

OUT OF STOCK

Narrative Design Document

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Preface

This project reveals itself as the result of the team's investment and dedication towards delivering a rich and immersive story which our game's players will follow along and delve into throughout their experience, and towards learning and exploring the world of narrative design through the creation of our game's background and main setting, it's vast and lush world, and the vivid characters that inhabit it. The project originated from both the 3D Game Project and Design Game Narrative courses, as part of the Master's program in Digital Game Development at Universidade de Aveiro, with the game theme "An Unconditional Weapon" being the one agreed upon among all the development teams.

Our main objectives throughout the creative process that resulted in our game's narrative were to foster collaboration and creativity among the members of our team, not only acquiring new skillsets when it comes to "creating something out of nothing", but working on each member's individual creative skills, as well as everybody's teamworking skills, as an effort to enhance individual and group design capabilities, and, of course, create and deliver the most immersive experience possible to our players, and one we are proud of.

The design process was a joint effort by all team members, all contributing and suggesting different and interesting approaches to how the game's story should take shape, bringing not only each member's individual skills, but also their point of view of the game to the table, and how it should be presented to our players. Hugo was the project's lead narrative designer, bringing the narrative to the surface and being in charge of giving life to our game's elements. Mariana, being the main character designer, was in charge of shaping each of our side-characters – the stereotypical clients – personalities and unique traits. Pedro and Salvador oversaw the world design

and the space and temporal world setting, respectively, bringing a specific tone and mood to our world which will be instantly recognizable by our players. David, as the lead programmer and not as involved in the design aspects of the game, gave the team a more external and very much crucial point of view of the created narrative, alerting us for what made the most sense and what should be put to the side, a vision that is hard to grasp by the other members, as they are so involved in creating the world, making for this role to be of the utmost importance as well.

This Narrative Design Document aims to provide a detailed insight not only into the narrative, character and world designs created by the team, but also into its entire creative process, delving into what was in each of the members heads as they were creating the game's story and narrative aspects. With it, we hope to share a glimpse of the team's creative vision and dedication to delivering an engaging and immersive experience to our players.

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Introduction

A story in itself can be compelling, but it is the way it is told that can truly make it stand out. Video games offer a unique platform for storytelling, one that is both immersive and interactive. Unlike traditional media such as film or literature, games allow players to engage with the narrative not just as observers, but as participants. They can shape the course of events through their decisions, shaping the narrative as they conduct the story and own its outcome. This way, the player becomes a storyteller.

This project aims to give to the player tools allow them to craft a story that reflects their own preferences and choices. By presenting a series of meaningful decisions (each with its own consequences), we create a narrative that branches and evolves based on player input. The protagonist, Mark, embodies a character with established traits and motivations, yet his path is ultimately shaped by the player's agency. While his personality may place constraints, the core of the experience lies in how the player interprets and navigates his story.

The objective of this Narrative Design Document is to explore and implement strategies for effective interactive storytelling within our game, *Out of Stock*, a satirical narrative experience centered on the sabotage of a supermarket in efforts to support one's struggling family. Through this documentation, and by applying both theoretical and practical concepts, our team seeks to understand what makes storytelling in games meaningful, and how to design such systems in a way that balances authorship, player freedom, and emotional impact.

Contextual Summary

Game Concept

As a **single-player action-simulator** game, Out of Stock is set in a chaotic supermarket, where players will be put to the test as they are assigned with balancing their work tasks, such as mopping the floor or restocking products, with facing off demanding and annoying customers with unique characteristics and personalities.

Players will interact and be interacted with by a variety of customers, with different personalities and levels of patience and based on common stereotypes (such as Karens, Dead-Beat Dads, Nerdy Kids, and many others). While some of these might be more passive, and others may try to shoplift stuff while the player is not paying attention to them, some may be a little more aggressive towards players, forcing them to adapt their approach and strategy on the fly.

But what can players do about said interactions? Well, they will be able to grab **any item** from the supermarket and throw, toss or swing them at these rude customers, in efforts to trying to stop their rampaging complaints and demands. Naturally, throwing products at customers is not exactly looked upon as something nice or morally correct, so the players will have to sneak around and pay attention to the **manager** during his routine sweeps. If they get caught, they will have to endure the consequences.

However, this job is not only about chaos and disturbing clients. Players must also complete a plethora of **tasks** within the store – ranging from mopping the floor to restocking products – making sure the supermarket is up and running as it should and playing the role of an exemplary employee, with the manager being unbeknownst to the player's morally wrong actions with the customers.

The game follows a five-day workweek cycle, with each day introducing more annoying customers, harder to complete tasks, and an overall harder experience, with the ultimate test taking place on the fifth and final day – **Friday Sales**, where hell breaks loose.

With a dynamic, interactive, and mainly fun supermarket environment, players are free to switch up their gameplay style as they please with a wide range of products at their disposal. They will get to choose whether they want to play methodically or embrace total chaos, with every run offering a fresh and unpredictable experience.

Synopsys

Mark is a simple, scrawny guy living with his uncle, Jack, in the town of Urra. Jack is the proud owner of a small family market on the outskirts of Urra, but business has been declining thanks to a much larger, busier supermarket in the town center. Desperate to bring new (and old) customers back to his store, Jack comes up with a risky plan – he sends Mark undercover as a new employee at their competitor's store to lure the clients back from within.

Mark accepts, but being the unconventional, and slightly temperamental person he is, his approach to his mission is anything but subtle. His strategy? Utilizing the supermarket's own products as weapons to repel the most annoying and irritating customers, which according to his new manager, are plenty. So, while managing his daily tasks as an employee, such as mopping the floors and restocking the shelves, Mark must carefully *interact* with customers without ever blowing his cover or being fired from the supermarket.

Genre and Platform

Available to all **PC** users, Out of Stock aims to offer a **chaotic** and **action-packed** experience to its players, packed with **comedic moments** and classic **simulation** tasks, allowing players to choose between thinking on their feet, or embracing total chaos, while enjoying humorous and evolving scenarios throughout their experience.

The core of the game centers on three main mechanics: fighting rude customers without being spotted by the manager while completing regular tasks, all while trying not to go completely insane throwing stuff around. These three mechanics are naturally opposed to each other when it comes to their nature, with the first one being more aggressive and the second one being calmer and more calculated, which will in return give more of a challenge to players, making for a more planned experience that will keep players on the tip of their toes.

As the player progresses, more rooms and sections will open up, which together with the bigger amount of customers coming in and more tasks to complete, will make the player's workday harder each day, adding not only to the challenge the player is faced with, but also making it more enjoyable and rewarding when the player gets through the day, getting the feeling they worked for what they accomplished, and they indeed did!

We tried to make the combat and interactions more dynamic by allowing the player to utilize multiple sorts of products and items – from cans to fresh fish, and from eggs to dirty mops – allowing for a more personalized experience and approach, depending on what the player chooses to utilize.

Moreso, there will be different sorts of *enemies*, all based on common stereotypes. Each enemy will react differently to player interactions, some being more passive, others more aggressive, but one thing is for sure – all of them have a weak

spot. This can be exploited by the player as they discover which item to use on them. Have you ever thought about tossing a complaints book to Karen's face? Or a tomato at a granny who can't decide between two perfectly good vegetables? Well, now's your chance.

However, keep your eyes peeled, because if you cause too much chaos too quickly, you might go insane and get noticed, whether you like it or not. Players must keep an eye on their sanity bar, which will gradually go down as the day progresses or if the player decides to mistreat a customer, but it will also go up when an interaction goes smoothly or when a task is completed. Players must balance their actions in order to finish their day.


