

Focus On Story: Using Narratology-Inspired Lenses to Understand Player Affective Response Data in Choice-Based Interactive Narratives

Leave Authors Anonymous
for Submission
City, Country
e-mail address

Leave Authors Anonymous
for Submission
City, Country
e-mail address

Leave Authors Anonymous
for Submission
City, Country
e-mail address

ABSTRACT

Previous player experience studies involving story-driven games such as modern adventure games have focused on evaluating gameplay-related player feelings such as agency, transportation or immersion, but none have focused on ~~the core of story-driven games~~: emotional engagement with the story. We ran a study with 7 subjects playing a contemporary interactive narrative and recorded physiological measurements, ~~the~~ Sensual Evaluation Instrument (SEI) use, and facial expression recognition. Our goal was to trace individual player relationship patterns between affective responses and story elements. Therefore we developed several features derived from narratology and screenwriting craft to analyze the data collected from the perspective of plot, character, and values. We tagged annotations of videos ~~in order to analyze player choices and affective responses~~ using these three ~~approaches~~. We argue that ~~leveraging~~ a narrative-based content analysis of a narrative game provides deeper insight into quantitative player experience data.

ACM Classification Keywords

H.5.2. Information Interfaces and Presentation: User Interfaces: Evaluation/methodology; I.2.1 Applications and Expert Systems: Games.: Miscellaneous

Author Keywords

Game user research; narrative; content analysis; narratology; adventure games; story

INTRODUCTION

~~Stories are designed to elicit emotional responses~~ and to engage their audience. Modern adventure games, particularly those ~~defined~~ by game developer Telltale Games, have ~~evolved~~ the traditional puzzle-focused story game closer to the types of experiences found in television and film, both in content and in presentation [30]. These games take advantage of licensed content to tell stories using a combination of interesting

choices and participatory action sequences (known commonly as quick-time events (QTE)). The experience players have of these games is inseparable from the story itself, and represent a good example of combining stories and games. Unlike many games, the player experience in this genre derives from the narrative content portrayed and within which player actions are contextualized. This motivates our present paper's proposed methodology of using a content analysis of the work to analyze recorded player experience data, in particular data relating to choices and emotions. This paper presents a methodology and its application of player responses to *The Wolf Among Us* (TWAU) by Telltale Games [42] using three distinct lenses: values, characters and plot. We use a content encoding schema to annotate videos with distinct segments of play that correspond to beats, story events and characters in order to ~~contextualize player responses using~~ physiological data [33], and use the Sensual Evaluation Instrument (SEI) to record instances of self-reported affect [12].

The content of interactive narrative games can be viewed as two interconnected layers: the ludic layer, whereby the player takes actions with the goal of achieving some desired outcome, and the narrative layer, where the work itself exerts structure and has a goal of creating an effect on the player through the sequence and presentation of content. They are intertwined in the case of Telltale games as each choice is necessarily tied to the narrative and not some underlying simulation. Mawhorter has started formalizing a poetics of choice to describe the network of meaning and action that comprises narrative choice-based games [24]. We draw from his theory two concepts to evaluate the role that choices play in the overall narrative (specifically *framing* and *outcomes*) that aid our analyzing the way that choices operate within this particular game. Not every decision within the game has the same weight in terms of the story, and not every emotional moment can be traced to a player decision, so the narrative layer ~~is characterized by~~ classifying the timing and content of the narrative itself.

This paper is organized as follows. First, we review related work in player experience analysis as well as narrative theory and its applications to interactive narratives. We follow ~~by~~ a description of the study design and the features that comprise the different analytical lenses. We then present the results of analyzing the playthroughs, as well as assessing the underlying distribution of content. Finally, we discuss the implications

Permission to make digital or hard copies of all or part of this work for personal or classroom use is granted without fee provided that copies are not made or distributed for profit or commercial advantage and that copies bear this notice and the full citation on the first page. Copyrights for components of this work owned by others than the author(s) must be honored. Abstracting with credit is permitted. To copy otherwise, or republish, to post on servers or to redistribute to lists, requires prior specific permission and/or a fee. Request permissions from permissions@acm.org.

CHI'16, May 07–12, 2016, San Jose, CA, USA

© 2018 Copyright held by the owner/author(s). Publication rights licensed to ACM. ISBN 123-4567-24-567/08/06...\$15.00

DOI: http://dx.doi.org/10.475/123_4

and motivate future work that combines content analysis, modeling and empirical studies.

BACKGROUND

Player experience evaluation has evolved out of the realization that the experience of entertainment software is distinct from that of other types of software [37] ~~[more citations]~~. The current state-of-the-art methods include qualitative (surveys and questionnaires [31], think-aloud [41], and interviews) along with quantitative (video analysis of playthroughs [20], physiological measurements [19], and telemetry data [7]). We build on these techniques using a mixed-method approach that borrows aspects of each to bring to bear on a particular genre of story games.

The exact relationship between games and stories has been the source of debate in game studies as well as in artificial intelligence. The focus of the debate has been on whether the traditional methods and techniques from the study of linear narrative in print and film can be successfully applied to games, or whether games constitute a unique artifact deserving of their own field. **While this debate has largely been resolved [1],** the practical question of whether it was even possible to fuse the two and achieve a high degree of both story and agency has been a topic of intense research and experimentation. The benefits of such work advances in personalized education [34], and training in addition to the market in the entertainment sector. One early example ~~which is still often cited is that of~~ Facade, an interactive drama which uses real-time sequencing of dramatic beats [22]. This work was also a challenge to evaluate given the experimental nature of using parser-based input as well as the novelty for players to experience dynamic content sequencing [27, 38].

