

Storytelling and Narrative Development Report – Implementation Plan

Summary

The plot is still a detective fiction adaptation of “Little Red Riding Hood” where Hunter, the protagonist, is looking to uncover the mystery of the grandmother death. He will need to use his abilities to uncover the truth.

The murderer, in this chapter is Red, a young lady who had some trouble growing up. She has been abused in her childhood by grandmother so she will take a final revenge by killing her.

Red makes a deal with Wolf to steal the grandmother’s treasures, but it turns out the real plan is to incriminate wolf and leave unsuspected, so she can finally take her revenge unsuspected.

The use of analepsis is quite fundamental here for this sort of story where the player has to discover something from the past and the aim is to not spoil the core of the story driven by mystery.

Individual story contents

Characters

In order to dissect the characters personality, it will be used Carl Jung framework (Papadopoulos 2006). In this case it will work perfectly with the genre since the player has to uncover their true intentions.

Hunter (detective): He falls into the hero archetype of the monomyth (Campbell 1968) plus his persona is very warm, friendly, and respectful. His shadow will be all those hidden aspect of detective traits such us his power of observation and his obsession for justice.

Red (killer): She would be the villain of the story acting as an obstacle. Her persona is timid, caring, and quiet. Her shadow is rancorous and obsessive. In which this case gains another value for the story since our objective uncover her true form.

Wolf (Suspect): He is technically a victim of this. In This case his negative traits are part of his persona letting to an inattentive player think initially that he is the culprit, his persona is grumpy, distant, and rough. And his shadow is gullible and kind-hearted.

Grandmother (victim): The player will need to figure her shadow trough evidence since she is dead. It is known only her persona since Hunter he has been taking care of her recently, which is fragile, calm, and composed. Her shadow will serve as evidences, which is moody and patronizing.

Secondary characters: used for narrative motives and give instructions to the player.

Villagers: People who lives in the village by the forest.

Guards: Helping to maintain order around the kingdom.

Rooms

It will be used the technique of the “mise en scène” (Bazin 1971) in order to build up a immersive “living” world that has hints of what happened before delivering micronarratives serving as a puzzle that reveals the truth to an observant player.

Hunter’s house: This place exists as a narrative motive to introduce the story.

Grandmother's house: murder scene of the chapter so it must be accessible by the player on the exploration phase too in order to investigate. It contains the treasure chamber.

Village: Explorable anytime too, serving the purpose to find witnesses and evidence. It contains, Market, a square and Red's house.

Red's house: Explorable only for a limited time and if specific conditions are met (after having a minimum amount of evidence). It will have compromising evidence for Red.

Forest: Explorable place that connects the village and the main characters habitations, it serves also as a narrative setting as well as explorable place to find evidence.

Wolf lair: Here is where the player meets Wolf to examine his declaration and check for evidence. This place is also fully explorable.

Objects

Most of the relevant objects here will play in as storytelling vessels embedding micronarratives in order to create evocative spaces to tell the story through environmental storytelling using Ken Levine methodology (Tarnowetzki 2015).

Those elements can tell bits of the story by using different factors such as where the object is placed, description or what is the actual object.

Some of them work as evidence that will uncover pieces of the murder events helping to solve the mystery.

- Letter: "A enigmatic letter stating about some old treasure of an ancient family. Found in the wolf lair."
- Dagger: "An old dagger stained with blood, it has so incision on it, B. Found in the pathway in the forest."
- Key: "Needed to access the grandmother basement, it reveals the treasure room. Found in Red's house."
- Gray hair: "Rough hair it seems to be part of a fur. Found in the grandmother house."
- Red piece of cloth: "It looks like is made by fine material. Found in the grandmother house."
- Book about wolves' studies: "Book about wolf habits and their nature. Found in the treasure chamber."

