**Rational**

Tales of Sinestra the game follows one protagonist who goes on side quests as the adventure goes on, there will also be a blacksmith which gives character upgrades for weapons which will also work in conjunction with a currency system in the game. This game falls into the adventure fantasy category and we chose this because it gives the opportunity to be more creative the story has the potential to be limitless and immersive. The idea of choosing and adventure fantasy game adds aesthetics which are intriguing and picturesque.

The writing of the story starts with the main character Erueru who is an orphan who lived with his grandfather who was a great swordman in his days. Erueru is a character which has suffered loss in his past as his parents were killed however this has shaped his character to this day. At a young age he lost his whole village to a demon attack as he is left as the sole survivor. His Grandfather, with his last breath, tells him that his parents were killed by the lord. The loss of his grandfather only makes Erueru to become stronger as he finds his grandfather’s sword in the rubble. He goes on a journey to get stronger to avenge his people after the wrath of the demon lord. He goes everywhere perfecting his sacred village technique through fights and training with those who had connections to his village. Six years of training, he seeks vengeance.

We get an intro of Erueru in Act One as to who he is a person whether that’s gender, how he acts around people and what he does for a living. We give you an option on how you want to portray Erueru with his encounter with Alec. Here you can either ignore him or confront him on what he said to you. It will not change any outcomes in the future of the game, but it gives the player an option to experience conflict in the game. An option of side Quest and Main quest is available for the player. There are risks in take the side quest as with the wrong moves you can die.

Act Two is where Erueru comes with a choice left and right. The left will eventually link to the right choice but you meet Shibbi for the first time also. The right side is where we come across Abradochi and his doppelgänger hence leading to a journey with Abradochi to find not only just Shibbi \but we are reunited with Alec and then Tefla to end Act Two and the game for now.

The story is based off the Three Act Structure, we used this Structure because it keeps the story together in a logical manner. For example, the first act is used to establish the main character and the setting. Later in the first act an accident occurs which affects the protagonist, and he attempts to deal with this situation. The second act is where the protagonist aims to resolve the wrongdoings in Act one, but it leads to a worsening situation. The protagonist then must learn new skills and become stronger to deal with the antagonist. The character becomes a sense of who they are and what they are capable of. This is seen as character development, but this also comes with the assistance by co-protagonists. The last act features the answer to the story and its sub-plots. Then finally there is a climax where the main purpose of the story is accomplished, and the characters develop a new sense of who they really are at the end of the story. The game will end on a cliff-hanger.

In the game, the aesthetics play a significant role in elevating the game for the audience to another level. The use of adventure fantasy scenic images makes the game immersive for the player. This is essential because the first impressions of a game are seen by the way it looks so if it is attractive and appealing more players would be likely to play it. However, O’Brien (2013) questions the capacity for video games to foster aesthetic contemplation and argues that many games offer remarkable visual environments but due to narrative and gameplay demands, the player has little time to contemplate them. Due to the game being very demanding for the player so their primary focus would be the game's objective. As we move on in the game there is a use of ‘dynamic lighting to highlight scenes with tension and significance. This is for instance when you are searching through the chambers for the ‘demon lord,’ the lighting is dark signifying the eeriness. The player automatically knows that there is a build up of tension as you get closer to the enemy. The use of these lighting techniques allows to enrich the aesthetic aspect of the game which again appeals to the player and keeps them on edge as they play through the game. These lighting techniques appear as patterns in the game as you go on side quests and fight your own individual battles. El-Nasr et al (2007) highlights that, ‘example of lighting patterns in games can be seen in the way lighting contributes to gameplay in survival horror games such as those in the “Silent Hill” and “Resident Evil” series.’ Tales of Sinestra is in a similar genre of survival so it can be seen that some techniques of lighting have been adapted from that game.

