A.I.A

PREMISE

Little Red Riding Hood is a short story about a girl who is tasked to deliver cake and wine to her Grandmother. She then encounters a wolf and proceeds to tell her about her task for the day. The Wolf then decides to eat Red Riding Hood and her mother, he accomplishes this by distracting her long enough so that he can get to her Grandmother's house to set up his trap. Once they have been eaten, they are saved by passing Huntsman who hears the snoring wolf and cuts him open to get them out. In this version, there will be four endings:

1) The Huntsman kills the Wolf with Red Riding Hood and the Grandmother still inside.
2) The Huntsman kills the Wolf with just the Grandmother still inside.
3) The Huntsman can extract Red Riding Hood and the Grandmother, the group can escape and leave the Wolf in the Grandmother's house.
4) The Huntsman can extract Red Riding Hood and the Grandmother, they then kill the Wolf

The player will have a greater degree of control over the characters. For example, Red Riding Hood can go find the Huntsman instead of going into the Grandmother's house on her own.Twine will be used to create this adaptation of "Little Red Riding Hood" because, whilst Twine can hold the player's hand a bit too much at times, it excels with conversation trees, which will be utilised a lot during this interactive narrative. In addition, with the number of branches planned to occur, using hyperlinks to link pages would be easier than trying to connect rooms using Inform.

PLOT

The plot arc that I will follow will be the commonly used "Three Act Arc" story arc. The first act will cover from Red Riding Hood being given her task of delivering goods to her Grandmother and will conclude once she encounters the wolf. The second act will begin after her first encounter with the wolf and will conclude once the Huntsman is introduced as a character. Red Riding Hoods open and trusting nature is ultimately what betrays here at this point in the narrative. At this point, the player will start playing as the Huntsman and the third act will start from this and carry on until the end of the narrative. To reflect their characters, the pacing for the Red Riding Hood arc will be slower and more even, with the tension rising dramatically once she reaches her Grandmother's house, and again once she gets attacked. Once the Huntsman appears, the tension will reduce somewhat and then will come back up to climax when he fights the wolf and, finally comes back down when all parties return to Red Riding Hood's house.
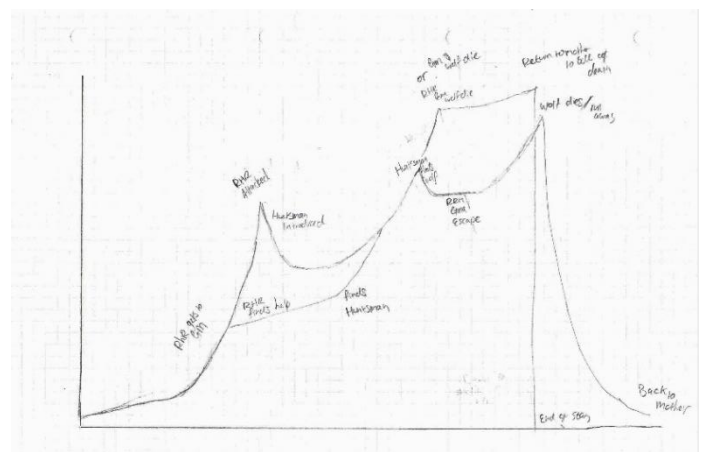

