**How does your story engine work? (how does it interact with the mechanics of your gameworld and the player?)**

In the game, *Conversations* are like linked lists. They have nodes, which contain a message that an NPC in the game would say to the player, and each node has a set of replies, with each reply containing an index of the next node for the next step of conversation. Special negative indexes indicate that a segment of the game’s story has passed and the next conversation start point should change, simulating the effect of a different conversation. Conversations are managed by *Talkable* objects, which wait for the player’s response selection – continuing or cancelling the current conversation – and then pass this onto the *StoryState* object. The story of the game is managed by *StoryState*, which holds all the conversations. It tells the *Talkables* the entry point of conversation, and updates the story state dependant on the special indices; for example, if a player chooses a reply in conversation with an index of -2, the story state will set the NPC’s conversation level to 2, tell that NPC *Talkable* a new index which will be the conversation start point, and then check to see if this has any effect on conversations with other characters, such as the character opening with a different line, and update those NPC T*alkables* as well. If the player makes bad choices, the other animals may not come with them, and then in the final stage where they occupy a house the player may not be able to scare away all the enemies.

**How have you managed the narrative paradox in your game? (where does it appear, and what techniques - for example, narrative patterns - have you used to mitigate it?)**

We’ve handled the narrative paradox in our game at the cost of freedom of choice, whilst at the same time balancing this with user freedom at other points in the narrative. For example, the player is forced to go in one direction to progress further into the next scenes however to counteract this, the user does not have to interact with everything that’s there. There are three companions the user can collect on their journey as part of the source material however the player is free to ignore those companions and thus change the flow of the story. The expected route at the start of the game is for the player to talk to the farmer, then to the sheep behind him, to learn of a key, pick up the key and leave the farm. However, it is perfectly possible to just go straight for the key and leave the farm. This results in less narration for the player however it is an acceptable loss as the player needs to ignore many intuitions to pass them.

**How well does you story match the dramatic pacing graph? (what decisions you have made to manage this?)**

The beginning half of our story doesn’t match the dramatic pacing very well, there is a lack of interesting engagement at the start of the game and the middle of our game although more interesting with new characters and progression isn’t filled with drama per say. The end of our game however does reach the climax of the dramatic pacing (if you at least take one companion in the middle part) as you try sneak your way around, dodging their vision ranges and scaring away the robbers.

**Why did you use the narrative tools and techniques that appear in your game? (e.g. cutscenes, dialogue, in-medias-res, lepsis, etc.)**

The story we chose lent itself well to the use of dialog, as there is a large amount of interaction between the main character and the side characters he meets along the way. We also wanted to give the player agency over the outcome of the game by letting them make choices about who they brought along. Cutscenes are used to introduce the final level, depending on the outcome of the game, to set the final plotline and inform the player as to how the character count has influenced the game’s outcome. This is also used as a brief tutorial on how the final stage should be completed.