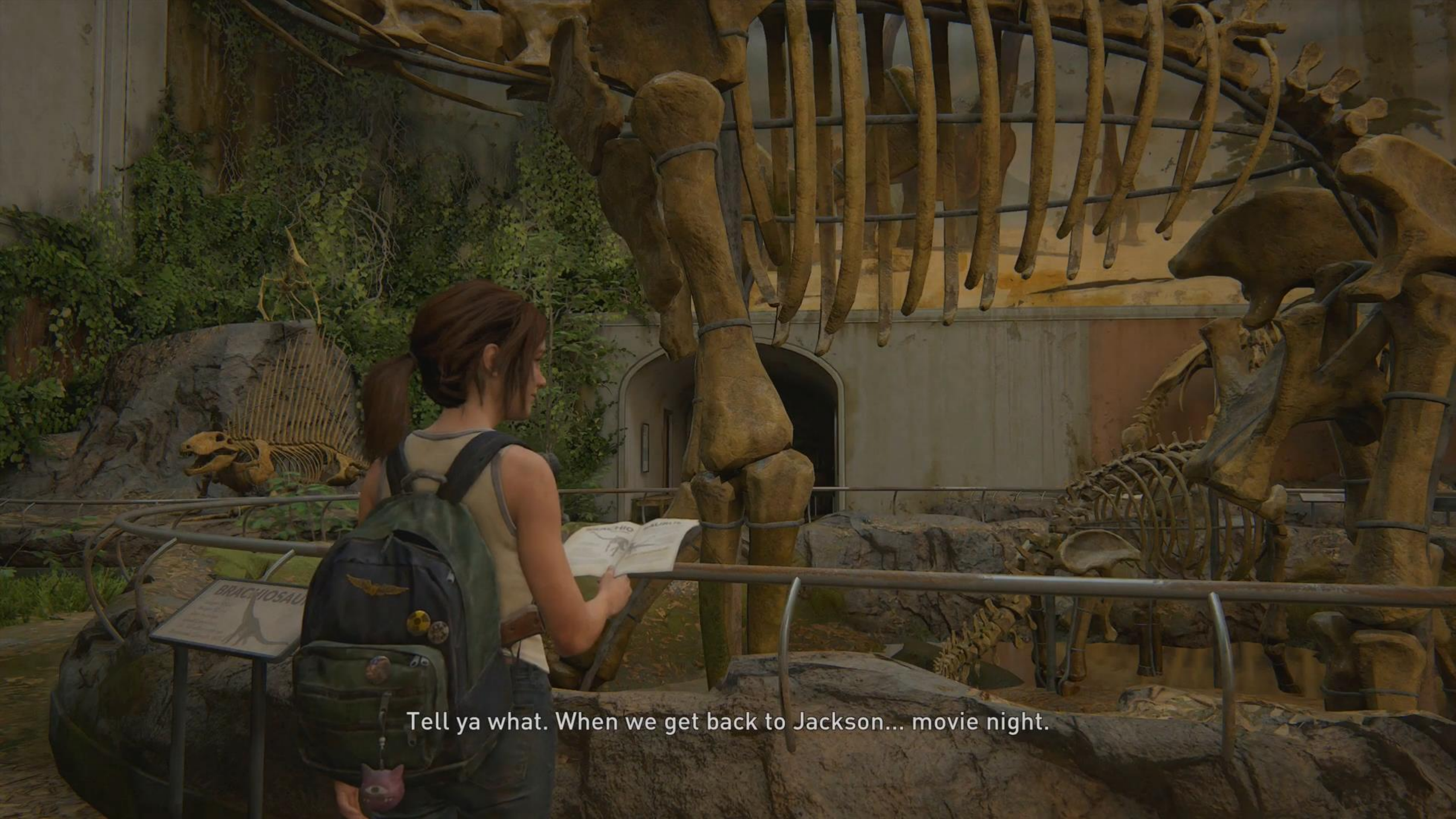


COMPSOGNATH

Did you see that in a movie too?



Tell ya what. When we get back to Jackson... movie night.



Tell ya what. When we get back to Jackson... movie night.