Other experiments in interactive narrative generation have ~~also~~ been the source of innovations in evaluation that focus on particular aspects of the narrative experience, such as surprise [3, 2], suspense [6], and emotions [32]. These rely heavily on games that have been crafted specifically for the experiment, and use a combination of methods [detail] to evaluate specific effects that the experimental games hope to trigger.

Recent work in computational narratology has drawn from linguistic traditions to model and annotate narratives [4, 39, 9] and to collect these as corpora [8, 10] from which patterns and theories can be drawn. We use these as inspiration for their combination of content and interpretation in designing the study and planning for future use of the dataset for other experiments.

Gameplay telemetry is a valuable source of empirical data and is a cornerstone of industry assessment of game success [7]. Narrative games have also been the subject of telemetry assessment [28]. Other approaches focus on evaluating the properties of the narrative itself [40]. A promising vein of research is the use of direct measures of brain activity and physiological measurements to evaluate player engagement with narratives [43]. These studies suggest that heart rate variability may be a more relevant measure than heart rate peaks. **Our study uses peaks due to their ease of detection with the given hardware/software.**


One of the closest studies to the present work was completed by El-Nasr et. al. on Facade using a qualitative analysis. In it, the authors analyze player behavior, emotion and interpretation using a variety of methods. Another user study specifically investigating narrative was conducted by Mallon and Webb [18] which also employed a reader-response approach.

METHODOLOGY

Game genres differ widely from one another and benefit from a method specific to their particular characteristics, as Johnson et al show in their work on the massive online battle arena genre [14]. While narrative games have been the focus of evaluation in the past, the story has been either a secondary concern (in the case of adventure games [18] used a similar reader-response approach, with a more bottom-up method and a broader scope). In generative works, the evaluation has focused on the results of the method of generation, as in Mawhorter's experiments with creating choice structures [23, 40], or the interface itself [27].

We want to focus on the affective effects of narrative games, or in literary terms, the "reader response" aspects, making Telltale-style adventure games an appropriate object of study, since they do not employ in their currently published games algorithmic story generation or presentation. Therefore analyzing a player experience would benefit from techniques and concepts drawn from narratology and screenwriting theory. The primary content in such games is often linear and the primary value cited in popular reviews of its games are its compelling characters, interesting story and meaningful decisions [17], while its detractors often cite limited variation in plot as betraying the promise at the beginning of each Telltale Game: **"This game series adapts to the choices you make. The story is tailored by how you play."** We have developed a methodology that focuses on player response based on the underlying narrative content and the principle mechanic of the genre, player choices.

Content Analysis and Measures of Player Affect

 **primary goal was to understand the relationships between the player's emotional response and the narrative elements that gave rise to them.** Narrative and story are considered a complex mental capability [11] and a privileged mode of discourse, it is also a primary focus of many game designers and studios [36] and has a continued popularity in the educational sector [35]. **A secondary goal was to compare objective metrics of individual player experiences and emotional response through different paths of a dynamic story that was being encountered for the first time.** We were interested in both effects caused by the story itself as well as the variations in reception that each player brought to bear. While at some level stories are understood as complex networks of causal chains and events, they are also a powerful tool for broadening perspectives and conveying and critiquing worldviews. *TWAO* exemplifies this in its portrayal of a divided community that facilitates firsthand emotional experience of prejudice and mistrust.

We chose *TWAO* for this and due to its critically reception. The game is a new story set within the comic series *Fables* by Bill Willingham. In it the player-character, Bigby, is a

sheriff of a community of fairytale refugees who have fled their homeland. The story centers around a murder and the subsequent investigation that highlights class tensions between human and non-human members. The gameplay consists of both action-oriented sequences (quicktime events) and timed choices where the player indicates a response for the player-character, often in the context of an interaction with another character. These choices and what they express are where much of the interest in the genre lies, as players are often presented with ethical dilemmas or charged choices [29]. Every timed choice has a default option of silence, which is often interpreted by the other characters in the game based on what they know of the character and context. McKee describes dialogue as the surface form of underlying actions, and further asserts that "not speaking when a situation calls for talk is an action, perhaps a cruel one, aimed at another person." [26]. The fixed timeline of many of these sequences constrain the overall pace of the game to approximately two hours.



Study Design

We conducted a study ($n = 7$) with uncompensated graduate or undergraduate students. Each participant was instructed to play through the first episode of TWAU, using several sensors and self-report instruments. These included All the Feels (ATF) [33], a set of sensors designed to enable bloggers to broadcast their physiological signs, the Sensual Evaluation Instruments (SEI) [12, 15], designed for nonverbal self-report, and think-aloud techniques.