To top it all off, it would be too easy to just lurk around the store, picking up products and tossing them to customers. The player must juggle that with regular tasks that seem to always show up, such as restocking, mopping the floor, and many others. If the players fail to complete these oh-so regular tasks, they will fail their objective on that day and have to start over. What a bummer, uh? Welcome to retail!

These mechanics will work off each other in efforts to keep players on the tip of their toes. If the stop paying attention to their tasks, more clients might complain about the lack of products, but if the stop paying attention to the store's current state, maybe the lights will go out and they will not be able to see, let alone stop burglars! These will keep players on the edge of their patience, adding to the overall chaotic yet entertaining feeling we want to pass on to our players as they experience our game.

Target Audience

Our game is aimed at players who enjoy both management simulators and chaotic challenges. It is ideal for those who like to plan strategies under pressure, manage unpredictable situations, and face oncoming threats. Whether they are fans of defense games, enthusiasts of horde mechanics, or simply players who enjoy testing their skills in a fast-paced and dynamic environment, this game offers an engaging and action-packed experience. The age range may vary due to the game's freedom and openness, but we foresee that the average age gap in our player-base will be between 15 and 25 years old.

In addition to the player's characteristics we just mentioned, we also developed a persona that would fit into said characteristics, and act as an example of our target audience. Everyone, meet Richard!



RICHARD F.

About

Age 24

From Birmingham, England

Occupation Streamer

Traits Energetic, Talkative, Cheerful

Personality

Introvert	<div style="width: 100%;"></div>	Extrovert
Analytical	<div style="width: 100%;"></div>	Impulsive
Organized	<div style="width: 100%;"></div>	Chaotic
Emotional	<div style="width: 100%;"></div>	Logical

Fav. Games

Supermarket Together

Goat Simulator

Dale & Dawson

Doom

Figure 1- Richard, our persona!

State of the Art

As the main references to our game, we took inspiration from the four known titles displayed bellow, these being *Night of the Consumers* (2020, GERMFOOD), *Supermarket Together* (2024, DeadDevsTellNoLies), *Supermarket Simulator* (2024, Nokta Games) and *Five Nights at Freddy's* (2014, Scott Cawthon).



Figure 2 – State of the Art

In *Night of the Consumers* (2020, GERMFOOD), you play as a newbie employee of a chaotic supermarket, in a strategic survival horror style with PSX charm. You find yourself having to deal with ruthless, almost maniacal customers that force you to interrupt your work to help them. This means you will have to dodge them by escaping to staff-only rooms or even throw boxes at them to temporarily stun them. If you don't meet their requirements, they will "call the manager" and you'll most likely end up fired.

OUT OF STOCK

In this example, what stands out compared to our concept is mainly the logic of working in a supermarket while dealing with rude customers but also throwing and working mechanics. The gameplay also has the chaotic feel that we aim for, and the narrative progression (becoming harder) through the game is something to take into consideration.



Figure 3 - Night of the Consumers Screenshots

Supermarket Together (2024, *DeadDevsTellNoLies*) is a classic supermarket co-op simulator. It's a direct approach to retail management, from the financial strategy to the cashier workflow. It also allows you to have comedic moments with your friends as you can deal with unexpected events during your work. *Supermarket Simulator* (2024, *Nokta Games*) has the same core gameplay elements but as a single-player experience, being that it served as the main inspiration for the previous mentioned title.



Figure 4 - Supermarket Together and Supermarket Simulator Screenshots

In this game, you can deal, for example, with burglars stealing products from your shop, and you can stun them by knocking them out and forcing them to retrieve the stolen goods. This represents a mechanic that will be explored in our project, with other types of actions and consequences. The fact that it can be played online is also something we've considered, but only as possible future development.

Five Nights at Freddy's (2014, Scott Cawthon) is a lore-dense game where you also play as a newly employed worker at Freddy's Fazbear's Pizza, a place infested by haunted animatronics – *or so they seem* – and your main goal is to make sure everything is safe and secure, being the night security. Of course, it ends up being way harder than your employer makes it out to be, as the game follows a five-night cycle, from midnight to 6AM, where you need to survive the animatronics' attacks, with each day being harder and harder, with more attacks and more tension overall

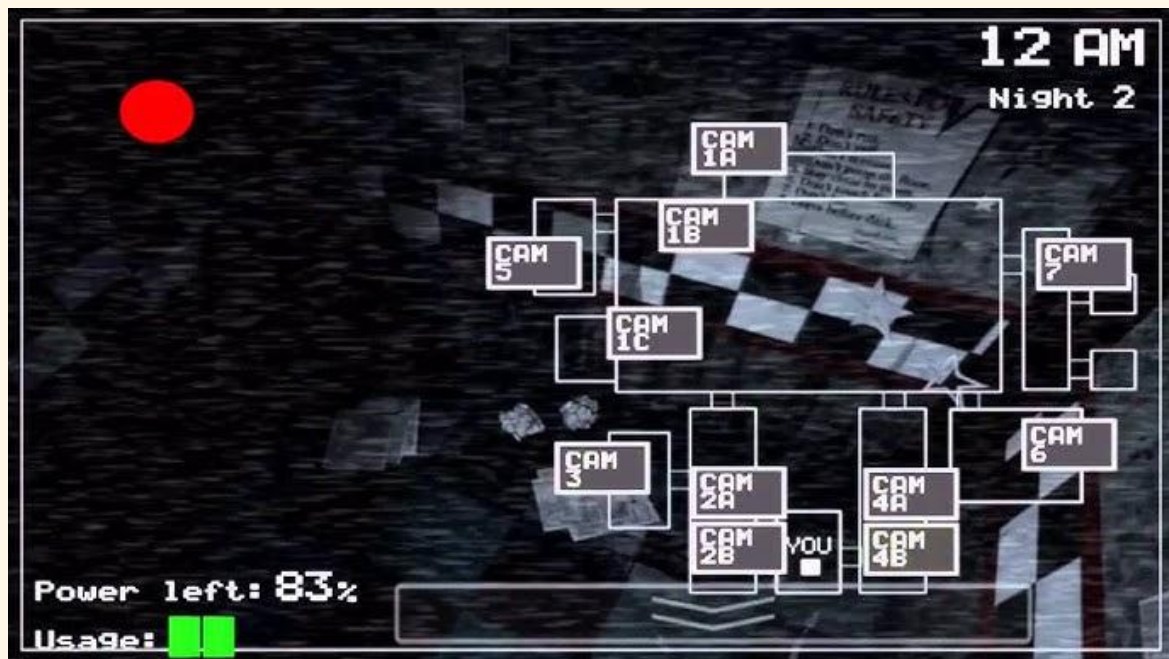


Figure 5 - Five Nights at Freddy's Screenshot

Just as in this game, our game uses a week-long day cycle with set hours for each day. However, unlike *Five Nights at Freddy's (2014, Scott Cawthon)*, which uses their hour-cycles to induce more pressure on the player, who knows the animatronics will attack more and more as the hours go by, our game uses a clock-cycle so the player knows both when his shift ends, just like a regular worker, and if he notices it, the time stamps for when the store is more crowded, allowing the player to prepare himself. So, while *Five Nights at Freddy's (2014, Scott Cawthon)* utilizes its cycles to cause more pressure, we utilize ours to give extra information to the players, allowing for a more strategic experience, if that's what they desire.