65 YEARS FROM
FIRST FLIGHT TO
PRESENT DAY
TECHNOLOGY

MAXIMUM CAPACITY
100,000 LBS
100,000 LBS
100,000 LBS

IT TAKES LONGER
BETWEEN 1970
AND 1975

LONG MARCH

STS

20 TONS
PER SEC



65 YEARS FROM
FIRST FLIGHT TO
PRESENT DAY

MAXIMUM CAPACITY
28,000 METRIC TONS

IT TAKES LONGER
BETWEEN 1970
AND 2010

LONG MARCH

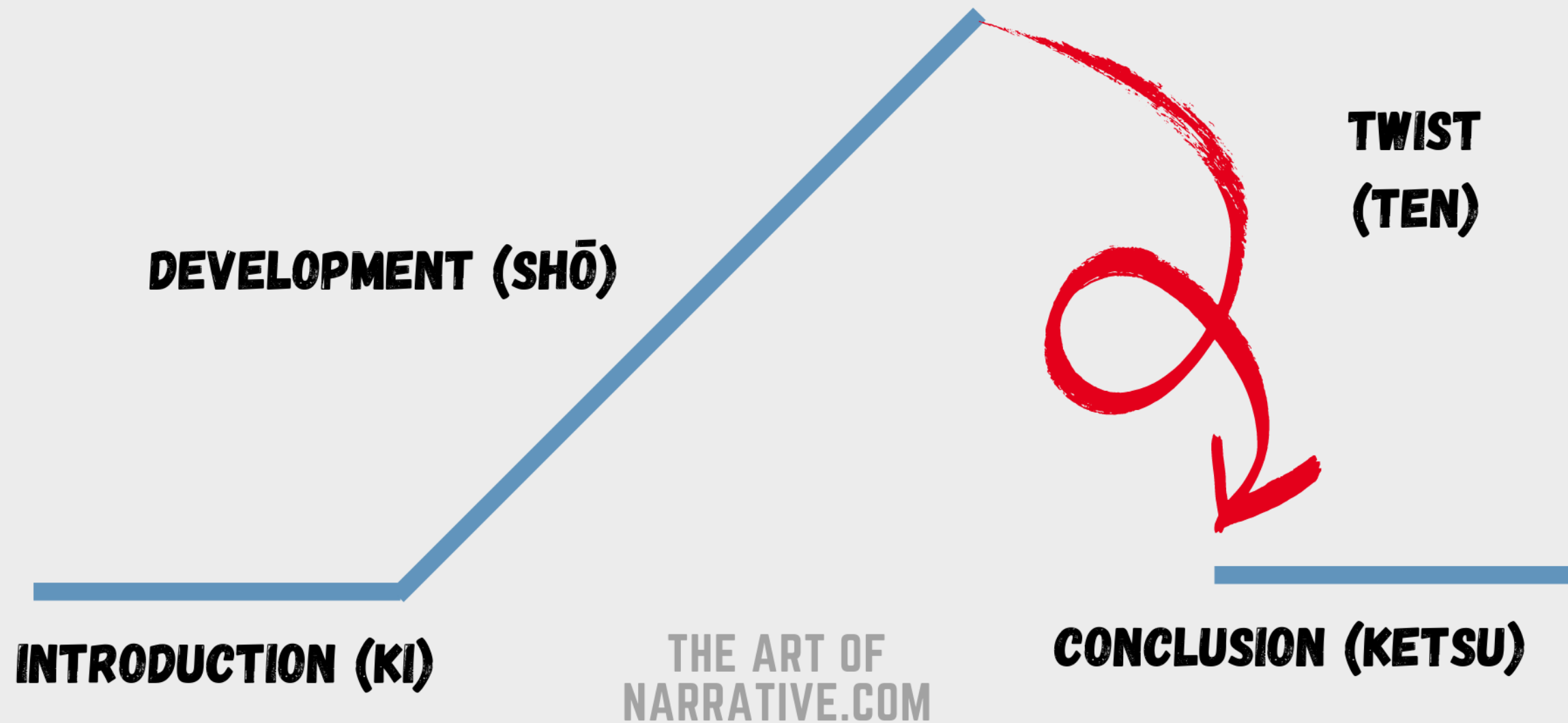
STS

28,000 METRIC TONS
PER SECOND

Track 4 - Threads

Brings the sequence to life

KISHŌTENKETSU FOUR-PART STORY STRUCTURE



Track 4 - Threads

But can we take it further?