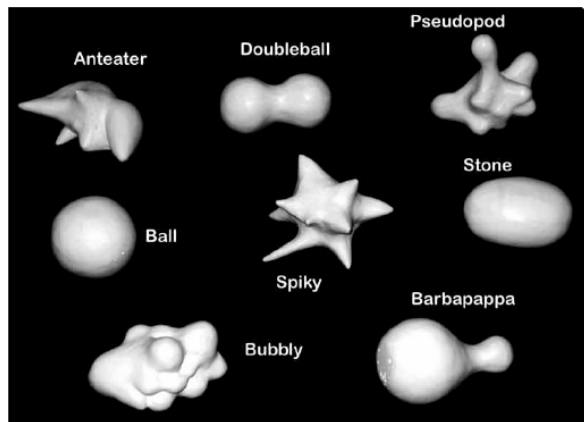



Figure 1. SEI Models

We decided on the SEI to augment physiological ~~and qualitative~~ measures of affect. The SEI is a set of physical sculptures developed by Isbister  to allow players to self-report emotional experiences non-verbally and in a cross-cultural way. See [15] for an example of its use in a narrative game context. The SEI consists of eight sculptures that are designed to be touched, held or gestured with (See Figure 1 for the shapes and names of each). Players interact with these sculptures to indicate some internal feeling taking place, and these moments serve both as self-report of their experience as well as anchors for discussion during a post-game interview.

We also hypothesized that the SEI would provide insights into the more subtle emotional experiences that were prevalent in



Figure 2. Video Recording Setup

this type of narrative game experience. We further believed that we could use the use of such an instrument without needing to differentiate between which instrument was used. For the purposes of this paper, any SEI usage is an affective event.

Each session was conducted as follows. Players first took a pre-game questionnaire, with questions covering familiarity with the Fables comics and whether they've played other titles by Telltale Games. As a prerequisite to participate in the study, we required that the participant had never played the game before so their reactions would be unadulterated; however we learned afterwards that one participant was familiar with the comic series on which it was based which colored their knowledge of events and characters. We then calibrated the SEI, which consists of showing the users a series of 10 photos from the International Affective Picture System (IAPS) [16] and having them indicate with the SEI which association came to their mind for that particular instrument. We then provided instructions to participants to play through the entire game while expressing any thoughts ~~that arose aloud~~ as a think aloud, as well as told them to use the SEI as much as possible. After noting that the first participant forgot to use the SEI, we set up a timer to go off as a reminder periodically. We left the room for the duration of the gameplay session, only returning in the case of technical difficulty. Participants were also equipped with the Empatica E4 wristband (ATF) to track their heart rate (HR) and Galvanic Skin Response (GSR). The facial recognition, Affectiva, from ATF was running as well. At the end of the session, we conducted a retrospective think-aloud with the player about how they felt at certain peak moments of the game, how they felt about various characters, and why they used specific SEI objects during play. They also took questions from the IEQ (Immersive Evaluation Questionnaire [13]) and combined them with questions pertaining to emotion. These provided broad strokes of players retrospective assessment of their experience.

Once all of the data was collected, we processed the gameplay capture and cameras to synchronize them using Adobe Premiere Pro to create a single video for each participant containing gameplay video (with ATF data as a picture-in-a-picture), top-down view, and left and right room cameras (see Figure 2). We also used the marker feature of Premiere to hand-annotate features described in the next section due to the sheer amount of footage, totaling at over 13 hours.

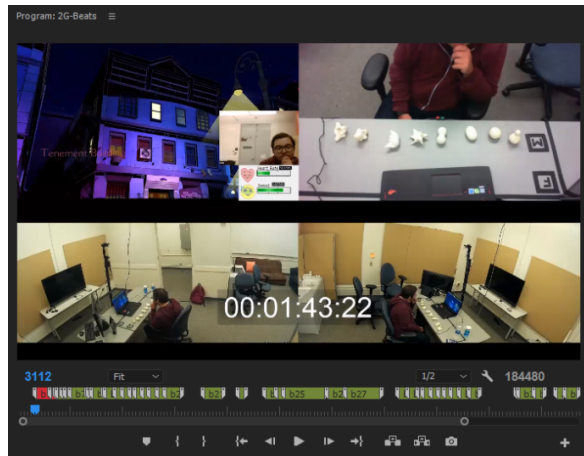


Figure 3. Beat span annotations in Premiere Pro

The initial annotations marked locations of features described in the next section that were identifiable by visual inspection and unambiguous enough to label without resorting to validation by inter-annotator agreement methods. We later annotated beats, as the initial annotation of choice prompts alone proved to vary more than desired.

At this point we analyzed the choices based on their proximity to effective signals. This choice-based analysis revealed patterns of agreement and disagreement as well as emotionally charged and absent choices. We decided to explore the dataset by charting various statistical measures of choices. We then did a second pass through the playthrough videos, side by side, and annotated distinct beats as described in the next section. While choice points were unambiguous, they are used in different ways in relation to the story. The next section presents and discusses the initial features used to annotate the narrative elements of the playthroughs.

Narratological-inspired Annotation Schema

TWAW has three types of gameplay. The first is the dramatic choice. The second is quicktime events, or button-pressing sequences that require fast reaction times. The third is free-roam, most akin to classical adventure games, where the player can move the player-character about a region of interest and engage with elements of the environment. We decided to base our analysis of the narrative content using the notion of a story beat, which has at its core character interaction and a story value at stake. We also selected key story events that we believed to have the potential for player response and which we believed to be directly related to the primary plot. These provided locations of interest to compare player traversals and served to align the player data based on a naive selection of events. Any interruptions are also annotated and excluded from analysis. The following sections describe each annotation feature in detail.

