

## Wolf in the Crowd Report

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### Experience Goal

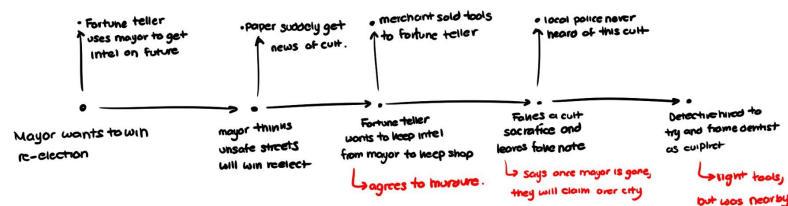
The project's main goal was to create a story where the player plays as a detective trying to solve a murder. The idea was to place the players into the shoes of the detective, having to go through the motions of interviewing, observing, and finding the clues necessary to accuse the right individual. Much like how real cases are handled, the detective has the option to accuse any of the suspects, but only one of them is the one who truly committed the crime. Furthermore, the idea was to also reward players with observation, as characters will attempt to lie and throw blame towards other characters in an effort to get the detective to accuse the incorrect individual.

### Narrative Stance and Rationale

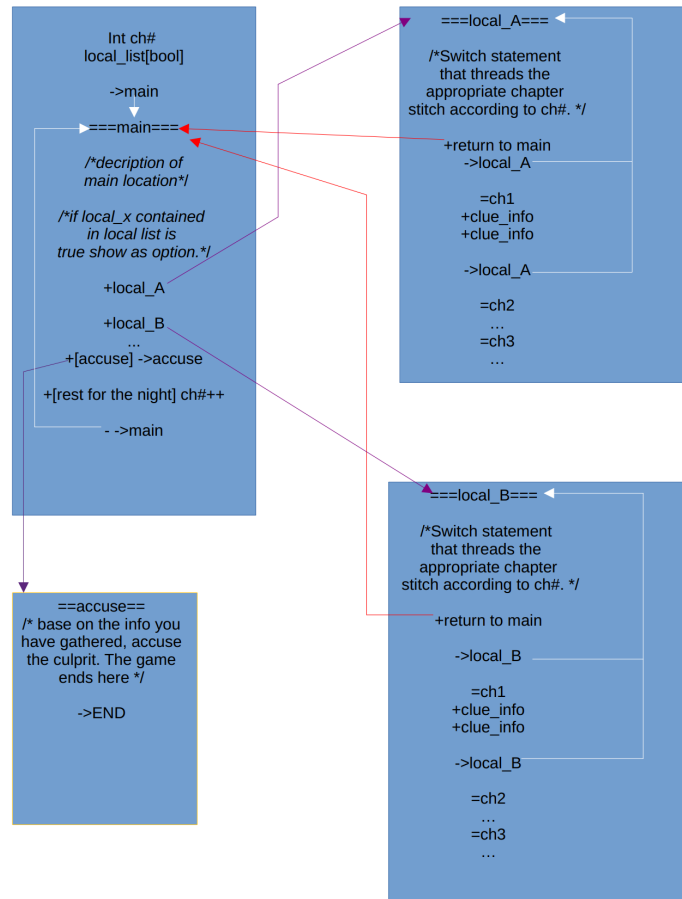
The narrative of the story is told through a first person perspective. Much like how the mystery genre is arranged, important information is hidden from the player. The player has to go about and listen, ask questions, and analyze what the characters say to infer a truth. Because of this, the characters are written to have contradictions within their own accounts. Narratively, two of the characters have a vested interest in lying to the player, where the other 2 were simply at the wrong place and wrong time. This means the narrative has to be given through an explicit first person narrative approach, as the player learns at the same time as the detective. This also helped serve the functionality of having players to keep attention to what characters say. As the game does not explicitly tell them what has happened, the player has to piece together the puzzle through conversation. Truths are scattered throughout the conversation. Furthermore, the game's options are arranged where the detective can skip actions in a day, and if they are confident accuse someone before the final day turns around, but doing so causes some accusations to be locked and hidden.

### Story Structure

Overall story planning. The story was downscaled a lot in the final version,



Program Layout. The program is designed around modularity, and easy to implement.



## Key Ink Variables

The program has three major tracking structures: a chapter tracking int, a list of possible locations that are unlocked by adding them to the list, and ints representing how much evidence you have on each of the suspects. The root knot acts as the main function of the program which presents character menus and locations to travel to while having two options of its own: to go to sleep and advance to the next chapter, and to accuse a suspect to end the case once you have enough incriminating evidence. Within the body of knot root, there are options guarded by if statements as to whether a location/character is unlocked. If unlocked, you can divert to the knot of the location/character. Each character and location is a separate .ink file with its own knot with a switch statement that threads to the stitch required for that chapter. Because you can have multiple stitches of the same name in different knots, you only need to copy paste the knot, rename the knot and change the options and that's it. Some options will increment the evidence on one or multiple suspects. Every option is one use and has two different single use choices so you cannot get all of the evidence in one run. After exhausting all the options for that state, you can choose the leave option to divert back to root. In the accusation phase, you need to have a

certain amount of evidence on a person to accuse them. After accusing someone, you receive a unique ending depending on who you accuse.

### **Ink affordances**

Because the game is a text-based game, this allows us to work well within the limits of ink's limitations. We decided to draw inspiration from visual novels for the game. Ink allowed us to separate the context of the story into independent storylets. Because we had multiple writers, this allowed us to free up the workload from a single individual having to do the writing. In addition, Ink allows modularity, something which we set up for the back of the code. Each character was divided into an individual file, which meant that to replace or adjust a character (such as new story content being added), it was as simple as replacing the existing file with the new updated file. On top of that, ink being limited to a text based format also gives the player a reasonable affordance to how to interact with the game. Because of its text based format, this means players in the game will implicitly understand the limited nature of their choices, and allows an easier time balancing mechanics as most players will understand they need to click an option to progress the story. Ink allows us to use this formal affordance from the player side to craft a game that works within the players expectation on interaction. We also could use the inks ability to collapse states to create the illusion of choice and agency within the game.

### **Discourse Example/Demonstration**

[Needs teacher inequality to make clear]

### **Something Cool**

The game was actually made with the intention of evenly adding visuals. In early concepts we had rough character designs and art style direction we had wanted to go in. However our scope of the original project was far larger then what we could achieve in the limited time frame we had. That being said, we have actual drawings produced of the characters before the scaleback in scope. The modularity of the code luckey makes this an easy element to put in.

### **Resources used**

Github was used for version control. The Ink manual was also a heavy reference in understanding the coding format, and key to understanding the back-end functionality of what Ink can offer. This meant that it took a few days for us to understand the limit of what ink can do before we went ahead with the coding of the game itself. On top of that, the teacher examples were also important in letting us see how the code interacts with a live version of ink. This lets us understand how inks are arranged and organized, and lets us design the structures around the limitations of ink.