Track List



1. Where and Why
2. Focal Points
3. Prospects
4. Threads
5. **Secrets**
6. How To

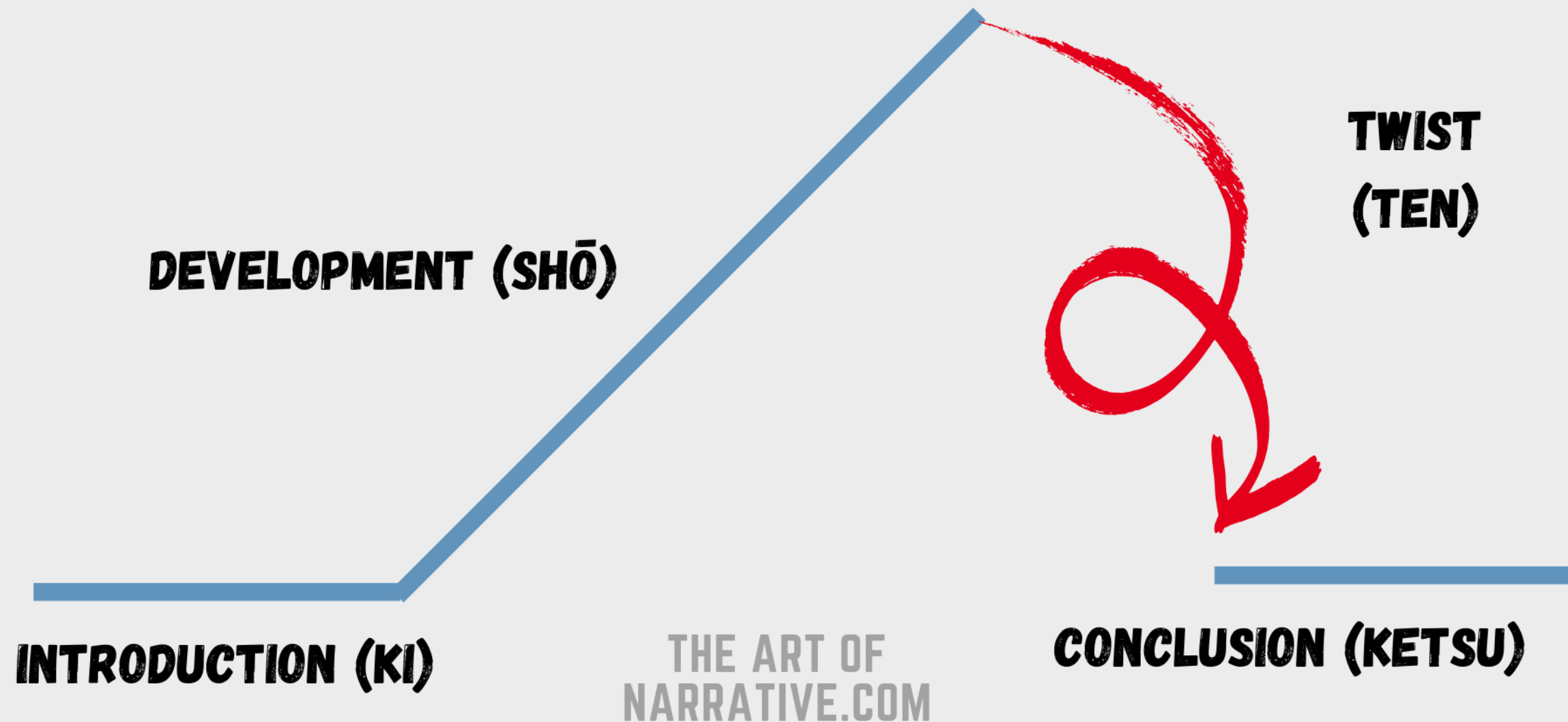
Track 5 - Secrets

The Mold Breakers

Track 5 - Secrets

Memorable Departures
Not hidden collectables

KISHŌTENKETSU FOUR-PART STORY STRUCTURE



Track 5 - Secrets

Make the player feel that anything is possible

If they lean in

Track 5 - Secrets

Don't be afraid to let them miss out

If they care, they'll hear about it





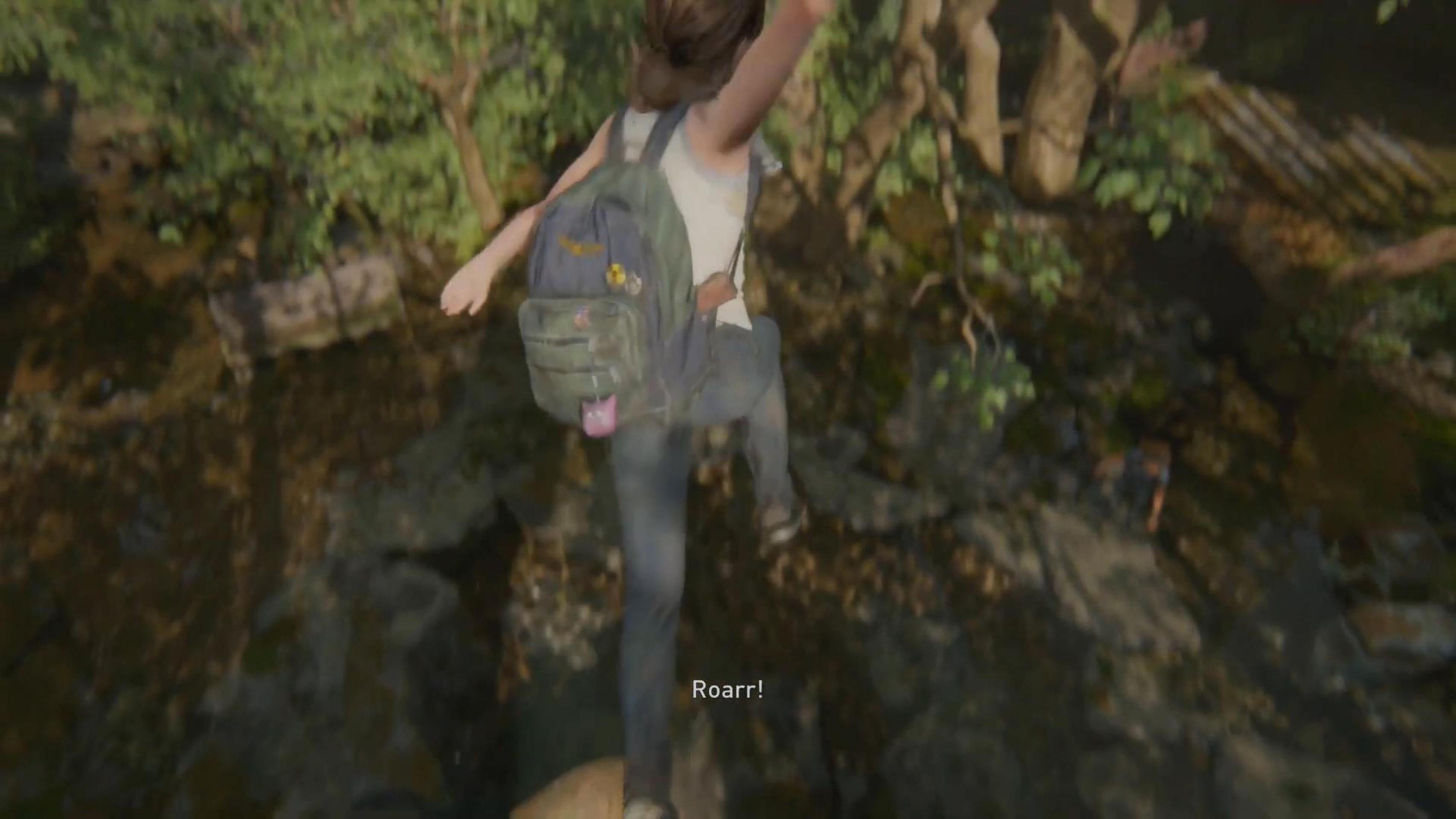
What are you doing?