Beat

A beat is defined by Robert McKee as a change in value in the story which can be brought about by characters, oneself or one's environment [25]. The classic example is one character

using a strategy for something they desire. In *TWAW*, one tense scene involves a character (Ichabod Crane, deputy mayor) savaging the player character with blame (beat #31). This beat ends when the character turns their attention to another subject and cease expressing blame. The story value we assigned as an binary-opposition is Ego/Community, as Crane is attempting to save face at the expense of serving the community by laying blame on others. During that beat, the receivers react: in the case of the beat, this reaction is in part determined by player choice. They can avoid blame, take blame or try to redirect the conversation. Beats are widely considered an elementary unit of narrative and were employed in *Facade* as a means of organizing and selecting dynamic performance content [21]. They can also be classified as either kernel beats or satellite beats (borrowing from Chatman's terminology [5]). An example of a kernel beat in this sense is one which must be played for the story to be the same story: for example, the player must receive a call from Toad providing the dilemma leading into the fourth chapter. Satellite beats include those that may not be experienced at all, including alternate endings to scenarios (whether Bigby roughed up Toad or not, and whether a minor character dies or not). The fundamental unit of the story beat is itself central to the Telltale genre which borrows heavily from television for its format.

The first three chapters were analyzed for the location of individual beats. A total of 42 beats were found. There may be that some beats could be further joined or broken down, but these beats serve the desired purpose of segmenting content and aligning player data. The criteria for designating a dramatic exchange as a beat was whether a single behavior was being pursued by a character directed toward another character. When either the agent of the action or the behavior itself changed, a new beat began. There were many segments that were not beats, including exploration segments. The first fight sequence (which consisted of Bigby and the Woodsman fighting) was considered a single beat with the Woodsman as the agent. These include times when the player-character is roaming around a space and selecting an item of interest. Sometimes upon selecting an item or option, a beat will take place with another character also in the room, as is the case in the business office scene.

Each beat was further tagged with the characters involved, the agent character and the responding character, as well as the value(s) at stake. These were frequently truth, justice or compassion as these were the main themes of the work.

Dialogue Choices

Choices are the central game mechanic of interest in these games, and consist of up to four options presented to the player. In timed prompts, the default option is chosen which is often silence, but can also be inaction (as is the case when deciding whether to give Faith money). We apply a simple annotation scheme that records the location and content of "choice prompts" in the game. We give each choice prompt a unique ID based on having the same choice strings. In non-dramatic segments, these may either give the player an option to choose a major plot branch or simply access expository information. One particular feature which we could calculate

using the relative timestamps of annotations to one another was the position of choices relative to their containing beat, if present, as well as their relative position with respect to the action. In other words, this heuristic can help to estimate whether a given choice prompt start the beat as an action, did it continue an action, or was it the final say in an ongoing beat.

Story Events

A story event is where an irreversible change occurs which propels the story forward. This includes information revealed, significant actions taken and revelations. Some of these events invite player participation in their outcome, but the presence and content are mostly fixed. We selected the key events that define the first episode: rescuing Faith from the Woodsman, finding Faith's Head and discovering Faith's identity. Each propel Bigby on his quest to solve the main conflict in the story and each further amplifies the reader's interest in the form of unanswered questions. Why was Faith being beaten by the Woodsman? Who was her employer? Who killed her, and why?

Lenses

One of the major challenges with combining objective and subjective measures are the models and concepts that are used to connect theory to practice. In our case, we've developed a set of low-level features that enable parts of the player experience to be analyzed. In this section, we describe the interpretive lenses that are used to guide the application of these feature-sets. We use these to analyze the first three chapters of the game, "Disturbance", "Woodlands" and "Mirror Mirror". The fourth chapter provides two variants based on player choice at the end of the third chapter, which presents a challenge for linearly analyzing beats. The content is largely identical between playthroughs for the first three chapters. The following sections go into more detail into how these features will be used to reveal the relationship between players and the story, as well as defining the objectives for the various charts and calculus that we employ.

Value

The first perspective looks at a story as a set of values expressed through the discourse. In order to interpret a player's perspective of the values of the story, we need definitions of both value and where the value can be found in the work itself. According to McKee, scenes turn on a value change. Each value is expressed as a binary opposition, where each beat revolves around the expression of one or the other. The principle values in *TWAW* are Community/Ego, Death/Survival, Truth/Lies and Justice/Injustice. These permeate the world and are present in every dramatically portrayed scene. By classifying the annotated beats according to a set of principal value at stake, the player's affinity for certain values can be estimated.

Character

Certain characters may be more compelling or resonate with players more than others; Toad's plight as a disadvantaged member of the community is overshadowed by his acrimonious attitude toward Bigby, leading to the suspicion that

Bigby (and the player) expresses in key scenes. Another character's grievances are hidden behind a wall of rage and disrespect. Faith and Snow both are sympathetic and conflicted. We decided to explore how individual players felt during scenes in which characters are involved. We did not explore either the valence or the intensity beyond measuring the frequency of occurrences. These were used as a measure of engagement with the content.

Choices

There are two ways we analyzed choices. First, we analyze the decisions players made for agreement or disagreement. This aids in determining if there was perception of different outcomes, and also may indicate segments of gameplay where player preferences differ or where the experience itself diverged. We then examine the overall distribution of choice types in the game according to whether they were contained in a beat and what position they occupied within it. We use this timing data as a heuristic to get at what roles choices play within beats, and which beats are independent of player input.

These three perspectives represent different layers of narrative engagement – at the underlying level of value, where a player takes on and cares for the values that the story's characters care about, at the level of character where certain characters may be more or less engaging than others, and at the level of interactivity. By examining the content of these narrative elements juxtaposed with differential measures of player affect, we hope to determine what role the choice played in the player experience. In the next section we will review the results of these perspectives.