Revised story graph walkthrough

The graph does not present major changes since most of the features created for the story worked well with the implementation although there are some upgrades:

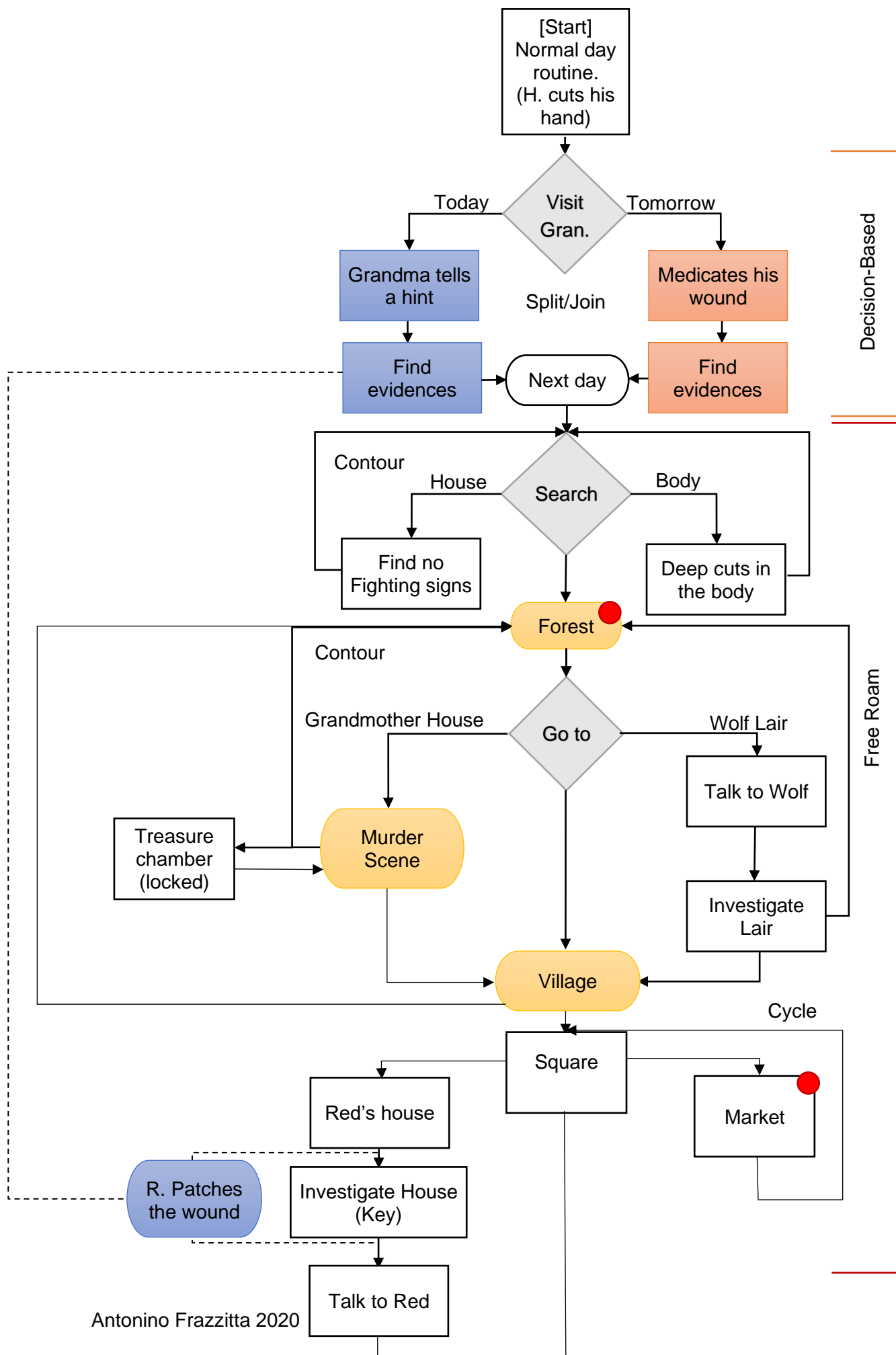
There is now a specified path for a treasure chamber which is also locked, making this as actual room would benefit to the importance of the evidence.

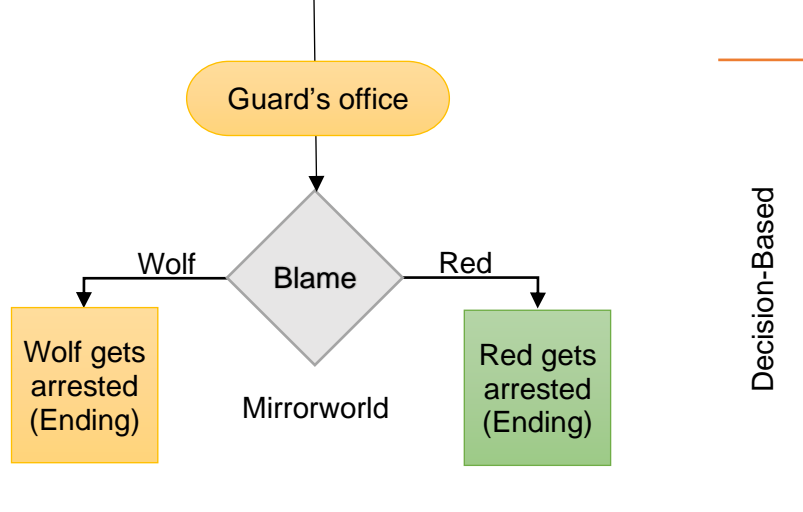
This treasure chamber which will acquire even more significance since the key to access to it is possessed by Red. The Village now has more subsections to explore and find out more about the game world.