Yeah, I can see that, just don't die falling off of one.



Just... climb down.



Roarr!



(L) Head

(R) Face



(L) Head

(R) Face



(L) Head

(R) Face





Trophy earned!



Looks Good On You







Joel! Look! Wanna give me a ride?

Track 5 - Secrets

Make the player feel that anything is possible

If they lean in

Track List



1. Where and Why
2. Focal Points
3. Prospects
4. Threads
5. Secrets
6. **How To**

Track 6 - How to

How Do you find these
moments?

Track 6 - Pacing & Process

Improv



Track 6 - Pacing & Process

Inspiration



Liz and the Blue Bird




he
Heike
Story

FIREWATCH





BOOMBOX

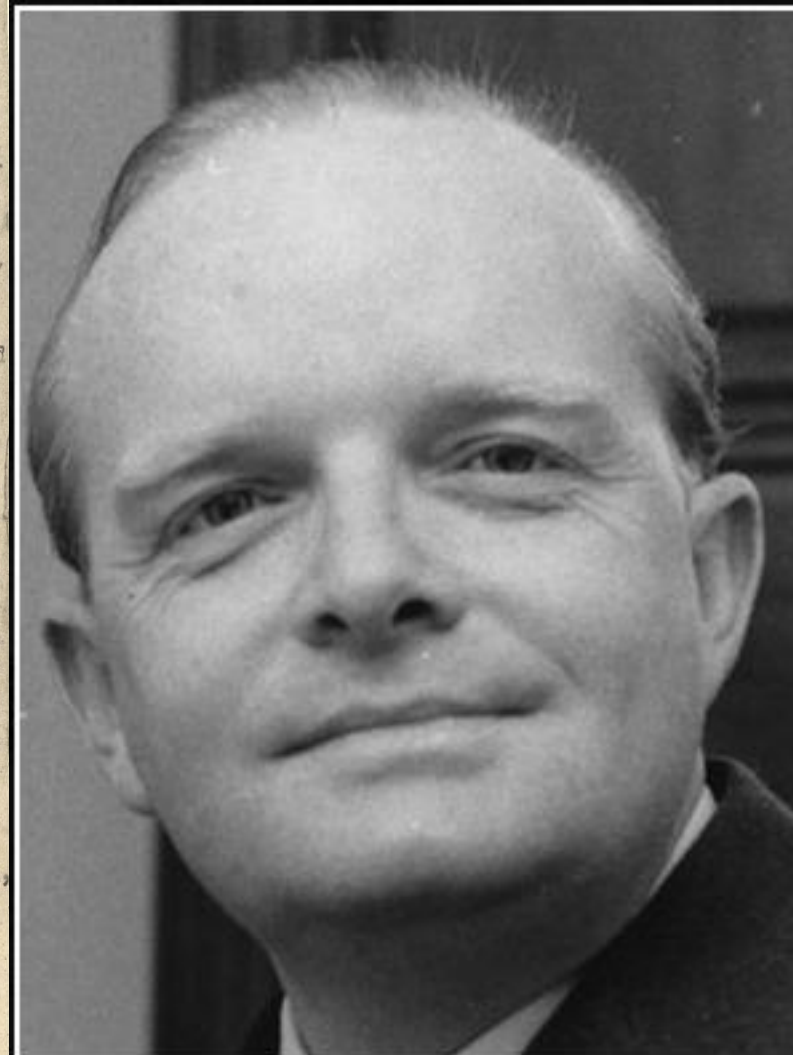
RELEASE 

Track 6 - Pacing & Process

Iteration

i.