RESULTS

The analysis takes the three lenses and develops charts that describe that objective for each player. For instance, the character-oriented analysis would describe a player's affinity for each of the principle characters in the work in a graphic that links directly to the annotated dataset. Likewise for values, and likewise for beats. The primary way in which comparisons are made are two fold. First, comparisons are made by tallying up lower level features according to the time windows attributed to each feature. Second, these sums are normalized in order to highlight inter-player differences on a given metric. Often characters or values are represented at different levels throughout the story, and this normalization enables finer details to be compared. An example of a small scene with a great impact is the introduction of the antagonist, Grendel, which may fall by the wayside without this normalization step. The quantitative data consists of a database that relates each of the inter-player content types to individual playthrough video timelines. Each row contains the an integer identifying the type of the annotation (1-12), an ID if present, and any associated data with the annotation, such as the content of the choice-prompt or the decision the player made. There are several secondary tables that collect the independent items, including the complete set of beats, choices, characters and values. These are used in a relational-database fashion to perform queries that correlate elements to one another.

For the purposes of this initial study, we focused only on the first three chapters for the purposes of the three analyses. The three chapters provide a classic introduction to a mystery, with the player-character being called to the scene of a disturbance only to meet and become attached to the victim. Bigby, The Sheriff of Fabletown, is confronted with their reputation and past as a violent character and are stunned by the murder by decapitation of the character, Faith, just introduced. The third chapter follows the community and relationships that define Bigby. Overall, we at first were surprised at the variation in player choices and styles. Players performed both friendly and aggressive versions of the protagonist and genuinely engaged with the piece.

Participants

Due to technical difficulties we needed to discard one participant's data (P1) as the physiological measures and camera data were not complete for the first part of the session. The remaining 6 participants are discussed in the results below. Of the 6 remaining participants, 5 previously played a Telltale Games title (4 played Walking Dead, 1 played Sam and Max while 1 played numerous other titles). There were 3 men (P2, P4, P5) and 3 women (P3, P6 and P7).

Emotional Signals

We define an emotional signal as a time series of measurements by one of the above means. These are annotated on each player's recorded video and they represent points in time associated with a peak expression of one of the measured variables. As discussed before, these include heart rate, skin conductivity (sweat), facial expression recognition by ATF (at the peak of an expression detection for a few seconds), and usage of one of the eight SEI. These signals are at different times for each player in their respective video due to the varying nature of parts of the gameplay, and so one of the challenges is that of aligning one player's emotional signal with the content and with one another. While we are addressing primarily the content in this present study, it would be worthwhile to investigate applying additional measures of insight into the player motivations and personality in the future. We label each measurement with the type, the timestamp relative to the player's video and the player's ID.

Story Elements In the following sections, we will present the analysis according to the lenses described in the methodology section. These represent the transformation of objective observations into a narrative-focused goals for understanding both the player's relationship to the content and the variation in player experience to one another.

Character Affinity The goal for a character-oriented analysis is to differentiate players based on which characters they are most engaged with. Since each sensory measure is a measure of engagement, the combination, when associated with characters, can be used to differentiate player attitudes towards characters. Using the annotations described in section X, we calculate the player-character affinity chart as follows: first, sum the total of each measure of affect for all beats that are tagged with a character for each player, as well as the total sum of all measures within all beats. Multiply this by the per-

centage of time that the relevant beats occupy relative to the total playtime. Then divide by the average of each character's affinity measure (in order to enable comparison of characters relative to).

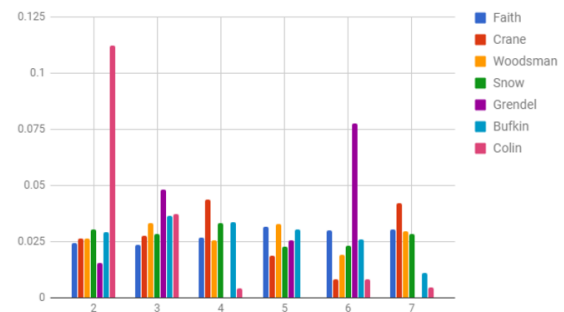


Figure 4. Normalized mapping of players to characters according to affect measures

The most prominent element is P2's response to Collin. During the think aloud, the player reacted strongly to the character and especially the references from which he was drawn. From this figure, the two characters that stand out are P6's reaction to Grendel and P7 and P4's response to Crane. Future work will involve charting these affective responses through player decisions. For instance, in P6's climax scene, she commits the act of dismembering Grendel's arm. The unique feeling that a player has toward each character in a narrative defines their reactions and their enjoyment. Modern television series produced by Hulu and Netflix often will tailor the series based on fan responses to characters and relationships. This measure of player to character relationship may be preliminary, but the concept of creating a fingerprint of how a player feels about a character indicates that stories may be able to focus more on measuring and adapting to players with appropriate modeling.

In the first three chapters, we annotated 50 unique choice sets, using a simple ID system to distinguish variants of a choice (see Table X). Each annotation was labeled with a delimited list of elements including the label itself, the choice the player made, and the choice options in a predetermined order. Of these, 10 were shown only to some of the players (the other 40 were shown to all players) in a given traversal. 47 of these choices were contained within a beat. The first analysis we conduct is based on proximity of choices to affect annotations. We consider the count of affect annotations within a time window starting at the choice itself and lasting either 30 seconds or until the start of the next choice prompt.