The games mentioned above delve into what it feels like to work on a supermarket, going as deep as having to count the change players must hand out to their customers, making for a more controlled and relaxing experience. On the other hand, our game aims to bring more fun to the player's experience through chaos, and the freedom to act as one wishes to, allowing the players to feel more connected to the player, the story, and the experience itself. *Night of the Consumers (2020, GERMFOOD)* successfully attempts to bring the fun aspect with chaos, but with less focus on the narrative aspect, something we strive to achieve and utilize in our game as an objective for the player to follow, a reason behind all of the chaos he will be causing in the supermarket. *Five Nights at Freddy's (2014, Scott Cawthon)* brings a more tense experience as the player never knows what is lurking beyond each video camera and utilizes the schedule and time as a tool to achieve said levels of anxiety in its players, while Out of Stock will utilize these tools as a means to enrich the players' experience, making them feel more in control of what is happening in the game world.

The Story

PROLOGUE

It was an early and sunny Monday morning. The wind blew as the birds chirped over the town of Urra. It was a pretty simple and remote place, far away from the chaotic settings one would find in the big cities. Days were typically peaceful and not a whole lot of either good or bad news. Every teenager went away for college, so the population was mostly composed of older adults, parents, or younger kids. There was not a lot to do in Urra either. Besides the casual playgrounds for kids to play on and that one bar that is always open until late at night, where people go to get a taste of the excitement their day-to-day life doesn't provide, there was really nothing for one to spend their free time with. Nothing besides the one place every person in the town ended up meeting, one way or another – Gordon's.

Even as a little store compared to the hypermarkets found in the cities, Gordon's was the hotspot of the town, where everybody went to not only get their groceries, but to engage in conversations and feel a little friskier than usual. As mentioned previously, this was a small store, employing but a few workers due to its reduced sized, but it had everything one could need – snacks, vegetables, meat, house utensils, you name it. On Fridays, Gordon's would welcome more than the usual number of clients due to their attractive Friday Sales, bringing in people from neighboring towns, which proved to be a hard task to handle for the already few workers that kept the place running. So, a job opening was posted outside of the Gordon's.

Mark was a tall, skinny, and reserved young man, around 23 years of age. He typically wore these basic blue jeans, a dark oversized hoodie with a beanie, and his

trusty black kicks. But that day, that Monday morning, he wore a clean white shirt and a green apron, because that was his first day as the new worker at Gordon's. Mark was a pretty normal individual. He liked his music, taking strolls and going to the bar every other day, but he was reserved and untalkative, which could potentially be a detriment to his position at Gordon's. He was not overwhelmed with excitement for it either, since interacting with people was far from his favorite thing to do. However, Mark was the nephew of Jack, the owner of a little shop located in the outskirts of Urra. Jack's shop was no big-deal market, as it only provided produce to the few locals that lived on that part of town, but even these clients started vacating towards Gordon's, mostly due to their Friday Sales, which nearly drove Jack out of business. As a means of keeping his business afloat, Jack tasked with the evil task of taking the job offer at Gordon's, scoop up as much information as he could and sneak some chaos here and there, so that maybe, but just maybe, clients would go back to Jack's store, driving up business once again. Mark was a little skeptical about this whole stunt, but it was not like he had to leave for college or had a different job to attend to so, he did not have much of a choice, really. Thankfully, there were only a few young men and women like him in town, so picking Mark was a straightforward option by the store management.

As he was picked, Mark's uncle Jack told him: "I know it sounds bad, but it's our best way to get some clients back in our store! Don't think of it as a 'cheap stunt', but as a way to make your old unc' happy hey?". Mark's expression showed clearly how much he did not want to do this. "Now go out there kill it and report back at the end of the day, son. Good luck!".

ACT I

As Mark arrived at the store, he was greeted by his manager, Gordon, who welcomed him to the store. He introduced him to his coworker, Theresa, gave him a quick tour of the store, and proceeded to explain to Mark what his tasks would look like during the day. These revolved around cleaning the dirty floors, stocking up the numerous shelves, checking prices and of course, dealing with clients, Mark's nightmare. But it could be worse, he thought to himself.

Before bidding farewell while heading to his office and assigning Mark his tasks for the day, the manager told him that although it was a calm and peaceful town, folk tended to show themselves around the store. Some being a little less friendly than they seem, some more annoying, and some, being the worst of cases, just went in to steal stuff. On the latter of cases, the manager advised to confront the thief but avoid making a big fuss of it, as it could elevate to unnecessary proportions. The whole conversation rubbed Mark a little wrong, but he did not want to make a mess on his first day, even if that was the whole point of him being there, so he took it as Gordon said it and proceeded to his workday.

Mark was assigned with stocking up a few products and keeping the floors clean, straight forward tasks so that he could get used to the store and its workarounds. As he did them and throughout his day, Mark got to understand what his manager meant when he said folk showed themselves more over at the store, as he had to deal with the so-talked-about "Karens", a couple of dead-beat dads and some annoying kids. Now, of course, as annoyed as he was, Mark could not do anything other than talk to said clients into a more stable state, which proved difficult, as they continued to annoy the workers until they left, obviously still annoyed. Maybe that was enough to get them to go to uncle's store instead of this one, Mark thought to himself. Although he was a little upset about these interactions and felt like they should be handled a little

differently, Mark could not do much, especially because Gordon came out of the office from time to time, to check on the store. So, Mark kept his composure throughout the day, taking care of his responsibilities to the store and being a good worker. Besides proving himself and the manager, he was a good fit, he had to first understand how the supermarket worked so that he could figure out how to lure these customers back to his uncle's store in a way that he did not get fired straight away. This proved difficult, as he could not do much, but something unexpected happened that gave Mark some hope.

Near the end of his day, he noticed someone was acting suspiciously. As he approached the client, he took off to the exit. Clearly, the manager was not wrong about thieves, Mark had just caught one on his very first day! He thought about how the manager told him not to make a big fuss out of it, that it was a normal occurrence over there, but he could not just let that individual steal from the store, nonetheless on his first day. So, taking advantage of the fact Gordon was in his office, unaware of his doings, he followed him and did the unthinkable – he hit the thief with his mop. The thief let the products go and just ran out of the store.

ACT II

"You did what?!" – screamed Jack – "That's enough for your manager to fire you! You need to keep it low. I know you like to take care of 'stuff' but you must take it easy, for both our sakes!" – said Jack, reprehending Mark, who was visually taken aback by it – "It was your first day, though, maybe they let it fly. Go out there again, let's see what they tell you. Good luck, son".

As Mark walks into the store, his manager comes to speak with him. "Well, I'd say your first day went better than expected, not one robbery, well done!" he said, "It has been a long time since a day went by in the store and we did not have one robbery,

you must have done something right". Mark stands perplexed, as he was nearly sure he was going to get fired over what he had done the prior day. "I have no idea what it is you did, but hear me out." says the manager, "Whatever it was, although I told you not to care much for it, since it has been going on for a long time, you keep at it yes?".

Mark still does not know what to say. He is being "allowed" to physically intervene in these circumstances, which of course is not something to be happy for, but knowing about his tendencies and that he can do it in a safe manner, while also looking like a good worker to his manager? Hard to refuse that one. "Splendid! Well, I will not hold you back any longer, you have work to do. Oh, and some of the shutdown rooms are being reopened so feel free to take a look as we open them." says the manager to both Mark and Theresa, leaving them to open the store and go on with their workdays.