bright,
It was a cold, ~~blow~~ ^{the} day in early April, and a ~~million~~ ^{clocks} ~~radios~~ ^{the} were striking thirteen. Winston Smith pushed open the glass door of ~~the~~ ^{his chest} ~~in an effort to escape to the~~ ^{climbed through the glass} ~~Victory Mansions, turned to the right down the passage-way and pressed~~ ^{doors of Victor Mansions, though not quick enough to prevent a sword of} ~~the button of the lift. Nothing happened. He had just pressed a~~ ^{gritty dust from entering along with him.} ~~second time when a door at the end of the passage opened, letting out~~ ^{the hallway, smelt of boiled cabbage & old rag} ~~a smell of boiled greens and old rag mats, and the aged prole who~~ ^{acted as porter and caretaker thrust out a grey, seamed face and stood} ~~acted as porter and caretaker thrust out a grey, seamed face and stood~~ ^{large for indoor display, had been tacked to the wall. It depicted} ~~for a moment sucking his teeth and watching Winston malignantly.~~ ^{the face of a man} ~~"Lift ain't working," he announced at last.~~ ^{about forty-five, with a thick black hair, a} ~~"Why isn't it working?"~~ ^{roughly handsome features.} ~~"The lifts ain't working. The currents is cut off at the main."~~ ^{Winston made it to stairs. It was no use trying the lift. Even} ~~The 'cat ain't working neither. All currents to be cut off during~~ ^{at the best of times it was seldom working, & at present all electrical power} ~~at the best of times it was seldom working, & at present all electrical power~~ ^{was cut off during the daylight hours. It was part of the economy drive in} ~~daylight hours. Orders!" he barked in military style, and slammed the~~ ^{door again, leaving it uncertain whether the grievance he evidently} ~~door again, leaving it uncertain whether the grievance he evidently~~ ^{preparation for Hate Week. The flat was seven flights up, & Winston, who} ~~preparation for Hate Week. The flat was seven flights up, & Winston, who~~ ^{felt was against Winston, or against the authorities who had cut off} ~~felt was against Winston, or against the authorities who had cut off~~ ^{the thirty-nine & had a varicose ulcer above his right ankle, went down,} ~~the thirty-nine & had a varicose ulcer above his right ankle, went down,~~ ^{the current.} ~~the current.~~ ^{resting several times on the way. On each landing, opposite the lift shaft,} ~~resting several times on the way. On each landing, opposite the lift shaft,~~ ^{Winston remembered now. It was part of the economy drive in} ~~Winston remembered now. It was part of the economy drive in~~ ^{the flat, with the enormous face caged from the wall. A.R.} ~~the flat, with the enormous face caged from the wall. A.R.~~ ^{preparation for Hate Week. The flat was seven flights up, and Winston,} ~~preparation for Hate Week. The flat was seven flights up, and Winston,~~ ^{conscious of his thirty-nine years and of the varicose ulcer above} ~~conscious of his thirty-nine years and of the varicose ulcer above~~ ^{his right ankle, rested at each landing to avoid putting himself out} ~~his right ankle, rested at each landing to avoid putting himself out~~ ^{of breath. On every landing the same poster was gummed to the wall -} ~~of breath. On every landing the same poster was gummed to the wall -~~ ^{a huge coloured poster, too large for indoor display. It depicted} ~~a huge coloured poster, too large for indoor display. It depicted~~ ^{simply an enormous face, the face of a man of about forty-five, with} ~~simply an enormous face, the face of a man of about forty-five, with~~ ^{roughly handsome features, thick black hair, a heavy moustache and} ~~roughly handsome features, thick black hair, a heavy moustache and~~



