Creepy atmosphere

# Link 1: Horror that lingers – How the uncanny instils fear – Extra Credits (5:49m)

<https://www.youtube.com/watch?v=vSKtTBjSBg0>

“Too many horror games rely on "cheap" frights like jump scares or cliché monsters like zombies. While they may succeed in making the player afraid for a few moments, they rarely leave a lasting impression once the game is over. More horror should make use of the uncanny, creating scenes and characters that seem mostly normal but are just "off" in a disturbing way. This technique gives players something they can relate to and makes the game world real enough that it seems almost possible that the terror in the game could actually be part of our lives.”

|  |
| --- |
|  |

Having things appear normal but being slightly tilted into the strange or different; is how you create the sense of “uncanny valley”. For a perfect example that adorable bear with human teeth. None of it is all that weird separately but together, it’s incredible unsettling an …..”off”. Anything that isn’t behaving like how it should typically or looks different than normal is normally enough to create this sense on unnerving. Here are some more example, and perhaps we could frame these as photos in our game for no other reason than to unsettle and also distract.

# Link 2: Pacing – how games keep things exciting – extra credits

<https://www.youtube.com/watch?v=5LScL4CWe5E>

“Learn how to apply a common storytelling technique to make your gameplay more engaging and delightful for the entire experience: build dynamic, deliberate points of intensity and rest.”

|  |
| --- |
|  |

Tension or suspense bubbles are caused by opening events or goals, then letting them last long enough to make the player curious or tense about the situation. Let them experience the moment in a progressive build (short action), or let them experience it in with dips and peaks of intensity and progress (long actions). The short actions of tension have a lot less dips, for example as how they explained in the video, hoisting, aiming, firing and landing a hit with a gun then recoiling it. Looks like this on a tension graph.

|  |
| --- |
|  |

Relating more to our game as our group and the new trap mechanic, this will be what it should look like based of that graph.

|  |
| --- |
|  |

# Link 3: Shiver with Anticipation – how horror games create tension cycles – extra credits

<https://www.youtube.com/watch?v=OyiAR2BXtKU>

“Good horror games have their own pacing that's unique to the genre. To keep the player scared, games use a cycle of tension and release that keeps the player on the edge of their seat. Not knowing when the next scare will hit, but constantly reminded of the danger around them by small clues like scratching noises and dark corridors, players effectively begin to frighten themselves as they wonder what will happen next.”

|  |
| --- |
|  |

# Link 4: places of horror – the secrets of scary settings – extra credits

<https://www.youtube.com/watch?v=weTznlEkzfk>

“Horror settings fall into two basic categories: places of disempowerment and places of isolation. The inherent terror in these settings can provide psychological landscapes that reflect someone's inner struggles and fears directly back onto them”

|  |
| --- |
|  |

|  |
| --- |
| Ideas for the uncanny. |
| -Have a slightly tilting screen. In the game Doki Doki literature club they had the background rotate, for no other reason than to create a sense of unease, the rotation was so slow that it was difficult to visually notice but was difficult to become uneasy. If we have our camera slowly tilt left to right, say 5 degrees each way and it takes a minute to rotate that. We could cause a subtle uncanny effect that will last the entire game. |
| -To create uncanny movement patterns will be a way we can create anticipation in our game. What I mean by this is the enemy AI should always follow, it should fluctuate. It should have states where it simple doesn’t care for the players avatar and is just being uncanny, like crying in rage, slapping a wall, sniff the avatar but not fighting, or whatever we can implement. This will prevent the player feeling bombarded with scares and will make the player question “when is it going to be aggressive next”. The player should also be able to antagonise the AI, I believe the spray can is the perfect way of doing this. Give it a short range so the player must be close when firing, about 6ft, and create suspense where the player is trying to get the perfect distance to fire and escape but also wary that the AI could just simple attack because it wants to not because it was antagonised. |
| -whatever the setting is have the buildings or walls tilt inwards slightly to be boxing the player in, so all assets are loaming over the player. Like so. |
| -Based less on uncanny and more on anticipation or simple paranoia once players realise nothing will become of it. We should have noises in the background that are typically normal such as breathing, doors opening, church bells etc. Though these sounds should be played as if they are surrounding the player or the breathing is on the characters neck, for extra paranoia and hopefully; fear. |