Mark follows his instructions, going about with his tasks, stopping thieves in his unique, yet effective way, and dealing with those annoying customers, all while, of course, not being caught. However, with the freedom he was given, Mark is unable to stop himself from reverting back to his old ways, so some of the more aggressive customers, both to him and to Theresa, will now get the same treatment as the thieves.

Mark has always had a little "temper". It is not like he is a violent guy, but he can get aggressive when the situation calls for it, so if his manager tells him that he can act upon these individuals disturbing the work environment, he will do so. Who knows, maybe it even drives them to not visit the store again, sending them back to his uncle's store? As long as Mark keeps his cool and does not overdo it with aggressiveness, maybe it is worth a shot.

ACT III

"Son, look here. I don't like that you're "attacking" your customers, but we did have some more people coming in yesterday, so. If your manager is happy with that, by all means have at it! Just until we have a fair amount of people back in the store. Good luck, son!" .

As the following day comes by and Mark goes into the supermarket a little more relieved than the prior day, his manager greets him again but with a more serious tone, which worries Mark. "Good morning, everyone! I see you are managing to keep up the good work ahead of Friday's sales, good job! However," – Mark now swallows in empty – "I have noticed the store looks a little messier at the end of the day." said the manager. "It is the sort of thing that happens when changes occur, and Mark here has brought us right?" Mark sighs. "Any who, I am leaving something that may be helpful against the more annoying clients, here" – as he leaves a complain book and other possibly useful items behind the counter – "You guys are doing a good job, keep it up!" says the manager before leaving – "OH and just one more thing, we might have a little "inspection" coming in today. The inspector is going to look around the store and give you feedback at the end so please, do not act like lunatics and keep the store looking good, alright? Have a good day guys!" says Gordon as he leaves.

Mark was relieved by what he heard, thinking the manager had found out, but it was just a involuntary warning to keep the store tidied up if he was going to keep his "methods" up. So, as the day moved on and he got to his tasks, while stopping thieves and utilizing the items his manager provided him with for those situations, it was inevitable that tomatoes and mops were flying left and right towards some of these customers. Unwillingly, it was becoming the norm.

The inspector that Gordon mentioned did come about as well, bringing Mark up to action with some stuff he had to fix, some extra chores, nothing much, although

Mark did have to keep it low while he was there. What would an inspector do if he saw an employee tossing a tomato at a client, can't even imagine.

At the end of the day, Mark tidied up the store and cleaned up before heading home after another successful day of "being a good worker" and sending some more clients back to his uncle's.

ACT IV

"So, it seems we have even more people coming in, you're doing great, son!" – says Jack in a very cheerful tone – "I think we're nearly there, maybe just a few more customers and I think we're set Mark. Think you can do that? Great! Good luck out there son!".

As Mark arrived at the supermarket, Gordon was waiting for him and Theresa and told them both: "Hello everyone! Tomorrow is the big day: Friday Sales! You are doing a really good job, less robbers, way to go! I have been hearing a lot of noise from the office, however, but everything seems okay so hey, do not let me stop you guys." – when, in reality, as more and more clients came to the store, the chaos just seemed to ramp up more, and more, and Mark was outright dealing with these clients in his own unethical ways – "As I said, tomorrow is the big day, so let's keep it up shall we? Have a good day guys!". With more tasks handed to him to make sure everything was ready, such as checking prices and fixing some technical issues with the store, along with "handling" thieves and bad customers, Mark went on with his workday.

Mark knew he could tone it down since uncle just asked for a few more clients, but with more clients coming in due to the imminent discounts, Mark saw no other option but to keep at his ways to prevent robbers and dealing with annoying customers. As long as he did not go insane, the store was clean and his manager didn't get him,

how bad could it be? So, he proceeded with his less-than-moral actions, which seemed to keep on working.

ACT V

"Mark you've done amazing! The store is up and running like a dream, loads of clients talking about how better it is out here with no one tossing produce at them" – Jack says to Mark – "The way I see it, you could come back anytime you want. Although people may be familiar with your face. Hear me out" – says Jack as Mark gets a little anxious – "Why don't you tone it down, and try to keep your job there, uh? See about it and let me know, son. Let's hope your manager doesn't get a whiff of this."

The fifth day of the week finally arrives. Gordon's Friday Sales. Mark, conscient of his actions in the previous days but aware he has not been caught yet, walked in the store anxious for the sales, but unbothered by his previous actions. What he was not waiting for was what Gordon had to say to him that day: "Hello Theresa, Mark. As you know, today is Gordon's Friday Sales. Now, I am expecting a big day from you guys." Gordon was sounding a little strange, especially knowing it was Friday Sales, Mark thought. Gordon continued: "I want the store to be squeaky clean, all customers attended to with no funny business" – said Gordon as he looked at Mark, who swallowed in empty – "and let's make it a wonderful day here at the store, shall we? The day WILL be chaotic, but I will be around, keeping an eye on things. Good luck, you guys, let's make it a day to remember!".

Gordon sounded strange, and he looked at Mark right as he said, "no funny business". Did he know? Maybe he caught a whiff of Mark's actions? There was no way of knowing, which made Mark stress out a little, but he had no other choice but to go on with his day.

As he opens the doors, floods of people seem to come into the supermarket. Gordon was not lying when he said chaos would take place, as more thieves tend to try and steal products, annoying clients hunting both Mark and Theresa, and more and more tasks seem to come up, from stocking up, to moping the floor, to fixing light generators. Mark has to manage all of this, while making sure he was not caught by his manager, who was not lying when he said he would be around, he barely went into his office! All of this while keeping a hold on himself and what he does, because Mark was nearly sure that his manager knew what was going on, and that was the reason he was out of the office so much.

As the day went by, and as closing hours were ever closer, something strange happened. As Mark was attending to his customers and tasks, Gordon stormed out of his office, looking angry, mad, and Mark was pretty sure he knew why. He got caught.

"MARK, YOU STAY WHERE YOU ARE!! WHAT ARE YOU DOING WITH MY CUSTOMERS?!?!?" screamed Gordon of the top of his lungs while charging at Mark. "YOU BETTER BE SURE I'M GOING TO PUT A BEATING ON YOU AS SOON AS I GET TO YOU, YOU LITTLE RAT!! COME HERE MARKKKK!!".

Gordon was downright chasing Mark through the store, like a madman! Mark had to escape, and now he had no other option but to throw all he had at Gordon before he got caught.

GOOD ENDING

As Mark ran through the aisles, and threw stuff at Gordon while dodging his swings, Gordon stopped chasing him all of the sudden, tired, as it seemed. All clients were out of the store, which was a mess by the way. But Mark seemed to have gotten away from Gordon for good. All he had to do was head to the exit and escape that nightmare of a chase. "DON'T YOU D- ARE RUNNING AWAY M- M- MARK! YOU WILL P-

AY FOR WHAT YOU DID! God I- Oof I haven't ran li- like that in ages. MAYBE YOU CAN RUN MARK BECAUSE I- I CAN'T RUN NO FURTHER! BUT I WILL GET YOU SOMEDAY! DAMN YOU MARKKKK!!". Mark headed to the exit, relieved that he didn't get caught and Mark didn't seem to be chasing anymore.

As he got to his uncle's, he explained the whole story, to which he responded: "Well, that's one way to end a shift, huh? Haha! I told you to keep it down, but at least you made it out in one piece." Mark let out a sigh of relief, nodding. "Let's just hope this Gordon guy doesn't decide to show up HERE looking for payback." Jack chuckled, then gave Mark a stern look. "Now, you bet that if I catch you tossing so much as an apple in this store, you'll be running for your life once again. Good job, son!"

