Group Project
Alandriule

Name
Miles Raphael

Will anyone else in your group be directly involved in creating media assets or code or other elements for your Interactive Story and if so, how?
Visual/art assets may be provided by other members.

Name of Interactive Story
Horizons

Platform for Interactive Story
Twine. I plan on using Twine to create a game-like structure in which several elements of play are persistent throughout exploration of the story space. Transparent variables will enable the player to engage in clearly conveyed dramatic interplay with the story. Technical implementation includes variables for time of day, having seen a particular item of interest, an inventory of items, and more.

Describe the dramatic situation in 1-3 sentences, indicating some of the contrasting elements of different plays (e.g. Cinderella is invited to the ball but must be resourceful in dressing and gain help from her fairy godmother in order to get there….).
A mercenary is traveling through the Lurk Wood to the Ruins atop the Highlands of Korin where the awakening of the Fire Dragon is witnessed from afar. Contrasting elements across plays include exploration of certain areas, gathering of certain items and equipment, and interactions with the child character. The ultimate fate of the mercenary varies, but her impact on the main story arc (or perhaps lack thereof) does not change.

What does this Interactive Story share with the larger world?
The environment is shared along with the world-scale events from the main story arc of the shared world.

What is unique to this story?
The mercenary, specific environment descriptions of shared areas, and persistent gameplay mechanics that are not carried between stories.

What Story/Game Genres are you drawing on?
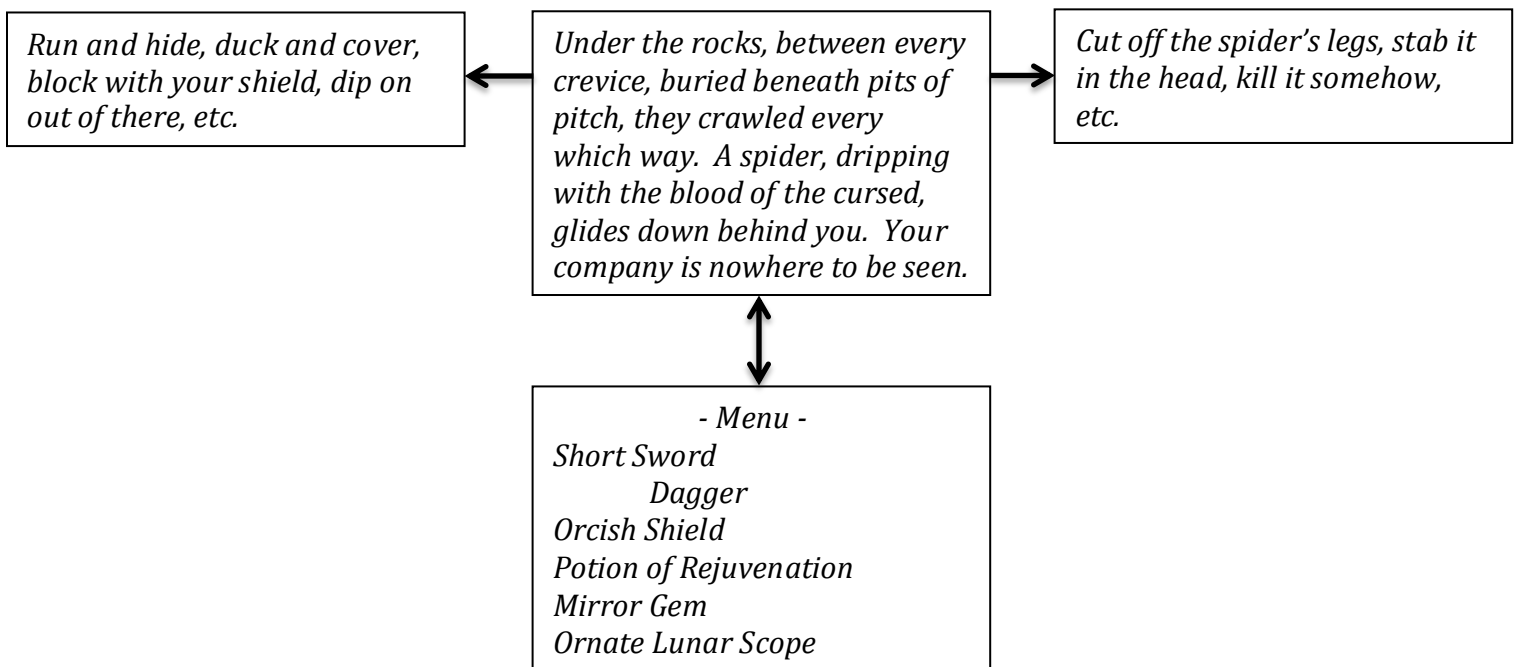**Fantasy RPG, Survival**

What are game mechanics/interaction conventions are you using that differentiate your Interactive Story from a unilinear presentation?