Figure 1 – A rough plot graph sketch

CHARACTER DESIGN

Red Riding Hood

The archetype that this adaption of Red Riding Hood most relates is "Every Woman". She doesn't have any remarkable powers or abilities that she discovers during this story, she is just a child who has stumbled into a situation where she is clearly out of her depth and must overcome and power through, to the best of her ability. Her Jungian archetype (Jung, early 20th century) is the "Child", in both the physical and psychological sense. She is literally a child taking her first steps into the world on her own but is also naïve to the dangers that is present in the world and she has the capability to make dangerous choices due to her naivety, from which she can learn. She may also relate to the "Maiden" archetype as she is an innocent character who has done very little wrong and has been targeted by an evil force. Her main flaw is her impulsiveness and naivety, which leads her to detrimental situations.
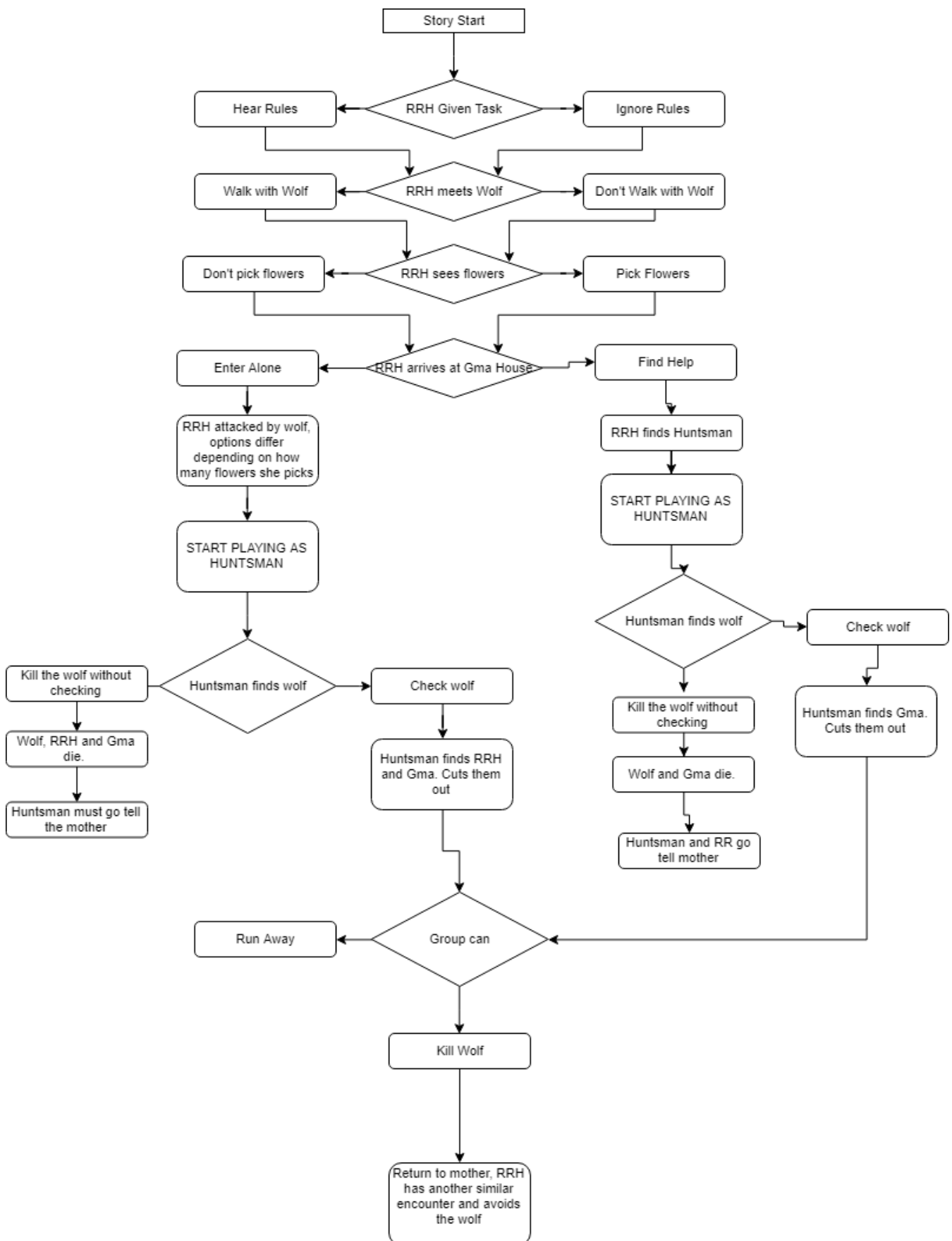
Wolf

The Wolf is the main antagonist of this story and the Jungian archetype he relates to is "The Trickster" (Jung, early 20th century). He approaches Red Riding Hood under the pretence of kindness but is motivated by his hunger and desire to feed. His antagonist archetype would "Force of Nature". The Wolf capitalises on Red Riding Hood's naivety and is supposed to teach her that not everything in the world is good and this acts as a lesson on the outside world for her. Red Riding Hood's naivety and trusting nature is a direct contrast to the Wolf's intelligent and manipulative nature. The wolf is a manifestation of the primal urge to survive and also represents the dark side of the world that wishes to do harm.

Huntsman

In this adaptation, the Huntsman is more akin to a tired old ex-solider / mercenary. He has seen the horror and devastation brought on by creatures such as the Wolf and has made it his mission to rid the world of these horrors and, once his task is done, he can finally rest. His Jungian Archetype would be "The Father" (Jung, early 20th century), to contrast with Red Riding Hood. He is stern and a veteran in his line of work. His game archetype would be "The Anti-Hero" and will mostly follow the Byronic hero model of being broody, angsty and self-destructive. He will also have a fuzzy moral compass, which will lead him to make rash choices that will cause tension between him and Red Riding hood. His flaw comes from his isolation. His time alone has made him blunt and numb to the world, therefore he will struggle to understand Red Riding Hood, who is young and full of life, but will eventually come to care for her in his own way.