The game is obviously a choice-based system which will affect you and characters associated with you. We took inspiration from the game Papers please which is another choice-based game played at a quicker pace than our game. Our game is played at a much slower pace as the information you take with you from side quests help you to fight the final demon and reach your destination in completing the game objective. However, this is not all straight forward as sometimes you might choose the wrong answer which will lead you back. Choices in the game are also influenced by rolling a dice. The Rolling dice theory, Mogensen (2016) most RPG games involve a randomiser to solve solutions within our game. When a character decides to perform a certain action during a game this is classified as ‘ability, difficulty, circumstance and unpredictability.’ With this rolling dice theory there is a chance you roll a number which doesn’t favour your outcome which means you would have to return to the last checkpoint. Checkpoints have been a staple of many RPG games as they allow players to go back and rectify any wanted or failed outcomes. With a bunch of route choices, it makes the game to be replayed again so the user can explore what would have happen if the made a different selection. There’s also ‘If’ variables which are dictated by the users selection which not only changes the story but gives different dialogues or outcomes which gives a more in depth feel to the game.. This is also incorporated in a well-established game like *Beyond: Two Soul*. This game is known for its interactive storytelling which is included in our game. The user always has the power to make the most important decisions, the game revolves around their choices.

Our game was influenced by Japanese anime style games like the game *Isekai*. As this game is based off a fantasy which means that there is no geographical location as it is ‘stateless’ (Iwabuchi, 2002). This allows us to have a wider player base because it is not set to one specific location. This allows the game to move away from real life because it’s not based on a place in earth. This exemplifies the purpose of the game being a fantasy. This also help the player to move away from reality because the game is not being represented on Earth and this allows players to connect in a completely different world. This ties into the theory of *Escapism* as the game moves away from activities from daily life for the player and allows them to get lost in the mythical aspects of the game this creates a mythology like fantasy. The idea of experiencing the unknown is fascinating in many fantasy games as people are uneducated on what’s going to happen next, whereas a game based on reality may become predictable at some stage. Although there is human like integration within the game, it also includes a lot of fantasy like creatures and elements of the supernatural. We have seen recent games do this, most notably, The Witcher and Skyrim which are two successful games. Moreover, Escapism is mental diversion from unpleasant or boring aspects of [daily life](https://en.wikipedia.org/wiki/Everyday_life), typically through activities involving imagination or entertainment. Scholars have defined escapism motive as an individual's immersion in the video gaming phenomenon (Calleja, 2010; Yee, 2006).  With the use of playable music , subjected to only the start and the end of the game , it also adds to the escapism feel despite it not being full optimised to play without human interaction and being a complete eye sore but no the less it adds layers to the game.

The sense of Game immersion is seen in ‘Presence’. Immersion describes a feeling of presence that is achieved through accentuating those aspects of the gameplay that allow the viewer to forget the interface and instead attend to the story world of the game (Scholten et al. 2016). Perhaps immersion is a psychological state where your brain goes into a different and you get transported to a different reality. This sense of ‘Presence’ also discusses the users control of a game as in our game we have created the user is responsible for game events. The feeling of presence is dependent on the pace of events and the degree to which “real time” is approximated. As said before the game pace is slow as the content includes a lot of writing between the transitions, so you would have to take information along with you. This information mainly come from side quests which help you win your battles. However, if you are low on potions the chances of you winning a battle is lower as in the game there is one outcome where you lose a battle die because of this.

The idea of trust is another big factor in the game. For example, in the game you are offered food, you can accept the meal or reject it, its entirely up to you. In the game, you would have to trust a few people because it will lead you to the final goal of defeating the demon lord. These characters who help you, go along your journey as the co-protagonists so overall in the game you can establish who is for you and who is against you. For example, we give you a choice of helping a demi-child or an old woman.

In conclusion, the game we have created offers aesthetics but doesn’t compromise by the lack of gameplay, the writing of the game is heavily thought out as we took influence of many other successful games. The idea of fantasy gives the freedom to have endless ideas to create the game.. The writing of the game was set out structurally so the game can follow a proper narrative. We also used different theories to create the game like the Rolling dice theory. Therefore, all these elements of a game come together to make it very playable.

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