The market path is structured with a cycle pattern (Bernstein 1998) allowing to explore it freely and go back to the previous point anytime.

The guard's office now represents better the threshold defining to the player the ending of the chapter.

The red dots mean where witnesses are, the player can go there and talk with those people for some information related to the murder episode.





4 examples of interactive elements

Link craft will be used to fortify and manipulate the emphasis of the interactive elements. In some cases this can be an occasion to create a deeper connection between the narrative and the interaction creating game poetics (McLuhan 1964).

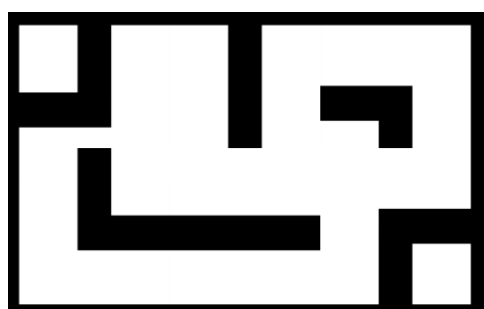
- Puzzle: in order to increase the interactivity, there will be a simple disarranged puzzle composed by small images, the player will need to sort it by rotating the images to complete a sign.

The images are basically all the same resolution (e.g. 800X800) with a with background and when they are put together through the manipulation of margins in HTML, they will look seamlessly like a big rectangle.

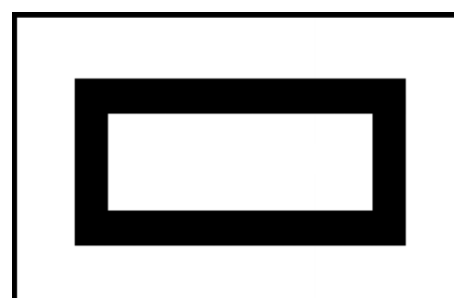
They essentially are links embedding a replace function that when clicked it will replace the current image with the rotated one.

This puzzle uses a principle inspired by form-void (Totten 2019) where in this case the seam act as a void to feel, this becomes the seam that automatically draws the player's attention. To the player eye it will become a seam to adjust.

This puzzle will unlock an important piece of evidence as a reward of solving it giving importance for the story progression.



Puzzle before



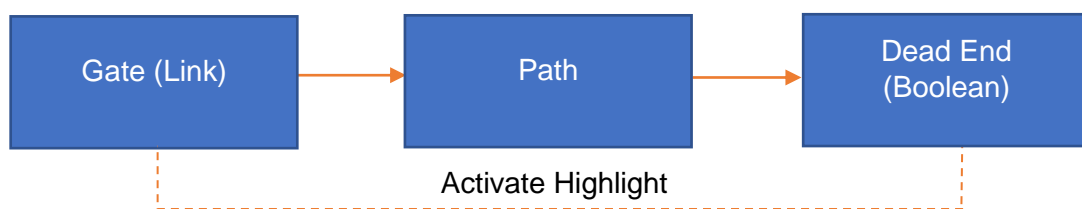
Puzzle after

- Dead end: In here there will be some emphasis manipulation simulating of how intuition work in a gamified way. Firstly, taking off the emphasis, by describing a scene with a gate which is interactable, but the link will not be highlighted, it will look like a normal word. The player will have other links too which will take the attention using the principle of spotlighting triggering the human selective attention (Hodent 2017), one in particular, will take he/she to a dead end.

After they will be back from it, the same link will be now highlighted in case the player wouldn't see it, so the gate like will be both interactable before and after but since the protagonist will find the dead end he will realise that something is wrong with the gate. So, this will work as extra guide (in case the player gets lost).

The mechanic is a metaphor of the protagonist intuition which will realized that something is wrong connecting another event.