BAD ENDING

Mark ran down the aisles, throwing all he could find at Gordon and trying to dodge him, but it was apparently too much for Mark. Gordon was acting like a raging bull, going absolutely mental until he finally caught up to Mark, and struck him to the ground. As Mark suddenly woke up, he noticed he was being dragged out by what seemed like police officers. Still a little fuzzy headed, Mark heard the manager saying: "This guy, officers, this guy made me run after him like I was some teenager, look at me! I can barely get up straight, you must arrest him!". What a princess, Mark thought, although there was not much he could do to get out of the situation. He also noticed his uncle Jack was there, but he didn't look worried, or mad at all. He even had a smile on his face! Surprised, Mark heard his uncle whispering: "Way to go kid, you did good!" – WHAT? Mark thought, how come him being arrested be good?! Jack continued – "We will have a crap load of clients now, with this hellhole being destroyed. I will bail you out in no time, haha! I will see you soon, kiddo!". But was it worth it? Handling mistreating customers with tomatoes and eggs, sneaking around Gordon, making him run after him like a crazy last boss? It was more of a movie than anything else. Heck yeah it was worth it.

The Plot

Our game's plot has been divided and designed around the five days the player will spend at Gordon's Supermarket, with each day bringing something new for Mark and the player to attend to, it being a new task, new customer types, new areas or rooms to attend to in the supermarket, or just a harder challenge brought by all of the previously mentioned aspects combined.

First Day - Tutorial

On the first day at the job, Mark will be introduced to the main and essential tasks of the job. Mopping the floor, stocking up products, attending to customers, all while getting used to the ambiance and pace of the store itself. He will also be given his main mission by his uncle, and he will have to face the first stereotypes of customers, such as Karens, and shoplifters, which will introduce the throwing mechanics.

Second Day - Follow-Up and Expansions

On his second day, Mark will be introduced to the first supermarket expansions, bringing in new rooms and/or areas of the supermarket which he will have to attend to and may give him more products to use against the angry customers. It will serve as a follow-up to the first day, where Mark and the player will expand on what was introduced to him on his first day, but now with more types of crazy customers and more tasks, increasing the chaos levels inside the store.

Third Day - The Inspector

On the third day the player will know his "efforts" with customers are working towards the mission his uncle gave him. Besides that, the difficulty will increase, with a bigger quantity of customers and, adding to all of that, an inspector will pay a visit to the store, pointing at stuff that Mark will have to fix, increasing his anxiety levels through the roof.

Fourth Day - Sales Preparation

As Jack tells Mark that the store is nearly at its peak, Mark could slow down with the product-throwing antics, but he ultimately will not be able to due to the number of customers and tasks up ahead of Friday Sales Day, which is the following day. Mark is faced with a bigger challenge, as a means of getting ready to the ultimate challenge, his fifth day at the job.

Fifth Day - Friday Sales (Ending)

Uncle's store is up and running again. Mark would like to stop his antics, but he cannot, as Friday Sales will be the ultimate challenge. More customers, more tasks, more stuff breaking down, more chaos. And to top it all off, his manager will discover what he has been up to with the customers, causing him to go into a rampage against Mark, chasing him around the store near the end of his shift. Whether he can escape or not will decide Mark's future. Alongside his uncle, or behind bars.

The Plot's Structure and Objectives

The narrative and gameplay of *Out of Stock* follow a five-day structure, initially inspired by *Five Nights at Freddy's*, the renowned horror title in which players assume the role of a security guard surviving increasingly difficult nights against hostile animatronics. That game's structure effectively builds tension by gradually raising the stakes while allowing space for the player's skill to develop. This model offers a compact yet replayable experience, where progression is connected to mastery over time.

Taking this structure as a point of departure, but with a satirical nod to the horror genre (the "threats" being reimagined through a comedic lens, manifesting as distressed Karens, impatient customers, or chaotic children rather than animatronic monsters), each day introduces unique narrative events, character interactions, and unexpected disruptions that prevent the gameplay from becoming monotonous.

However, even if the game mechanics follow looping patterns (straightforward systems like destroying the shop and attacking clients while avoiding the manager to notice), repetition is not the core of the experience. Unlike *Five Nights at Freddy's*, where the player remains largely static, *Out of Stock* emphasizes dynamic exploration. As the days progress, new rooms become accessible, tasks grow more complex, and the player faces increasingly disruptive clientele. This evolving environment supports a gameplay loop that is short in duration but intense in pace, encouraging quick decision-making and adaptability.

This way, the five-day structure serves as a solid narrative foundation. By constraining the story to a work week, we create a familiar calendar format, while still allowing dynamic storytelling through specific challenges and some branching events. This design not only supports replayability, but also mirrors the narrative's themes of pressure, labor, and absurdity within a satirized consumerist setting.

The Characters

Main Characters

Out of Stock's narrative and plot features two main types of characters – primary/main characters, and secondary/support characters. The main characters will affect Mark's story throughout his workweek at Gordon's and add depth to the game's plot, giving him objectives and purpose to keep on going, while the support characters will not directly affect Mark's story or the game's plot, but they will affect how the player approaches the game, encouraging different playstyles, thereby enriching the players' experience. We will start off talking and describing the main characters.

Mark

Being the main character of the game, Mark is the character who players will play as, whose journey they will follow and whose ending they will determine. He is a tall, scrawny, twenty-three-year-old guy that lives with his uncle, Jack, in the outskirts of a small town called Urria. Mark never had big aspirations or major goals in life, as he enjoys going to the local bar, watching sports and just helping out at his uncle's shop. However, he can be a little temperamental. Of course, Mark would never go out of his way to hurt people just for the sake of it, but he is a believer that ends justify the ways. So, as long as he can keep his temper somewhat in control and no one gives him a reason to act up on any occasion, Mark is a very simple and straightforward guy.

Jack

Mark's uncle and proud owner of a family-owned store in the outskirts of Urra, he's the person who hands Mark, and the player, the mission to infiltrate Gordon's Supermarket and lure clients back to their business.

Jack is the typical and slightly off-the-edge relative who you always knew had a loose screw somewhere in their tiny brain. He is entirely devoted to his business and likes to have fun spending nights at the bar with old buddies. Although his business isn't looking too hot, he always manages to see the good in things, regardless of the situation – which is clear by the way he reacts at his nephew throwing produce at customers, knowing these actions are bringing in business to his store. "Businessman" might be too generous of a term for him, it seems.

Gordon

The proud owner of the hottest store in Urra – Gordon's Supermarket – and Mark's brand-new manager. Gordon will guide Mark through his day-to-day tasks at his new job, showing him the ropes around the supermarket and trying to make Mark an example of an employee, which turns out to be quite the wrong decision for him and his business.

Gordon is a middle-aged, very careful and on-top-of-things kind of person. He resembles his age and position by his attires, always keeping an eye on his storefront and on his employees, Mark being no exception. Gordon rarely shows his temper, but Mark's antics on the fifth day will push him over the edge—when that happens, nothing will stand in the way of his revenge.

Side Characters

Theresa

Theresa is Mark's only coworker at Gordon's. While Gordon officially assigns the tasks and "shows him around", Theresa is actually the one helping Mark finding what he needs. Stationed at the cash register all day, Theresa keeps an eye out for Mark—warning him when Gordon is out and about, reminding him of his tasks, and providing some much-needed company during his short but chaotic and memorable time at Gordon's.

