NEXT ASSIGNMENT: NARRATIVE PITCH

At the start of class on 25 November, it will be time to bring in your narrative pitch for workshopping. This should be composed of three parts.

The first is your narrative overview. This is where you describe your overarching story, characters, and conflicts. You want to be concise, vivid, and engaging. This is something like the written version of an “elevator pitch.” Imagine that Rockstar Games is giving you five minutes of their precious time to hear your concept. What are you going to say?

The second part is your case study. Perhaps your game involves dialogue trees. Show us a finished version. Perhaps you are focusing on cut scenes and triggered NPC reactions. Give us the scripts for the former show us how the catchphrases of the latter are going to be made interesting rather than tediously repetitive.

What if your game is almost entirely lacking in narrative? Clash Royale is a simple tower defense game without even a veneer of story. Nonetheless, a good part of its global popularity depends upon the fleshed-out characters and world—the “lore”—they offer outside of the game.

Finally, this is your chance to create paratexts. Think of this as a videogame equivalent of a novel’s cover, forward, illustrations, and marketing.