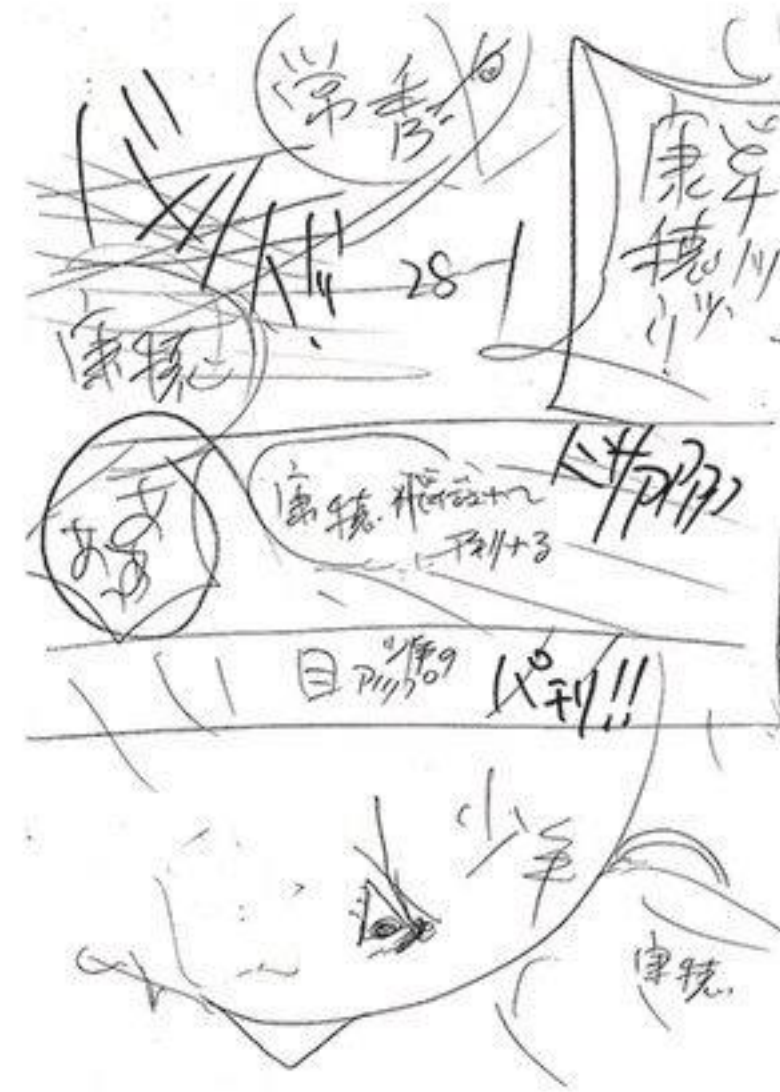
Good writing is rewriting.