Emphasis on exploration of a 2D space, the ability to traverse a world freely and such that the story ends in different locations/outcomes.
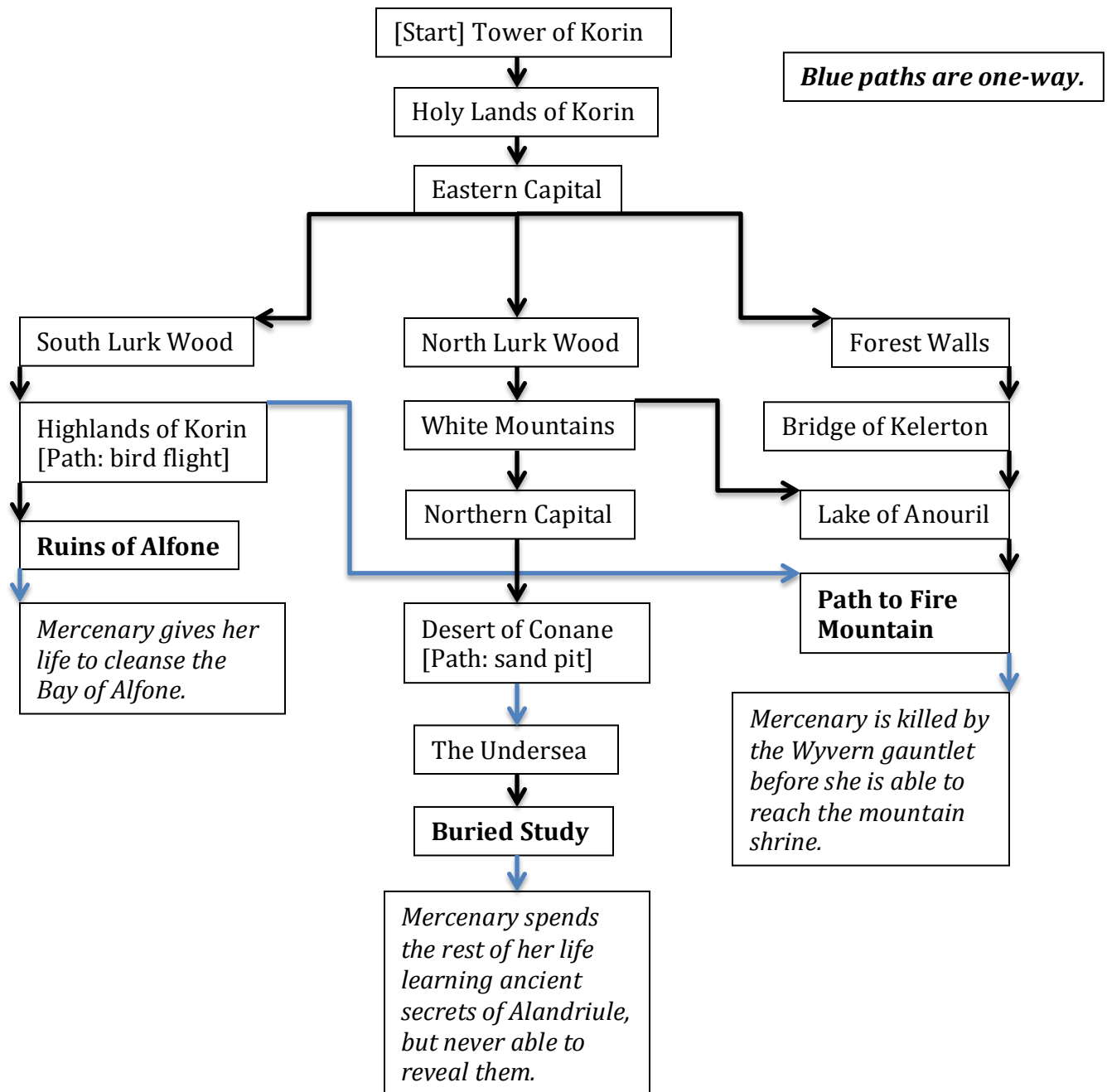
Why are these particular game mechanics/interaction conventions appropriate to the kind of story you are telling (e.g. perhaps collection mechanics are appropriate to a story about hoarding, or switching point of view is appropriate to a story about opposing characters....)