The Stereotypical Clients

Besides regular clients who are simply coming to the store to shop around for their needs, Mark will be facing a plethora of annoying "customers", whose only objective is to compromise Mark's routine and get in the way of his tasks. Mark will have multiple ways to interact with said customers, ones being a little more aggressive and that can escalate the situation pretty drastically, and others that, while also not as ethical as they could be, will not escalate the situation as much. The customers:

Karens

They will hunt down Mark, screaming about the products they are trying to find, claiming to deserve special treatment. Mark will be able to either pick the right product and toss it to them or just throw anything other than what they ask for at them in efforts to make them go away.

Single-Moms

These will come screaming at Mark about how they lost their babies, who are now running across the store causing havoc and screaming. Mark will be able to either help out and find the babies or refuse to help and toss products at the moms hoping they will leave him alone.

The Nice Guy

Just like the Karens but in a much more friendly way, or apparently so, they will ask Mark for help, to which Mark can either help, or refuse. Although this time, if Mark does refuse to collaborate with the said customer, they will briefly run after Mark and try to strike him, for him not being nice to them.

These stereotypical characters will have no impact on the plot of the game, serving only as support characters during the player's stay at Gordon's and making their life as employees harder, posing as barriers to players trying to complete actual tasks.

The Characters' Role

Mark (The Protagonist)

Why They Exist: Mark is here to drive the story. His wild actions, like using products as weapons or manipulating customers, bring humor and chaos. He challenges the idea of what's "right" or "wrong" in a work environment and shows what happens when someone snaps under pressure.

Impact on the Game: Mark's decisions shape the whole story. The game is about his actions over five days, and how he deals with daily frustrations in unexpected (and often extreme) ways.

Gordon (The Manager)

Why They Exist: Gordon is here to show how businesses sometimes prioritize results over ethics. He doesn't care how things get done, as long as the job is done.

Impact on the Game: Gordon's presence keeps things in check. He's the one who judges Mark's behavior, and he's an obstacle in the sense that he expects results without questioning the methods.

Theresa (The Co-Worker)

Why They Exist: Theresa gives us a contrast to Mark. While Mark is chaotic, she tries to follow the rules and maintain order. She also gives the player a sense of what "normal" looks like in this hectic world.

Impact on the Game: Theresa helps balance Mark's actions. She reacts to what Mark does, which might make the player think about their choices.

Jack (The Uncle)

Why They Exist: Jack is there to reinforce the idea that you can do whatever it takes to succeed – even if it's not moral. He pushes Mark to take risks.

Impact on the Game: Jack keeps Mark focused on his goals, reminding him that results matter more than ethics. He adds a layer of pressure on Mark to keep moving forward, regardless of the consequences.

The Customers (Karen, Thieves, Kids, etc.)

Why They Exist: The customers add variety and challenge to the game. They make the world feel real and chaotic, forcing Mark (and the player) to find creative solutions to manage them.

Impact on the Game: The customers create problems for Mark to solve. Each type of customer requires a different approach, making the gameplay unpredictable and complex.

The World

Geography

The game takes place in the small, quiet town of Urra. Located in a valley between tall green mountains and surrounded by silence. The kind of town where time moves a little slower, but it's not necessarily peaceful. It's a bit run-down, like it's been left behind by the rest of the world even though there's plenty of roads leading to the big cities that surround the mountains, and everyone pretty much knows everyone else. Gossip spreads fast, and grudges probably last even longer. The geography reflects a typical suburban or rural region, one with just enough population to sustain two rival supermarkets, but not enough to make either one thrive without competition.

Culture

In Out of Stock, the culture revolves around consumerism and the retail world in all its chaotic, exaggerated glory. Customers are a bit of a nightmare, with the all over-the-top stereotypes that capture the selfish, entitled side of consumer behavior. Meanwhile, the employees, Mark and Theresa, are stuck in this cycle of silent endurance. They're expected to keep it together and be polite no matter how ridiculous or obnoxious the customers get. While most customers will wear casual, comfy clothing, some more excentric ones might opt for something a bit more over the top, not for any special holidays or festivities, since the only ones that are truly celebrated are Christmas and New Years over Urrea, but to act as show-offs. The workplace itself operates under a clear hierarchy. The manager, Gordon, has all the power, and everyone else just kind of falls into line, tolerating the poor working conditions without question.

History

The rivalry between Jack's store and Gordon's supermarket is a struggle between the past and the present. Uncle Jack's shop was the kind of place that used to be the heart of the community but has slowly been pushed aside by Gordon's modern, but still chaotic, supermarket. Although not every habitant goes to the church, Urrea is a pretty religious town, but overtime it seems like it's people have lost their spark, with people turning a blind eye to petty theft and rowdy customers, as if they've just accepted the chaos as part of life.

Technology

The technology mirrors the everyday, low-tech world of a small town in a rural area. The supermarket itself feels a little outdated, with systems that are just functional enough to get the job done. Cash registers are clunky, the lights flicker occasionally, and the store's maintenance tools — mops, brooms, and old stock shelves — are simple, even if they've seen better days.

Society and Economy

The society is a bit chaotic, reflecting the unpredictable and absurd interactions between customers and employees. The townspeople have a lot of personality, but their behavior tends to be exaggerated in ways that create tension and humor within the game. The economy of the town, however, is relatively stable and ordinary. While the store is not exactly thriving, it operates within the bounds of typical small-town retail. The rivalry between the two supermarkets reflects a normal economic competition in a community with just enough people to support a few stores.

Philosophy

Philosophically, the game is rooted in the absurdity of modern life, especially through the lens of retail work. Folk value their time over other people and look after themselves, due to how isolated they are from the world. At its core, the game has a satirical view on the nonsense we often find ourselves accepting in the workplace. The narrative judges how modern society treats labor in service roles and highlights how authority figures like Gordon will ignore unethical behavior if it results in profits.

World Requirements

The world of *Out of Stock* is intentionally small in scale but rich in narrative meaning. The game is set entirely within the fictional city of Urra, with the events unfolding inside Gordon's Supermarket, a single but detailed location. Despite the limited geographical scope, the environment is designed to reflect and reinforce the core themes of the game: stress, absurdity, and consumer chaos. Every element of the setting is crafted not just to support gameplay mechanics, but to shape the player's understanding of the narrative through storytelling.

Gordon's Supermarket, located in the bustling city center of Urra, is a direct contrast to the protagonist Mark's usual workplace, Uncle Jack's store: a quieter and more laid-back establishment on the outskirts. This shift in setting is not merely aesthetic; it mirrors Mark's personal journey and challenges. The crowded aisles, his boss' strict orders, and disorderly clients paint a picture of urban consumer life from Mark's increasingly overwhelmed perspective.

Gordon's clientele becomes exaggerated caricatures, functioning both as gameplay obstacles and as manifestations of Mark's internal struggle. These NPCs work identically to the world's design logic: their behavior reflects the city's fast-paced, inconsiderate culture. This aspect not only makes the gameplay more intense and exciting but gives the player a worldview through Mark's own unique vision.

Visual References

As a means to better demonstrate the ambiance we want to bring to Urrea and Gordon's Supermarket, here are some visual references from our moodboard, giving references to the desired mood of the store, the possible outside of the building, the product organization, the chaotic aspect that will take place and its visual identity.

These will also be available with the complete moodboard in the Appendices section of this document.