Emotional Choices

In Figure 1, we show the top 6 choices based on their proximity to emotional annotations. The number of players that chose the same response is listed along with the most popular choice. These reveal some problems with the straightforward approach of mapping affective annotations onto content: the scene where the top two options occur are artificially boosted due to the combat sequence that follows each. While using a time window may help, a type-based approach to dealing with player affect may be more effective than a single blanket time window.

Table 1. Choices with emotion proximity

~ChoiceId~	Count	Choice_X	Choice_Y	Choice_A	Choice_B
2-2	44	This is your last warning	[threaten him]	...	You're drunk
3-1	35	Sorry about the car.	How's your insurance?	...	Get off the street
7-5	35	My job	Don't need advice	...	Not my fault
2-7	33	HEY!	Will you excuse me a moment	...	[Throw him out]
19-16	31	Keep it	[Open it]	...	It belongs to Lawrence.
12-1	30	I'm fine	Fuck off	...	I'm not great.

Table 2. Most Agreed Choice Prompts

ChoiceID	D_ID	Choice_X	Choice_Y	Choice_A	Choice_B
13-1	2	Glamour	What do you want?	...	The car.
7-1	2	Yeah. Get out	C'mon, I'm tired.	...	There's only the one.
7-7	1	[Give Colin a Drink]	[Take Drink]		
19-9	4	What toy could have made this mark?	He left the toy for that long?	...	The broken lamp was here.
19-16	2	Keep it	[Open it]	...	It belongs to Lawrence.

2 tabulates a set of choices that have the most agreement. All players chose to give the character Colin their drink, and all characters responded with the most polite response for ChoiceID 13-1 and 7-1. The DecisionID represents the most popular choice as an index from the Decision column, which is dynamically populated.

Beat Analysis

The next analysis was done based on the breakdown of the first three chapters into 42 beats. Each beat contained an annotation, which was summed for each measure and shown in Figure 6. Selection of annotations for each beat was extended 15 seconds. The overall structure of the first three chapters is evident, along with selected areas of interest to different players. The x axis is an ordered sequence of beats from 1-42, whereas the y axis represents the number of affective annotations in the time window of each beat.

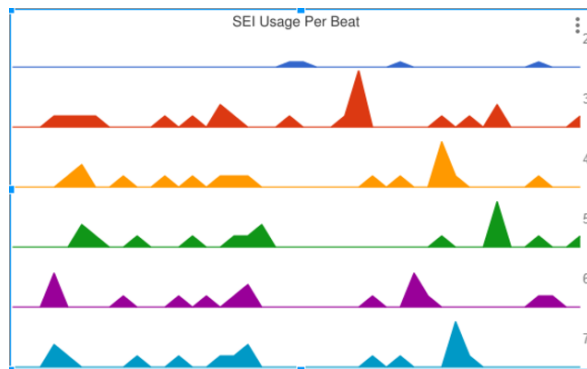


Figure 5. SEI Usage Per Beat

Charting the SEI reveals differential patterns amongst several characters more readily than the raw time series data, or even other measures. It also reveals a spike (A) during the scene with Colin. More interesting is the variations of focus between player 3 and players 4-7. Reviewing this section of the recording revealed a spike in valence activations during this time (beat 13, corresponding to the second fight with the Woodsman). This scene is of interest because it employs a deceptive strategy that worked exceedingly well in Player 2's case. During the first fight sequence, the player must tap a

button rapidly to struggle for control of a key weapon. In this sequence, the same game mechanic is used, but the progress bar that was present before is artificially diminished no matter what speed the player presses the button. The first peak in Player 2's signal (B) indicates that they were thoroughly engaged in the activity and struggle, more so than the other players, despite not indicating emotional activity as regularly as the others. Player 4 and 7 have spikes in their respective signals for SEI usage at beat #27, after Faith's head is revealed, whereas players 3 and 6 react more strongly during the suspenseful beat prior to the revealing of the murder victim's severed head. In Figure 6, the top SEI signal (blue) reflects emotional activity after the event at Annotation A, whereas the physiological measures all peak around the same time at the moment of the reveal (Annotation B).

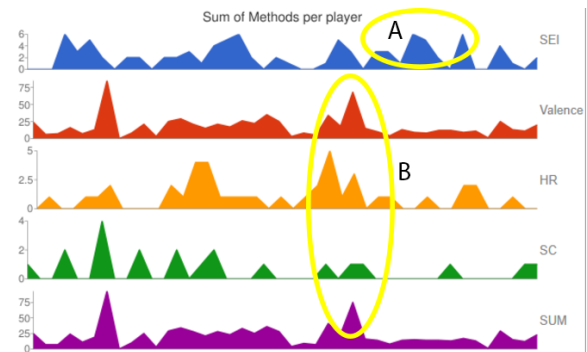


Figure 6. Sum Methods Per Beat

We also used the timing information from the beats to analyze the position of the choice prompts in relation to their containing beats. Of the 48 choice prompts annotated that occurred within a story beat, 6 occurred in the first 20% of a containing beat, and 8 occurred in the final 20 percent of a containing beat. The remaining 34 took place somewhere in between. This makes sense as the player-character or other characters have more of a chance to frame the decision, whereas an initial choice-prompt would be difficult to keep up.

Value analysis

The final analysis involves examining how players reacted to the main themes in the story. These are embedded throughout, and so simple ordered sequences of beats may not reveal a preference toward one value over another. We came up with the following list of binary-oppositions to describe the underlying force in each beat: Justice/Injustice, Ego/Community, Truth/Lies, Nice/Bad, and Duty/Hedonism. Two beats were not able to be classified, and these were determined to play a non-dramatic role (one involves a character asking Bigby about his early guesses as to who the culprit might be, in order to further solidify Snow's relationship and to pique the player's interest, and the second is likewise an opportunity for the player to engage with the speculation regarding the husband of the victim).

