

Macbeth! Macbeth!

Elevator Pitch

You are an actor who has shown up late to the opening night of your troupe's performance of Macbeth. You are the titular Macbeth, and your understudy has been filling in for you up until now, the Final Act. You have no idea what's happening (you've forgotten all your lines, you're not familiar with the improvisation, whatever), and you start changing the play with your own improvisations. Your decisions will influence what the other actors and the audience members think of you, and so that will ultimately change how they react to you in the finale, and how well the play does after opening night.

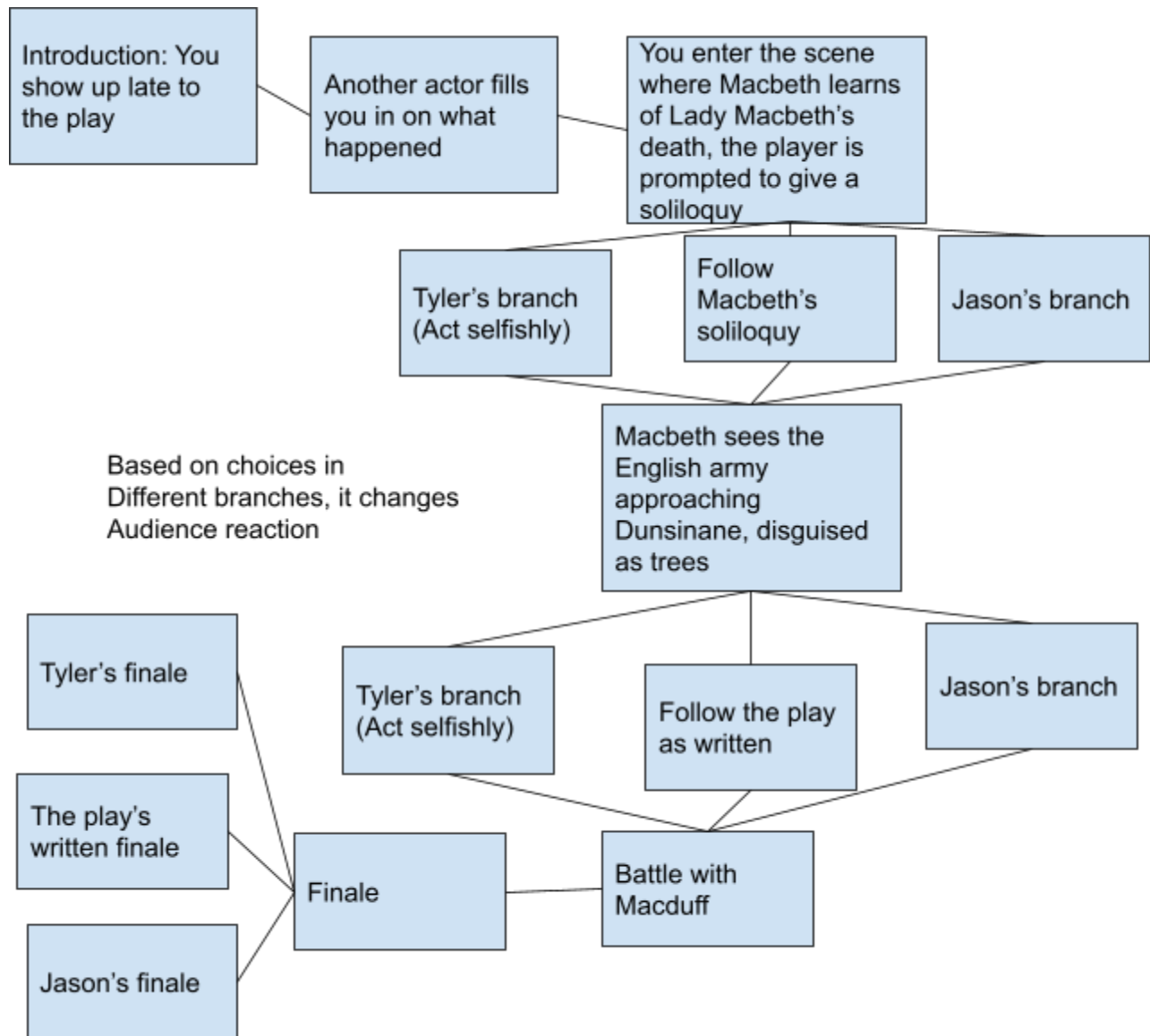
Target Emotional Goal

We want the player to experience enjoyment, and just have a fun time with the game.

Intended Narrative Style

Second person narrative, with a subjective focus on what happens to you, what you are thinking, what you are doing, etc. There is a Shakespearean style in the beginning, but it changes as you change the play.

Major Story Paths



Storylet Design Patterns

We're primarily using Branch and Bottleneck, since Macbeth follows one story and the other actors are intent on making the play work, despite your meddling. The ending is a little more open, based on the choices you make in each of the different branches.

Key Implementation Structures

The main key structures we're going to use are variables to keep track of what branches you take at each critical moment, and the choices you make in each of those branches to ultimately impact the finale. The story is relatively simple, and we don't expect to use any other key structures for the overall story.