Figure 6 - References from our moodboard

The Narrator

The Player

As already mentioned, the player will experience the game through the eyes and shoes of Mark, the main character, experiencing alongside him what it is like to become a worker at a crazy supermarket. The player will decide how Mark acts, reenforcing the feeling of filling in the characters' shoes. However, the story's progression will not only be passed on to the player through Mark's eyes, but also through the interactions with the remaining main characters, Jack and Gordon.

Jack will let Mark, and of course, the player, know how well they are progressing with the mission they have been delt, luring customers back to Jack's store, while also being told what sort of toll their actions have had on the game's story. Meanwhile, Gordon will be the one responsible for showing Mark and the player how they are performing as employees.

These interactions with both Jack and Gordon will not only track the story's progression but also shape how each day and shift at Gordon's, giving a unique feeling and approach to how the story unfolds.

Visual References



Figure 7 – Indiana Jones, 2024



Figure 8 – Call of Duty 2, 2005

Story Editing

Narrative Design Progression

While the current version of our game's narrative is still not completely finalized, as it might still suffer some slight but non-major changes, it was not our first draft of it either. As in most cases, our narrative idea was slightly different in the very early stages of development.

The mission Mark receives from his uncle, Jack, in the beginning of the game, asking him to lure clients back into their store, did not exist in the very first draft of the game's story. Mark was just a simple young adult looking for a job and found it at Gordon's. Mark's only objective was to do well at whatever Gordon, his manager, required of him. However, in an attempt to prevent a robbery in his workplace, Mark threw a product at the hooded individual and that trigger a darker side of Mark, one he wished did not show signals of its existence – the temperamental side of Mark. Mark had a past of violence towards others because of the bullying he received while young.

Thankfully, he managed to keep his aggressiveness contained but that moment in his store allowed for that side to make a comeback into Mark's life. However, his manager did not notice it, so Mark kept on with his less-than-moral antics for days. I mean, his manager did not only not notice it, but was thankful the store was doing so well and with few robberies, so why not keeping it up? That was all until the final day of work, the most challenging one to date too. In the beginning of the day, Gordon explained to Mark that he knew of his actions, he had seen them in the security footage from the previous days. However, as it was the Friday Sales day, he could not just fire him, so he made a proposition to Mark – if the day goes well, no robberies, no annoying customers by Gordon's door, he would let mark stay in his store. If it doesn't, well, Mark would have a lot of time to think about what would come next, fired from Gordon's. To which Mark accepted and went on with his day, accomplishing every task and protecting the store against every robbery, earning him his spot at the store – even with all his actions.

If you desire to read the first draft's complete story, you can access that very document through the Appendices section of this document.

Why It Changed

While this first draft was mostly accepted not only by the team but also by the course's tutors, we felt like it lacked something, a "wow factor" – something to set it apart from the regular mundane actions that take part in the real world. Besides this, we felt like the reason behind Mark's unethical actions was tied into the narrative enough, having the need to reinforce it's purpose. To top it off, we wanted the ending to Mark's story at Gordon's to be remembered, and not only a harder day at work with a happy ending.

So, the team focused on rewriting the game's narrative, and mainly its story. We created an extra character – Jack, Mark's uncle – to give more emphasis on why

the character must throw stuff and its customers. Jack was the owner of a smaller store in the outskirts of town, growing weaker by the day as customers migrated to a new, bigger store by the city center – Gordon's. So, Jack assigns Mark the task to infiltrate their competition and lure clients back in, giving more purpose to why Mark has to repel clients from his new workplace, in efforts to send them to the only other store in town – his uncle's. Besides giving more meaning behind why Mark and the players are throwing store items to their customers, this adds an extra layer of depth to our characters, with a new character involved in the action – Jack – and showing how much Mark cares for his family, to a point he's willing to assault some very rude and annoying customers, just so his uncle's store sees some more business coming in. Adding to the action, we decided to implement a level of agency to our game's ending. However, the player will not be asked to make a choice, but to act, and the results of said actions will dictate the ending of Mark's story. By the end of the game, Gordon learns about Mark's antics and orders for every customer to exit the store, as he storms out of his office and chases Mark down through the aisles. Mark can only do two things: run, and keep on throwing products, not at clients, but at his manager, as a means to make him stop chasing him. If the player succeeds, Mark will run away from Gordon's and come back to his uncle, his mission accomplished and free from trouble. However, if the player fails to run away from Gordon, he will get arrested on sight, bring a sadder – but much of a Michael Bay ending – to his story. His mission will certainly still be accomplished, which will leave Jack very happy, but at what cost?

We felt like these changes would not only add to the game's overall immersiveness and fun-factor, giving players a real and much more tangible reason behind why they are being, well, jerks, to their customers, and also a sense of accomplishment if they manage to escape their manager by the end, or, a sense of failure if they fail to do so, captivating them to come back to the store and try their chances again.

Agency

The Road to Agency

Most of our game and its narrative is presented as an exploratory experience. Players will be free to explore and navigate the supermarket at their own will, of course, while doing their in-game tasks, and even expand upon it as the days go by, opening up new rooms and new sections of the supermarket for them to utilize and explore. Adding to that aspect, the players are also free to pick up and utilize any interactable object around the map, both products and tools. These may range from tomatoes, to eggs, vegetables, house utensils and many other products, to mops, price-laser-guns, and other tools. However, while mixing up the products used to interact with support characters will change how they react, the actions realized by the player will not influence how the game's story rolls out.

However, this exploratory experience turns into an agentic one at the end of the game, where players will have to run away from Gordon, their manager, who is trying to catch Mark after discovering the ways he has been dealing with most customers. During this chase, players will be able to utilize the very same products they have been tossing at other customers against Gordon while trying to make him stop chasing them. If they succeed at stopping Gordon and escaping the supermarket without being caught, players will get the good ending, where they will be back at their uncle's store and safe from any harm. Now, if they fail at escaping from Gordon and get caught, Mark will end up being arrested and taken into custody due to his actions against customers and the havoc he brought into Gordon's. While yes, he accomplished uncle's mission nevertheless, it will be a rather sad ending for Mark, but it all depends on whether the player manages to escape or not.

While this is not a direct choice made by players towards the narrative and they will not know the outcome of the narrative until their final chase is over, the story's resolution lies only on how the player performs on his final stand at the supermarket, adding to the game's immersion and to the player's sense of responsibility, while also giving a final meaning to the player's actions all throughout the game.