This mechanic will be implemented in different parts but here represents a perfect example since this feature cannot be missed here because of the dead end. Functioning as a small tutorial using the Montessori method (Montessori 2013) where the player can try a mechanic in a safe space suggested also by Ian Bogost in more game focused terms (Totten 2019). In a way "Saving the player form themselves".



<p>there is a mansion here, there is a gate in front of you</p> <p>There is also a tiny pathway on the side</p>	<p>there is a mansion here, there is a <u>gate</u> in front of you</p> <p>There is also a tiny pathway on the side</p>
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Gate before

Gate after

mh!

Path

there is nothing here...

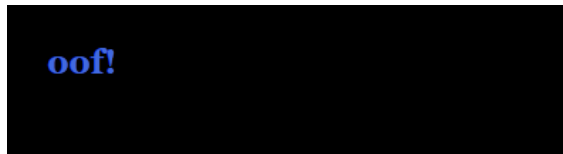
go back

Dead end

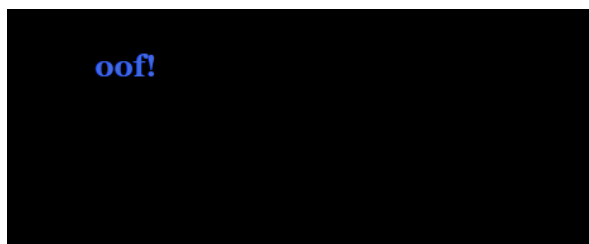
- Hunter healing: using another mechanic as metaphor where hunter is going to patch his wound, metaphor will be on the use of links, one in inside another to symbolize the struggle of the character healing himself by making this repetition process also, not as immediate, it will make the player emphasize more with the protagonist.

This moment will acquire meaningfulness, as slowing down with the pacing will have more impact to the game flow and how is perceived by the player.

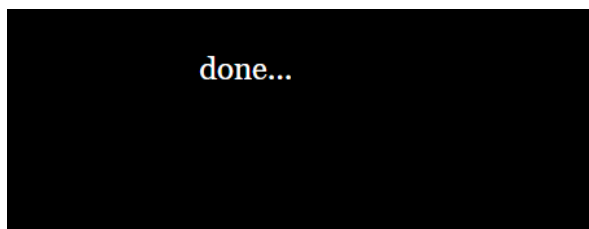
This event being also the prologue of the story (Hunter chopping wood until he cuts his hand by mistake). The narrative moment uses a sudden increase of intensity (Lopez 2008) to hook the player applying a traditional drama element right at the start “character versus fate” (Fullerton 2014).



First Link



Third Link



Result

- Deductions: as a result of finding objects and talking to witnesses, the player will preserve those evidences, then evidences can be connected together in order to unlock deductions used to point out important information related to the murder.

Those connections are basically hypothesis that are made by reconstructing the past events based on the suspect movements and actions but also the motives of committing the crime.

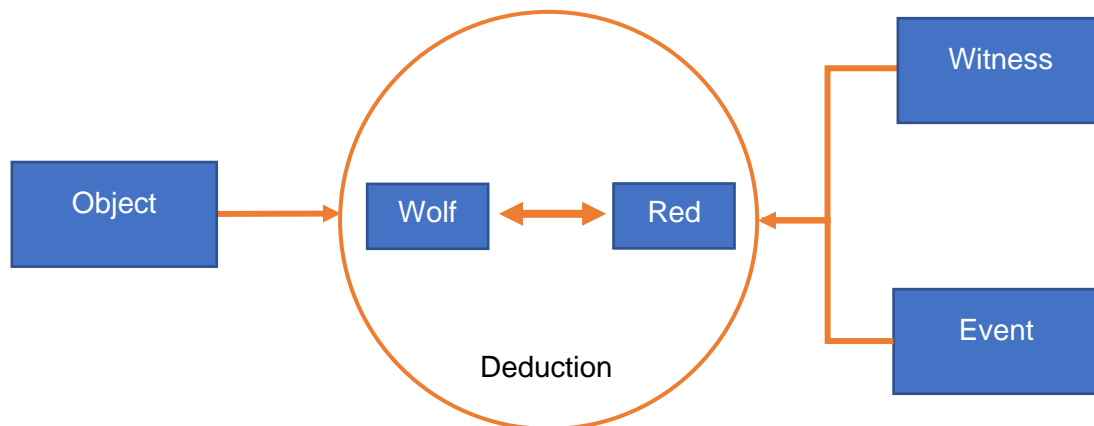
This is a submenu that will be accessible anytime from the dashboard where the player can recap his thoughts and connections, rebuilding the murder scene in the protagonist head.