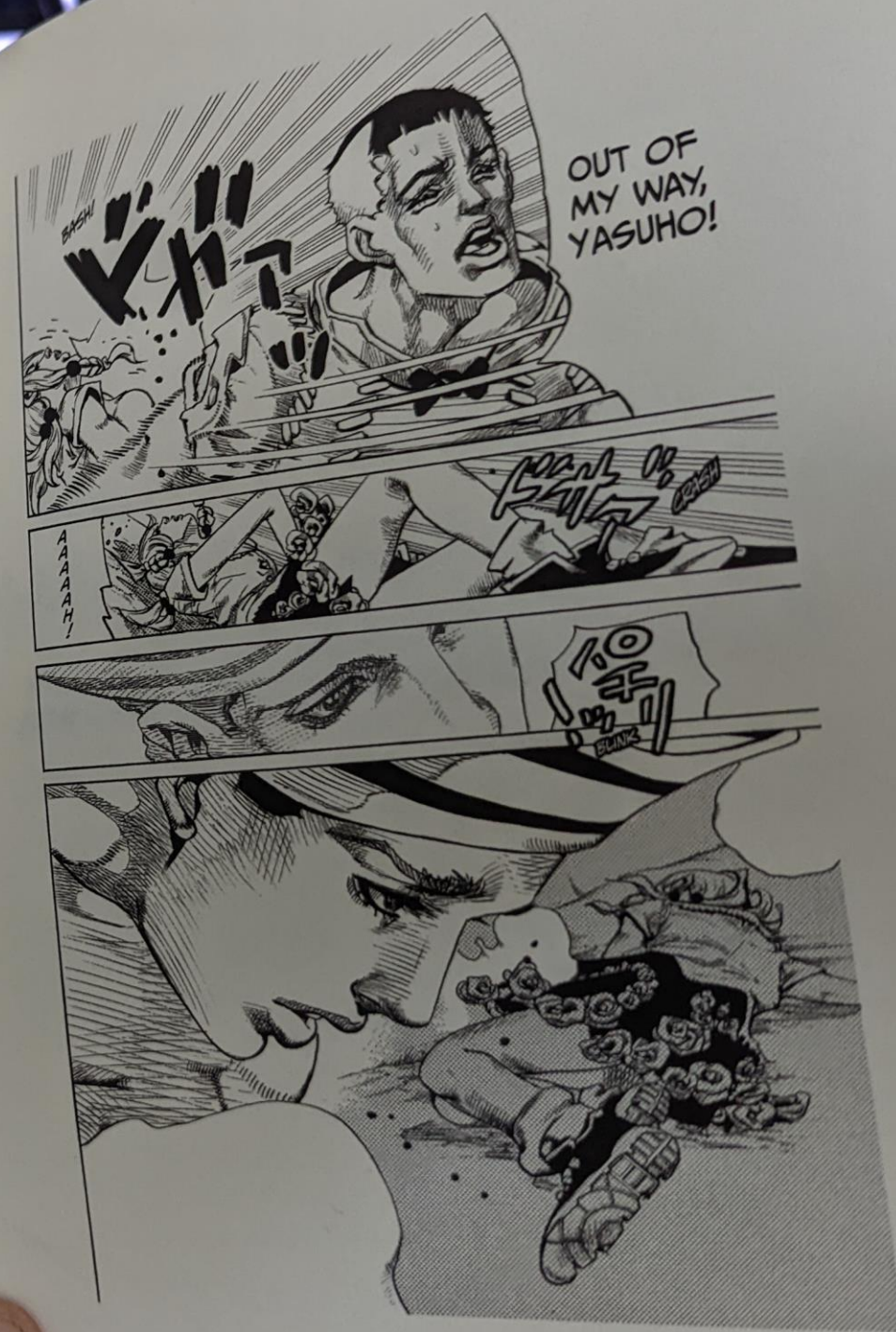
— Truman Capote —

AZ QUOTES

im still losing my mind at the
storyboard for knives out









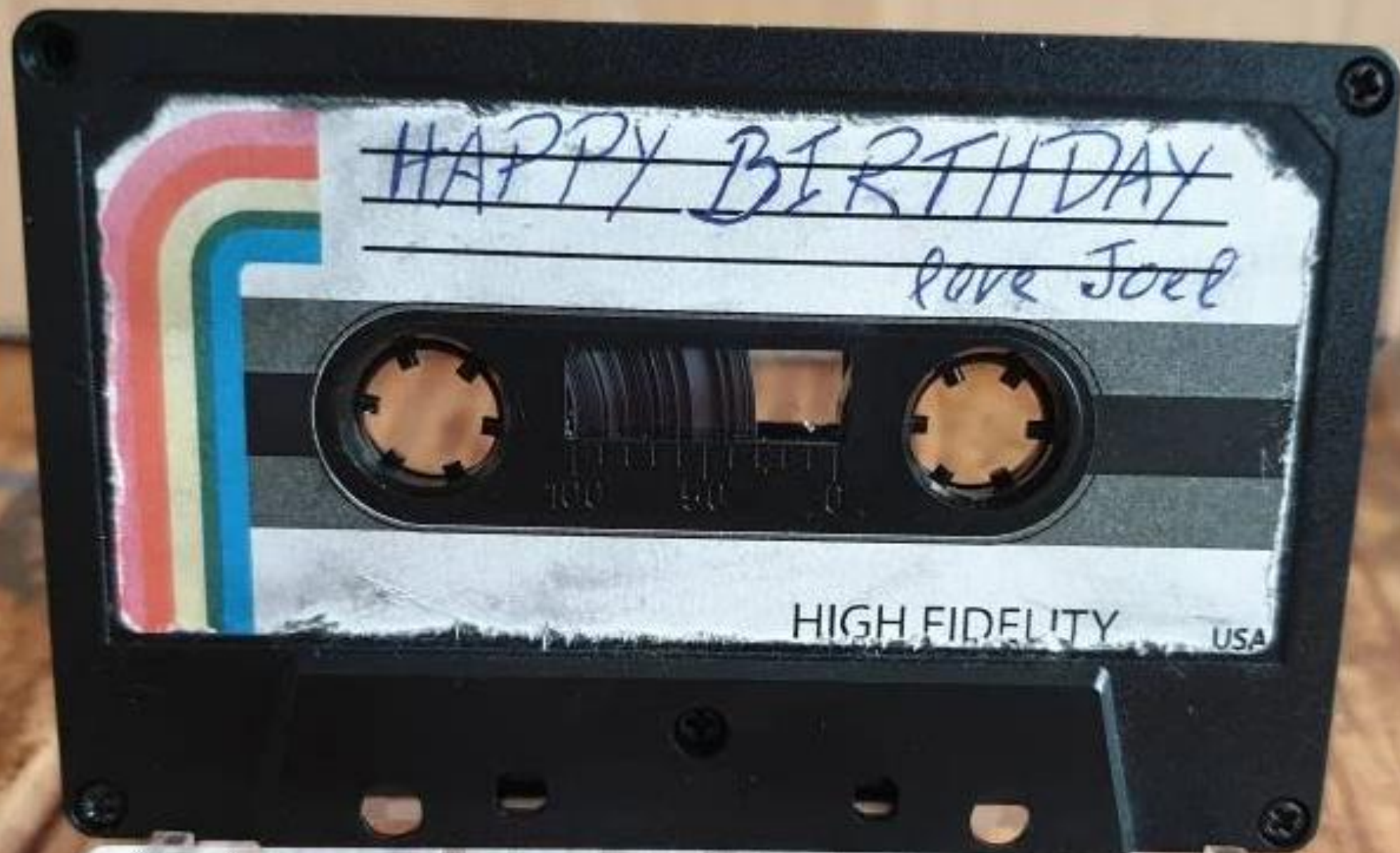


Ellie: Oh my god, it is a dinosaur!