STORY GRAPH

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                              ┌─────────────┐
                              │ Story Start │
                              └─────────────┘
                                     │
                                     ▼
        ┌─────────────┐        ◇─────────────◇        ┌─────────────┐
        │  Hear Rules │◄───────│ RRH Given Task│──────►│ Ignore Rules│
        └─────────────┘        ◇─────────────◇        └─────────────┘
              │                      │                       │
              ▼                      ▼                       ▼
        ┌─────────────┐        ◇─────────────◇        ┌──────────────────┐
        │ Walk with Wolf│◄─────│ RRH meets Wolf│──────►│Don't Walk with Wolf│
        └─────────────┘        ◇─────────────◇        └──────────────────┘
              │                      │                       │
              ▼                      ▼                       ▼
        ┌──────────────────┐   ◇─────────────◇        ┌─────────────┐
        │Don't pick flowers│◄──│RRH sees flowers│─────►│ Pick Flowers│
        └──────────────────┘   ◇─────────────◇        └─────────────┘
              │                      │                       │
              ▼                      ▼                       ▼
        ┌─────────────┐        ◇────────────────────◇  ┌─────────────┐
        │ Enter Alone │◄───────│RRH arrives at Gma House│─►│  Find Help  │
        └─────────────┘        ◇────────────────────◇  └─────────────┘
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Enter Alone branch:
- RRH attacked by wolf, options differ depending on how many flowers she picks
- START PLAYING AS HUNTSMAN
- ◇ Huntsman finds wolf ◇
  - Kill the wolf without checking → Wolf, RRH and Gma die. → Huntsman must go tell the mother
  - Check wolf → Huntsman finds RRH and Gma. Cuts them out

Find Help branch:
- RRH finds Huntsman
- START PLAYING AS HUNTSMAN
- ◇ Huntsman finds wolf ◇
  - Kill the wolf without checking → Wolf and Gma die. → Huntsman and RR go tell mother
  - Check wolf → Huntsman finds Gma. Cuts them out

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        ┌─────────────┐        ◇─────────────◇
        │  Run Away   │◄───────│  Group can  │◄──────
        └─────────────┘        ◇─────────────◇
                                     │
                                     ▼
                              ┌─────────────┐
                              │  Kill Wolf  │
                              └─────────────┘
                                     │
                                     ▼
                    ┌──────────────────────────────┐
                    │ Return to mother, RRH has     │
                    │ another similar encounter and │
                    │ avoids the wolf               │
                    └──────────────────────────────┘
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STRUCTURE DESIGN AND APPROACH TO AGENCY

In order to give more control over how they experience this interactive narrative, I have included several of Bernstein's "Split Joins" (Bernstein, 1998) to create a modular choice (Suckling and Walton, date unknown) within the narrative. An example of a split join in the graph would be when Red Riding Hood notices the flowers and can choose to pick some up. If she so chooses, she can pick up as many flowers as she wants or none and carry on moving. This is also a deferred choice, as the time spent picking flowers has an impact on a later. One of Bernstein's "Cycle" (Bernstein, 1998)) has been implemented with the flower picking scene, enabling the player to pick up as multiple flowers before moving on. As well as modular choice, several fractal choices (Suckling and Walton, date unknown)) appear. During act 2, Red Riding Hood will have the option to enter the Grandmother's house alone or leave to go find help and this splits the narrative in a Bernstein Mirror-world (Bernstein, 1998)) with 2 different narratives running along side each other, one where Red Riding Hood and Grandmother got eaten and one where only grandma got eaten. The narrative re-joins at the end if Red Riding Hood and the Grandmother both survive.

To avoid giving the player too much agency, several narrative paradox techniques will be employed to ensure the player cannot ruin the narrative. For example, the player will be unable to backtrack once they hit a certain threshold, so once they've picked a path, they must commit to it.

To give the player further agency, I have attempted to make some of the fractal choices much heavier to cause player dilemma. One such fractal choice (ref) happens towards the end of the narrative, where the Huntsman can kill the wolf with Red Riding Hood and the Grandmother inside or let them out. This is a morality decision for the Huntsman, as he must pick between completing his task of ridding the world of evil but killing 2 innocents in the process if he isn't careful with his actions.

Actions such as these are interactive on the fabula level, as there can be a different outcome depending on the player's actions, both Riding Hood and Grandmother dying, for example. There is also a degree interactive discourse available in the narrative. The player can play up how impulsive Red Riding Hood will be and have a different experience or they can play the Huntsman more heartlessly by deciding to kill the wolf with the grandmother inside with Red Riding Hood nearby.

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