1 min of talking is typically 100-200

**o summary (1min – 100-200): summarising the overall final version of the plot based on the chosen classic fairy tale.**

This adaptation of little red riding hood follows the traditional story of little red riding hood but adds several new branches to add interactivity such as multiple endings based on how you play. In my adaptation, the “true” ending of the game can be achieved by following the original text, a second good ending where everyone lives but the wolf lives depending on a choice towards the end of the narrative or various bad endings where Red riding hood and the grandmother die, if the player makes the worst possible choices presented to them. For example, when the player converses with the wolf, they can steer the conversation to the point where the wolf will be fed up with them and kill them sooner, rather than waiting for them to arrive at the grandmother’s house. The main point where the plot deviates from the original tale is when red riding hood arrives at her grandmother’s house. Instead of entering the house, red can go find help in the form of the huntsman who can help her and steer the narrative into a different direction and achieve an ending unique to this branch. (41 seconds)

**individual story contents (2min): presenting the individual components of the story such as characters, rooms, objects, etc as how they have been included within the story engine. 1min 14**

During a playthrough of this interactive narrative, the player will come across or be given several items that they interactive with during the course of their playthrough. In some cases, the player can lose these items and there will be repercussions later if they don’t replace them. For example, there are multiple instances in which the player can lose the cake and wine and will be unable to give them to the grandmother or will be scolded by the mother if they go back and admit that they lost it. In addition, some choices won’t be available to players if they don’t pick up a specific item. For example, the huntsman can have multiple ways to rescue red riding hood and the grandmother, or 1 if they don’t pick up any items. The player can view their items in the backpack/satchel and receive the character’s view of the item and, in some cases, can further interact with them in the backpack/satchel and this can have an impact later on during the narrative (36 seconds)

In regard to the characters, the player will play as little red riding hood for the majority of the story and will play as the huntsman during the conclusion of the story, both from a first person perspective. The player can interact with the world around them and will have differing views on their views of the world. Red riding hood would not recognise what she stumbles into when she finds the Wolf’s den, but the huntsman would be more prepared and cautious. In each twine node, I have included small portraits of each character who is present in that node. By doing this, the player will see the hair colour, eye colour, what they wear and any unique traits about their character. For example, Red riding is portrayed as a young girl with black hair, purple eyes and her signature red cloak with a cheerful expression, whereas the huntsman’s has completely different aesthetic that is suited to his character. (38 seconds)

Each room/node in the area has a variety of interactive elements in them, such as doors that can be opened, items that can be inspected and environmental landmarks with which the character will give their thoughts and feelings on, along with the option to traverse back along the node, if they player would wish to ,to look for choices etc that have now been revealed, and some where the player cannot, like once the player reaches the choice to enter the grandmother’s house alone or go and find help. . The group of nodes that comprise the forest section act like an “open world” area, so the player can make their way around the forest as they wish until the reach the end of the forest. For example, the player can run off the path and, through their choices, they may find themselves back on the path if they make the right choices. (26 seconds)

Backpack

* Items can be picked up and stored with descriptions etc
* Different outcomes based on the items you have i.e different options to cut the wolf open with

Story is from RRH and Huntsman perspective, links and writing provide their insight into the world around

**story graph walkthrough (2min): presenting the overall final version of the story graph, detailing the narrative patterns you have used.**

Here is a final story graph for this narrative, detailing the major choices and branches the player can explore. Several split joins get used within the story, to easily give the player more agency without needing to create a huge branching narrative. For example, the initial conversation with the mother has information that red riding hood should know in one of the branches, but not getting this information is not detrimental to the progression of the story. Bernstein’s sieve pattern has been utilised when creating the conversation tree between red riding hood and the wolf.

Split join

Mirror worlds

Cycles

tangle

**3 examples of interactive elements (3min): detailing 3 specific characteristic (and different) interactive elements from your implemented story.**

1. QTE

The first example of an interactive element within my story is the quick time fight red riding hood as against the wolf. If they player picked up more than 2 flowers, then they must fight the wolf. By default, the player will have 3 seconds to pick from a series of choices to either attack, run at the wolf or try to escape. If they try to attack the wolf, they will once again have the choice and what you want to attack him with. If the player still has the cake and wine, they will be able to use that against the wolf. Out of the options available to the player, two of the options will be effective ,rewarding the player with extra time to make choices, and the other two options will result in red riding hood being eaten. For the running at the wolf section, red will be caught by the wolf and be given the option to punch or kick the wolf, with a 50/50 chance to force the wolf to drop you, continuing the quick time sequence or to be eaten by the wolf. The final option is to run, at which point they can attempt to run to a different room but will be caught. The goal of this section is to present the illusion of choice to the player, to fool the player can actually make a difference in what they do but the outcome is the same regardless, regardless of the combination of choices they try to make. The main purpose of the QuickTime event is to go take control away from the player, and force them to make choices quickly and to potentially make bad choices if they are in a rush.

1. conversation tree roughly 300 words

the second example of an interactive element within the story is the conversation that red riding hood can have with the wolf. The player has the option to act in different ways. The “correct option” is to be nice towards the wolf but there is also in option is to be rude towards the wolf, which will have its own consequences. If they players chooses to be rude to the wolf a total of three times, then the wolf will terminate the conversation and will kill red riding hood sooner, instead of waiting until she makes it to her grandmother’s house. the wolf’s disposition towards red will also increase if the wolf suspects that red riding hood is lying to her about the direction she is walking. If the player follows the nice option, they will tell the wolf about her journey, hence how he learns to go to her grandmother’s house. at the end of the conversation, the wolf will ask red riding hood if he can walk with her. Red riding hood will have the option to say yes, no, or no rudely. These all act as deferred choices for the player, as the main consequences of this action happen slightly later in the story, even if it is only one or two nodes later. The conversation gives the player the opportunity to have far more control over red then they have had previously, with the presented choices being incredibly weighty, and sometimes comedic and vague to somewhat trick the player into picking them and, unintentionally, angering the wolf.

1. random tripping

a third interactive element within the story is that red riding hood can trip and break the cake/wine whilst she is exploring the forest. At the start of the narrative, red riding hood may or may not have listened to her mother about not running or she might break something. During this section is where the player can test this. Red riding hood will have the option to run to her destination or to walk, like her mother said that she should. If she walks, then she runs no risk of accidentally damaging the cake or the wine. If she runs to her destination, then she has a 1/5 chance of tripping over has she runs and fall over but she might not necessarily break them. If she does trip, then she has 1/3 chance to break the wine and a 1/3 chance to break the wine. The purpose of this choice is to present the player with an opportunity to disobey with a chance to not punish, but eventually, they will break one or other if they keep running when they were explicitly told to walk. The impact of choosing to run is immediate and the impact of breaking them is deffered as it will be readdressed later on in the story

**additional features (2min): presenting any additional narrative features you have implemented which have not already been presented in the above sub-sections.**