Track 6 - How Do

Find the tools that work for you

Then Give them to the player



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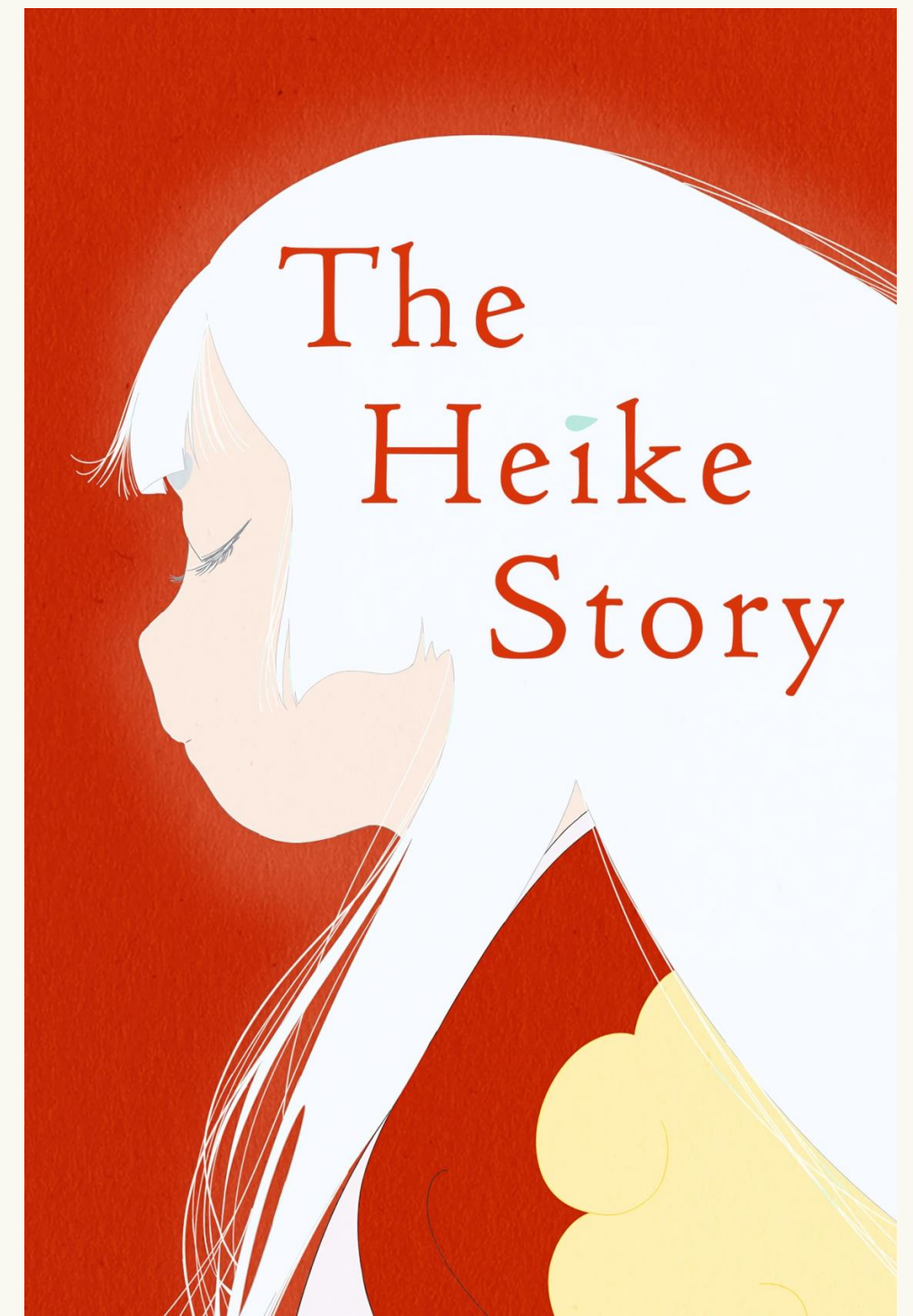
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Follow Me



Watch Liz and the Blue Bird



TIME LEFT FOR QUESTIONS?

Resources

- Book List:

- **Manga in Theory and Practice** by Hiro Hiko Araki
- **Story** by Robert McKee
- **The Art of Dramatic Writing** by Largos Engri
- **Writing Character Arcs** by K. M. Weiland
- **Form Space and Order** by Francis DK Ching
- **The Visual Story** by Bruce Block
- **Framed Ink** by Marcos Mateu-Mestre
- **Directing Actors** by Judith Weston
- **An Architectural Approach to Level Design** by Christopher W. Totten
- **Understanding Comics** by Scott McCloud

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