Through the use of link craft, we can we differentiate links colours and style; or also place move them around in order to create a navigation menu. The concept is to create background images with hotspots connected to each other similarly to a flowchart and then overlay the links on top of them in twine. The feedback of this submenu can also be enhanced by using by dynamic effects such as pulse and dissolve functions.

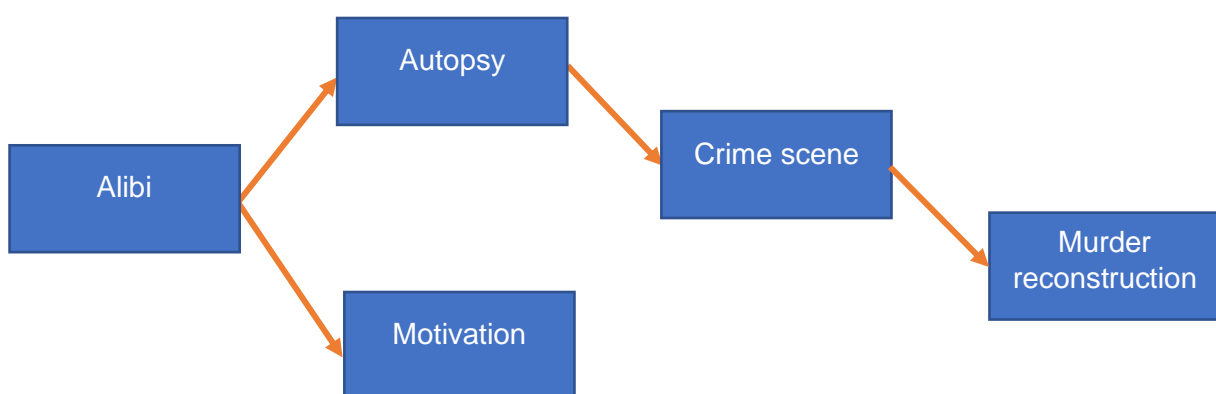
This submenu is formed of a series of deductions that the player decides based on the information given by events, witnesses, and objects found around the game world. The player has to decide who is more suitable for the deduction based on the prior information.

The deductions then will be connected to see if they make sense and there are no contradictions. If there is a conflict the link will be red showing the contradiction.

For instance, crime scene mostly intact, book about wolves' studies and full moon: "It's known that wolves go berserk on full moon and the crime scene seem untouched, if wolf was there the room would have messed it up."



Deduction in detail.



Connection of deductions.

Additional features

- Play style differentiation: since there are two different phases of the story that determines also two different type of interactions, therefore they will be visually differentiated as well.

As one phase can also recall a more cinematic approach while the other one has more interactions with the environments and characters.

There will be a signification differentiation of page styling so the player can easily understand what the focus in that moment is.

For example, in the exploration phase there will be a submenu with a map using image hotspot again where the player can travel around the already visited places.

While for the decision-based phase there will be using black banners on top and bottom of the screen recalling those one used in movies, since this is a convention, it can be easily recognised by the many players.

- Creating a rich world: using David Freeman's Emotioneering (Freeman 2004) to build a world full of life, this comes really helpful in the exploration phase where the player is asked to investigate around the game areas.

Those areas will be filled with stories and for the player that wants to know more, this extra layer of story can be filled with again environmental storytelling, but in this case serving the purpose making the player feeling to be part of the game world (Jenkins 2004), what is the they are living in, what are the customs, what are people like etc.

Because the story has already an existing narrative, evocative spaces can be used to evoke some themes from it alternating, of course, to advantage the genre.

- Creating a dilemma: going through the story the player is going to know about Red's past and her character, she, being the murdered and her motives that pushed her to do this. To make the final decision more meaningful and impactful on player emotions the decision of which suspect condemn need to be balanced.

By going forward with the story, the player is going to know both sides better, exploring their background will humanize them more and build a sort of emotional relationship between protagonist and them.

So, in one hand we have wolf an ex-criminal, rough personality that has not much to lose. Whereas Red a young girl forced to murder her grandmother by her traumas caused by the grandmother herself. In this case the aim of this choice is to build a strong insecurity in the player that act as a climax and affect completely another character life condemning or saving them.

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