

## 1. Camp Kronos

Team 3

<https://github.com/jhuan221/cmpm148>

Jessica Huang                      ink/script

Michelle Kwong                   ink/script

Maxwell Mollison               ink/script

Izat Temiraliev                   ink/script

## 2. Experience Goal

The experience goal is to provide a thriller-like experience where we follow the main character's journey as he travels back in time to find the missing campers that disappear on their nightly hike. The player and Jimmy, the camp counselor we are following, are exposed to advice by a voice inside of Jimmy's head.

Jimmy and the player are dealing with an unreliable focalizer as limited information is given on where this voice came from and are prompted to determine whether to trust the advice it gives. Therefore, we wanted to highlight the player's insight through their choices: their choices impact favorability towards Jimmy. Since Jimmy is the character we will be following through the story, favorability determines what future actions the player takes.

## 3. Narrative Stance and Rationale

Our narrative style switches between third person limited omniscient and objective narration. The use of switching between various perspectives gives a sense of deception and suspense: things being depicted aren't what they seem. This style allows us to control what information the player has insight into. The portrayal of Jimmy and his interactions with the voice and campers are displayed in the third person objective narration to simulate a voyeur viewpoint as players see changes unfold by the choice they choose. The purpose of the limited omniscient perspective is to provide some merit to the unreliable focalizer. The voice is revealed at the end to be Jimmy himself, an intrusive version that wreaked havoc across Camp Kronos before Jimmy was thrown back in time and

lost his memories. Exchanges with the voice are to give a sense of suspense: the players and Jimmy figure out whether to go along with the suggestions it gives and determine what is the voice's motive.

#### **4. Story Structure**

During the creation of our story, we decided to keep track of specific variables that are going to affect the endings and some parts of the story. Since our game is based on choices that the players can make at specific parts of the story, we decided that Branch and Bottleneck approach will suit us the best. While we have some variations to the overall gameflow, the main plotline stays consistent from the beginning to the end.

As an example, we can look at Perry's branch. There are a lot of choices that can be made that affect not only Perry's state but states of other children and the plot as a whole, but in the end we are being returned to the plot which is consistent for every branch, in this case it will be almost the end of the game (police interrogation).

#### **5. Key Ink Variables / State Tracking**

We mostly used a combination of lists and variables to keep track of the state of the narrative. For progression tracking, we had a list that contained all of the different modules of our narrative. Since our narrative is mostly a branch and bottleneck structure, we were able to make each item in this list a moment in our narrative where it bottlenecks. Which means in between each of the levels of progression are different paths and choices that the player can make. We also have variables that keep track of the campers well-being (missing or not) and their individual favorability towards Jimmy. Whether they're missing or not determines if certain characters are included in later events in the story, and they're favorability towards Jimmy determines how they act in those later events.

We also have an inventory list/variable that tracks which item the player picked up, and events later in the story will change depending on the item.

## **6. Ink affordances: Text/Code**

The implementation of our narrative involves several different variables and lists to track the state of the narrative. First, we created variables to track whether each child in the narrative was alive or dead and these variables were used to conditionally display content in the narrative. We also created variables to track how much each child liked Jimmy and this ranged from worst to best. A child's favorability was incremented or decremented whenever the player had to make a choice for Jimmy like what they should have for lunch. The ending sequence of the game utilizes both of these states to generate each child's statement towards the detective. If a child was still alive at the end, they would either give a favorable or unfavorable statement towards Jimmy to the detective, depending on their favorability towards Jimmy. Our implementation in ink also includes the use of storylets that utilize these state variables. Each storylet updated a state variable and progressed the narrative to the next storylet. This made our implementation modular and easily extensible in the future.

## **7. Discourse example / Demonstration**

A large goal of our narrative was to hint that Jimmy was unreliable, but not explicitly say he was unreliable. In the portion where Jimmy went back in time, we added text from Jimmy's alter ego into the dialogue as a choice for the player as shown below.

Jimmy and the campers finish their meal and head towards their cabin. Jimmy takes a glance at the moon: it was a full moon tonight, perfect to illuminate the hike. It would be easier to keep track of the kids with the terrain being lit by the moon tonight.

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Opening the door to the cabin, it seemed quite a mess. Earlier this morning, there was a mad dash to scramble to roll call since Jimmy had woken up later than he would want to. The campers thought it would be a good idea to instigate a pillow fight at the crack of dawn and now that everyone was back in the chaos of the cabin, the children were feeling the urge to start the Second Pillow War.

\_\_\_\_\_ Jimmy. If you want to prevent them from disappearing, cooperate with me.

This dialogue was often pushing Jimmy to do a certain action or mocking him and through this dialogue, we hoped to subtly hint that there was something wrong with Jimmy because he was hearing a voice. By the end of this sequence, we hoped that the player would have started to doubt Jimmy and wonder what's actually wrong with Jimmy, setting the stage for the ending.

## 8. Something Cool

An inspiration for the premise of our story is the notion that people often default on truth. When we talk to people we first meet, we believe very often that they are speaking the truth first. We will make justification that the person at hand that we first met is speaking the truth even if there are red flags indicating something is not right about the situation.

## 9. Resources Used

<https://github.com/inkle/ink/blob/master/Documentation/WritingWithInk.md>

<https://www.inklestudios.com/ink/>

<https://heterogenoustasks.wordpress.com/2015/01/26/standard-patterns-in-choice-based-games/>