The mechanics put emphasis on the environment, which is arguably the concentric focus of the main story arc. This story enables a more direct exploration of a world that is richly detailed enough to warrant it. An inventory is the mechanical means to afford that direct relationship by keeping the interactor engaged with a persistent mechanic.

Provide a simple wireframe to illustrate interaction design

Run and hide, duck and cover, block with your shield, dip on out of there, etc.	*Under the rocks, between every crevice, buried beneath pits of pitch, they crawled every which way. A spider, dripping with the blood of the cursed, glides down behind you. Your company is nowhere to be seen.*	*Cut off the spider's legs, stab it in the head, kill it somehow, etc.*

- Menu -
Short Sword
Dagger
Orcish Shield
Potion of Rejuvenation
Mirror Gem
Ornate Lunar Scope

Provide flowchart, state diagram, or other visualization of the structure, making clear choice points for interactor, variants generated by the system, and especially variant endings.

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                        [Start] Tower of Korin

                                                    Blue paths are one-way.
                        Holy Lands of Korin

                        Eastern Capital


  South Lurk Wood         North Lurk Wood              Forest Walls


  Highlands of Korin      White Mountains            Bridge of Kelerton
  [Path: bird flight]

                          Northern Capital             Lake of Anouril

  Ruins of Alfone
                                                     Path to Fire
                                                     Mountain

  Mercenary gives her     Desert of Conane
  life to cleanse the     [Path: sand pit]
  Bay of Alfone.                                     Mercenary is killed by
                                                     the Wyvern gauntlet
                          The Undersea               before she is able to
                                                     reach the mountain
                          Buried Study               shrine.


                          Mercenary spends
                          the rest of her life
                          learning ancient
                          secrets of Alandriule,
                          but never able to
                          reveal them.
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Story-board one sequence that illustrates well how your story provides dramatic agency.

1) In the [Highlands of Korin], the player spots a giant bird perched in its equally enlarged nest.

2) Upon approach, the bird grows wary and flies off before the player can do anything interesting to it.

3) The player moves on to the [Ruins of Alfone], keeping the bird in mind.

4) Player discovers an ancient shrine, whereupon rests a stone that emits a soothing tone [Tonal Stone].

5) Returning to the [Highlands of Korin], to the enlarged nest, the player spots the bird has returned.

6) Approaching the bird with the [Tonal Stone], the bird allows the player's approach.

7) The bird carries the player by force across the Bay of Alfone to the [Path to Fire Mountain].

How will your story lure interactors to explore at least one other Interactive Story within the shared Story World?
Interactors will be curious about the events that occur in the backdrop of this interactive story. These backdrop events are covered in much greater detail in other stories of the shared world. Also, a main character from a different story makes a significant appearance in this story, and interactors might want to explore that character further.

Which other story or stories in your shared World will lure interactors to your Interactive Story? How will they do this?
The child character that makes an appearance in this story has his own story in the shared world. Interest will be drawn to this story by including references to this story's character.

Miscellaneous Explanation

One of the primary aims of this story is to contrast the nearness the other stories in the shared world have with the main dramatic events happening in the world's story arc. This story instead provides a distant point of view with highly internal narrative. The main character does not have a direct relationship with the main story arc, but the story is dramatically driven by experiences that result from events in the main story.

Work Plan of key tasks by week (and by day in final week of production – assuming at least 6 hours of work/week and at least 9 hours in the final week)

Week 12

2 hours – Establish concrete connections between stories with other group members.

4 hours – Complete a demo of one possible route through the story with most mechanics possible.

Week 13

2 hours – Implement a skeletal structure for the rest of the story.

2 hours – Implement the remaining mechanics, if any.

2 hours – Revise specific content based on feedback from group.

Week 14

Monday – 2 hours – Implement one remaining path through the story to a possible ending.

Tuesday – 2 hours – Implement one remaining path through the story to a possible ending.

Wednesday – 2 hours – Implement visual assets and aesthetics.

Thursday – 2 hours – Clean up and bug fixing.

Friday – 2 hours – Prepare final turn-in with the group.