Visual Representations

As previously mentioned, the player's most significant narrative choice occurs at the end of the game, where they must decide whether Mark escapes or is caught, ultimately branching the story into two distinct endings. However, throughout each workday, the player is presented with smaller challenges that lead to varied outcomes and tensions. Below is a basic diagram illustrating a simple flow of actions, specifically showing what happens depending on whether the manager notices something suspicious:

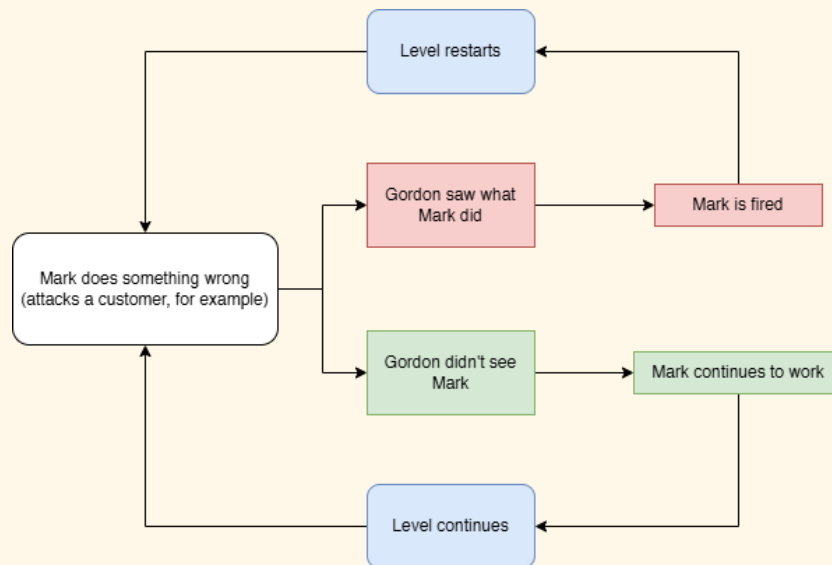


Figure 9 – Flowchart of the game's action consequences

This example represents the foundational system that runs gameplay throughout the experience. It centers around the manager's ability to detect misbehavior, particularly if Mark is caught in the act. If the manager witnesses something inappropriate, such as Mark throwing an object at a customer, the result is immediate termination and a level restart.

This reaction reflects a realistic disciplinary approach. However, it may be too dualistic to sustain long-term engagement. To introduce more nuance and create a growing sense of pressure, the system can be expanded to include progressive consequences. For instance, smaller infractions, such as dirty floors or empty shelves, could result in warnings rather than immediate dismissal. These serve as narrative cues that signal increasing tension.

To support this, we propose a more sophisticated model using a strike system, where each infraction adds a "marker" to Mark's reputation. After three strikes, the manager fires him:

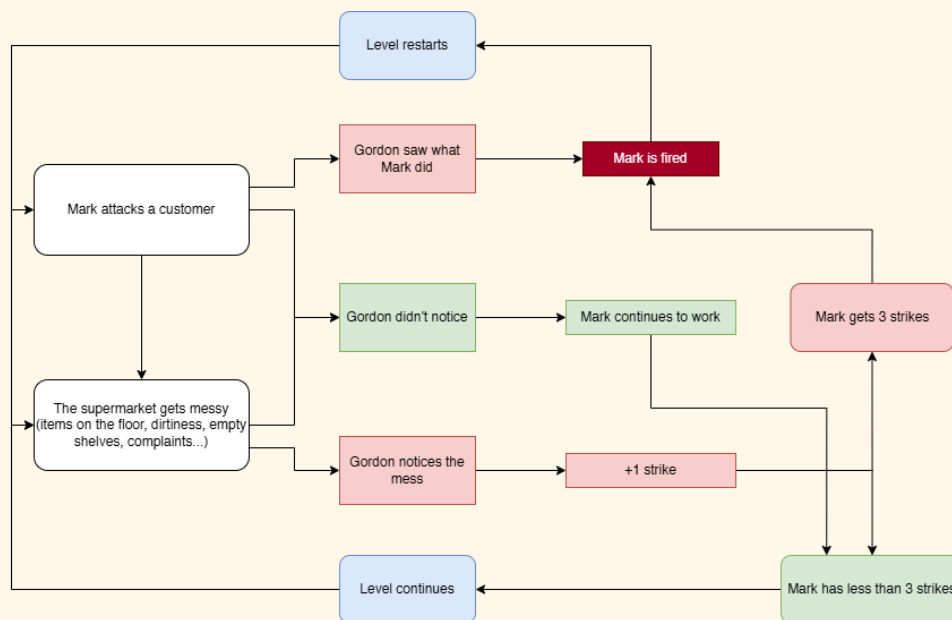


Figure 10 – A more detailed flowchart of Gordon's reactions to the player's actions

This expanded system accounts for a broader range of player behaviors and consequences. It encourages the player to act more carefully, knowing that even indirect evidence, such as disorganized shelves or heavier customer complaints, can trigger suspicion. The presence of subtle consequences also heightens player tension, as the pressure builds across the level.

The system demands reactive play: if a player lashes out and causes chaos, they must also take responsibility by performing follow-up actions (like cleaning or reorganizing), adding layers of strategy and immersion. This creates a more dynamic and chaotic gameplay rhythm, consistent with the game's satirical tone. At this stage, the complexity of this system remains a possibility rather than a confirmed feature. Its feasibility will depend on available development time. If it proves to be too demanding, the simpler binary system may serve as the foundational win/lose mechanic. While these mechanics affect individual levels, they do not define the game's central narrative. To provide a clearer view of player agency across the entire game, the following diagram presents the complete narrative structure. It incorporates the previously discussed systems into each day and highlights the final, pivotal choice on the last day:

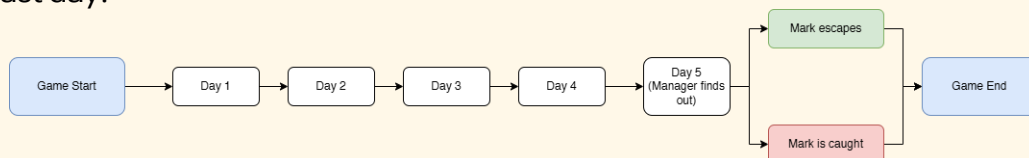


Figure 11 – Flowchart representing the game's point of agency, by its ending

As shown, the player's full narrative agency culminates on the final day, when the manager tries to catch Mark, in order to arrest him. The player's success or failure at this moment determines the ending. If the player fails to escape and is caught, the game concludes definitively. To achieve the "good" ending, the player must replay the entire game and make different decisions, further reinforcing the weight of that final choice.

The previous graphs are available in detail in the Appendices section of this document.

Conclusion

The team gathered ideas, brainstormed a fictional world, its characters and what would take place in efforts to create the most immersive – and mainly fun experience – possible for our players. Even though, and as already mentioned, the team understands the narrative might still suffer slight changes, we are happy with our result and deeply believe we managed to bring some seasoning to what was made to be a solely experience-based and gameplay-focused game in the form of its story, world and characters.

We first looked at the narrative as a way to enhance the gameplay experience, giving reason to what was happening inside Mark's world, but quickly understood how much more we could create and bring to our players. Aside from bringing the much-needed explanation to why customers can get a little crazy, and to why Mark acts the way he does, we created and brought a stupidly, yet fun background to the game and its setting, with infiltrations, action, and foot chases around aisles of cereal boxes and canned tuna, allowing for a much richer, denser, and more rewarding experience to our players – an experience we believe we achieved.

Adding to the improved aspects of our game, the team recognizes how much this project and the creative process of our narrative helped to further develop each of the members' creative minds. It allowed us to open more doors, windows, and every entrance through where new and out-of-the box ideas might come from, while learning and understanding how organizing and aligning these ideas is just as important as coming up with them in the first place, making not only for better results regarding our project, but also for better professionals out of all of us.

Appendices

Appendix A

Narrative Design Document

The **Full Resolution Flowchart Images** can be accessed at the following link:

[OneDrive](#)

Appendix B

Project Moodboard and Atlas

The full **Project Moodboard and Atlas** can be accessed at the following link:

[Figma](#)

Appendix C

Project References Page

The full **Project References Page** can be accessed at the following link:

[Miro](#)

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Note on Language Enhancement:

Please be informed that the use of AI tools, such as ChatGPT, was employed to help correct and refine the English in this document for clarity, grammar, and overall readability.