Each beat was labeled with the values, and the sum of each affective element during each beat was taken. These is demonstrated shown in 7

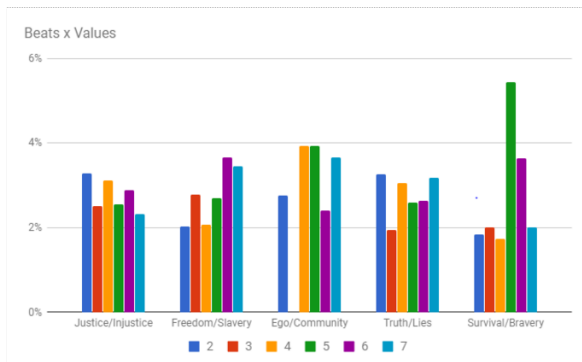


Figure 7. Value-oriented sorting. Each player is sorted according to which value they are most engaged by. Measurement is done by summing the engagements during beats where a value are "at stake"]

It is worthwhile to note that P5 stands out from the rest as they reacted to beats 8, 14 and 19 which concerned survival or bravery. These beats involve Faith's pursuit of her own self interest in the face of the Woodsman and the world at large.

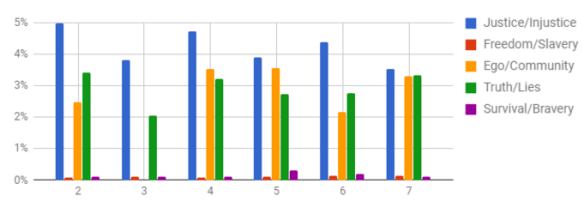


Figure 8. Player-sorted Value Beat Emotional Signals

In Figure 8, the distribution of values is not normalized by subtracting the average value, and so the absolute relationship between the prominent themes of truth/lies, justice are contrasted with the less common beats with values of Freedom/Slavery and Survival/Bravery. These values are further developed later in the episode and in the series.

The study yielded some patterns that were not immediately apparent from immersing ourselves in the videos themselves. At times familiarity with the players and the sheer amount of

time-based media make content-based analysis vital to understanding how players are experiencing the work.

DISCUSSION

While the field of computational modeling of narrative has not yet advanced to address interactive narratives, this work represents some of the potential raw materials with which a model can be evaluated.

Long-form narrative works are difficult to evaluate given the high demand for skilled interpretation. We are far from a solution for automated recognition of beats within the context of a modern adventure game. Our annotation work has demonstrated that smaller studies can be made more useful when annotated using even naive models of narrative.

The current work presented one set of labels and concepts that have been operationalized to use specific data points. Another set of binary-opposition pairs may have also suited. Likewise, the exact specification of what constitutes a beat in drama is fluid and ill defined in its home discipline of the humanities.

The ways that beats and values functioned did not depend on their perfect modeling, however. They instead provided a set of handles with which to examine the data and generated new questions regarding player interpretations and the value of narrative pacing that we hope to pursue in future research. To that end, we found that some of the early decisions about the methods used for recording the experiences were correct as we developed our techniques. One of the key decisions made early on was to use analogue video recordings to facilitate future annotation layers, models and work. This approach is more exploratory as a result, providing a rich set of data for hypotheses to be made and tested.

Some of the challenges that arose during the course of this study and analysis included the knowledge that players brought to bear that may have interfered with some of the effects. These are not unusual, however, and we are often in some state of being spoiled as we encounter stories. Trailers prepare us for what to expect, and the game itself consistently tells us through music and other means what will happen next.

RECOMMENDATIONS

We have some recommendations based on our close analysis of the game that will assist researchers and practitioners exploring developing interactive narratives or developing new methods of assessing them.

1. *Record everything using digital video and high quality microphones.* As technology improves, the ability to mine additional details or data out of existing playtests may only be limited by the quality of the record. We found that once we put in the work to create a gold-standard playthrough record (by syncing the various time-based media together, including audio), that future annotations or development can overlay or replace current models and techniques.
2. *Vary the theme.* One of the principle observations from the value and beat based analysis was the sheer variety of functions that content played in *TWAU*. By keeping each situation the player encountered fresh and by alternating

themes, the game manages to maintain player interest and keep the theme in the back of their mind.

3. *Carefully modulate player agency*. We found in analyzing the location of beats that often having a player-character model a behavior for the player would set up the player to feel a certain way about the situation. These actions became adopted by players despite their not controlling them as they embraced the player-character as their own.

CONCLUSION

Combining quantitative measures of affect with content analysis yields interesting insights into the challenging problem of interactive narrative analysis. We've demonstrated the application of this method to a contemporary adventure game as well as demonstrated insights gleaned from it. Future research should focus on further relationships between choices and player dispositions, including additional surveys within the game. Players were not uniform in their expressiveness, or in their usage of SEI, which may lead to further changes in study design to encourage players to use the instruments. Also, coding was laborious and time intensive and would benefit from automation using either sensors or computer vision approaches.

Despite a small sample size, the study successfully demonstrated a variety of player choices and responses and demonstrated the benefits of normalizing structure according to narrative elements. More work can be done on modeling story elements using a formal model such as Elson's Story Intention Graph, but it would need to be adapted to handle the ambiguous and emotional nature of the media. These results are promising in that they provide evidence that player evaluations of interactive narratives can benefit from combining content analysis and existing qualitative methods.

