# Summary of the brief's goal.

The aim of taking this brief is to help to develop core skills within narrative immersion and diegetic mechanics with regards to evoking the emotion of fear in the player.

# The problem we wish to solve:

The problem we hope to be solving is the disconnect between the emotion the designer has made for the game, and what the player feels due to a break down in immersion, this can leave the player feeling an emotion that was not intended by the designer.For this brief we are focusing on invoking the emotion of fear in the player.

See:

* ("I'm sorry Ripley" - Alien: Isolation (part 4), 2014) @7m38s

https://www.youtube.com/watch?v=ruYzwkcXmyQ&feature=youtu.be&t=7m38s

* (F.E.A.R. 3 - Scary and Silly Moments, 2011) @1m16s

https://www.youtube.com/watch?v=EvgmwHpyGKQ&feature=youtu.be&t=1m16s

* (TOP 70 Disappointing Games Reloaded, 2015) @27m46s

https://www.youtube.com/watch?v=euKNXuksy2Y&feature=youtu.be&t=27m46s

# How we are looking to solve this problem:

## Reducing Disconnect

We want to design a digital horror game that reduces the disconnect by using narrative immersion and diegetic elements in conjunction to allow the player a greater sense of immersion, because of this we feel it is best that the player will experience the game from a first person perspective.

### Narrative immersion in game:

*"A player gets immersed in a narrative when he or she starts to care about the characters and wants to know how the story is going to end."*(Adams, 2004)

In order to improve narrative immersion, we will be using the methods researched below:

Instead of using dialogue or cut scenes to help the player understand the plot within the game, the narrative is player driven and Is told through diegetic elements we are looking to implement this to allow a greater sense of immersion, we likened this to the introductory moments of Limbo, *“We are introduced first to a boy lying down on the grass, I think it's safe to say that most of us just waited here for a little bit expecting a cut-scene, I think I waited for about 20 to 30 seconds. When nothing seems to be happening we hit a button and that triggers this first moment... This simple 15 second animation triggered by the player gives limbo an incredible amount of depth...in establishing a feeling of uncertainty, vulnerability and dread"* **(**Good Blood, 2015**).**

We want mechanics to introduce and reinforce the cause and effect relationship between gameplay and the repercussion for the actions taken in game.

### Diegetic elements in game:

Dave Russel said *"Diegetic components provide the player with cues and information without distracting them from the narration of the world. These cues are something that the player’s avatar and other characters in the game world are aware of, and can interact with. This makes the experience more immersive and cinematic."*(Russel D, 2002)

We are intending to use diegetic elements to maintain the flow of gameplay and remove barriers between the player and the game we hope this will reinforce immersion and enhance the narrative experience. We will also be extending this principle to as many elements in game as possible including our UI development as Anthony Stonehouse says *"Diegetic user interface elements exist within the game world (fiction and geometry) so the player and avatar can interact with them through visual, audible or haptic means. Well executed diegetic UI elements enhance the narrative experience for the player, providing a more immersive and integrated experience."*(Stonehouse A, 2014).

### Invoking Fear

We want to the player to descend into a level of immersion that will enable us as designers to induce a feeling of perceived danger using narrative and sensory immersive techniques without producing threat from game mechanics.

*"This reliance on players' imagination - their mental modeling..."* (Graft K, 2014).

We wish to use mental modelling as a technique to help solve the problem of disconnect between the emotions designed and what the player experiences.

*" - does introduce a game design problem, however: How do you keep that modeling going throughout the course of the game? "*(Graft K, 2014).

# Limitations:

* The game must be developed without the use of cut scenes or cinematics and should focus predominantly on guiding the player using the atmosphere and gameplay.
* Mechanics should be as diegetic to the game world as is possible so as not to break flow and immersion within the game. As Marcus Andrews says *"Judging from Far Cry 2 it seems nearly hopeless to make the game playable and 100 percent diegetic, particularly in an FPS. Some sort of compromise seems to be necessary."* This article explains that there is some balancing required between diegetic led immersion and information conveyed to the player, in fact it may be counterproductive to include diegetic elements that confuse vital information for the player.
* The story and how the player is guided through the world should be conveyed by diegetic means.

# Roles and Responsibilities.

|  |  |
| --- | --- |
|  | Skills |
| Anthony Brame | Narrative and Gameplay design |
| William Terry | Programming |
| Samuel Cook | Level Design and Management |
| Robert Yearling | 3d Modelling |

# Resources.

We will be using:

* Unity 5 as the game engine.
* Adobe Photoshop CC.
* 3DS Max as 3d modelling software.
* Visual studio 2015
* Jira
* Outlook
* SVN with Tortoise client

# Time line of production and scope.



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