REFERENCES

1. Espen Aarseth. 2012. A narrative theory of games. In *Proceedings of the International Conference on the Foundations of Digital Games*. ACM, New York, New York, USA, 129–133.
2. Byung-Chull Bae and R Michael Young. 2008. A Use of Flashback and Foreshadowing for Surprise Arousal in Narrative Using a Plan-Based Approach. In *ICIDS '08 Proceedings of the 1st Joint International Conference on Interactive Digital Storytelling: Interactive Storytelling (Lecture Notes in Computer Science)*, Ulrike Spierling and Nicolas Szilas (Eds.), Vol. 5334. Springer Berlin Heidelberg, Berlin, Heidelberg, 156–167.
3. Byung-Chull Bae and R Michael Young. 2014. A Computational Model of Narrative Generation for Surprise Arousal. *IEEE Trans. Comput. Intell. AI Games* 6, 2 (June 2014), 131–143.
4. Mario Cataldi, Rossana Damiano, Vincenzo Lombardo, and Antonio Pizzo. Representing Dramatic Features of Stories through an Ontological Model. (????).
5. Seymour Benjamin Chatman. 1980. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press.
6. Yun Gyung Cheong. 2007. *A Computational Model of Narrative Generation for Suspense*. Ph.D. Dissertation. Raleigh, North Carolina.
7. Anders Drachen. 2015. Behavioral Telemetry in Games User Research. In *Game User Experience Evaluation*. Springer, Cham, 135–165.
8. David K Elson. 2012. DramaBank: Annotating Agency in Narrative Discourse. *Proceedings of the Eight International Conference on Language Resources and Evaluation (LREC'12)* (2012), 2813–2819.
9. Mark Alan Finlayson. 2011. The Story Workbench: An Extensible Semi-Automatic Text Annotation Tool. *Proceedings of the 4th Workshop on Intelligent Narrative Technologies (INT4)* (2011), 21–24.
10. Mark Alan Finlayson. 2013. A Survey of Corpora in Computational and Cognitive Narrative Science. *Sprache und Datenverarbeitung (International Journal for Language Data Processing)* 37, 1-2 (2013), 113–141.
11. David Herman. 2013. *Storytelling and the Sciences of Mind*. MIT Press. 428 pages.
12. Katherine Isbister, Kia Höök, Michael Sharp, and Laaksoñahhti Jarmo. 2006. The Sensual Evaluation Instrument: Developing an Affective Evaluation Tool. In *CHI 2006 Proceedings*. 1163–1172.
13. Charlene Jennett, Anna L Cox, Paul Cairns, Samira Dhoparee, Andrew Epps, Tim Tijs, and Alison Walton. 2008. Measuring and defining the experience of immersion in games. *International journal of human-computer studies* 66, 9 (1 Sept. 2008), 641–661. DOI : <http://dx.doi.org/10.1016/j.ijhcs.2008.04.004>
14. Daniel Johnson, Lennart E Nacke, and Peta Wyeth. 2015. All about that Base: Differing Player Experiences in Video Game Genres and the Unique Case of MOBA Games. In *Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems*. ACM, 2265–2274.
15. Jarmo Laaksoñahhti, Katherine Isbister, and Kristina Höök. 2009. Using the Sensual Evaluation Instrument. *Digital Creativity* 20, 3 (2009), 165–175.
16. LANG and P J. 2005. International affective picture system (IAPS) : Digitized photographs, instruction manual and affective ratings. *Tech. Rep. NAVTRADEVCEEN* (2005).
17. Jody Macgregor. 2015. Telltale's choices aren't about plot, but something more significant. <http://www.pcgamer.com/telltale-choices-arent-about-plot-but-something-more-significant/> (2015).
18. Bride Mallon and Brian Webb. 2005. Stand Up and Take Your Place: Identifying Narrative Elements in Narrative Adventure and Role-play Games. *Comput. Entertain.* 3, 1 (Jan. 2005), 6–6.

19. Regan L Mandryk, Kori M Inkpen, and Thomas W Calvert. 2006. Using psychophysiological techniques to measure user experience with entertainment technologies. *Behav. Inf. Technol.* 25, 2 (2006), 141–158.
20. Raphaël Marczak, Jasper van Vught, Lennart E Nacke, and Gareth Schott. 2012. Feedback-Based Gameplay Metrics: Measuring Player Experience via Automatic Visual Analysis. *Proceedings of The 8th Australasian Conference on Interactive Entertainment Playing the System - IE '12* (2012), 1–10.
21. M Mateas and A Stern. 2002. *Architecture, authorial idioms and early observations of the interactive drama Facade*. Citeseer.
22. M Mateas and A Stern. 2003. Integrating plot, character and natural language processing in the interactive drama Façade. In *Proceedings of the 1st International Conference on Technologies for Interactive Digital Storytelling and Entertainment (TIDSE-03)*.
23. Peter Mawhorter. 2013. *Generating Branching Narratives*. Ph.D. Dissertation. University of California, Santa Cruz.
24. Peter Andrew Mawhorter. 2016. *Artificial Intelligence as a Tool for Understanding Narrative Choices*. Ph.D. Dissertation. University of California, Santa Cruz.
25. Robert Mckee. 1997. *Story: Substance, Structure, Style and The Principles of Screenwriting* (kindle ed.). It Books.
26. Robert Mckee. 2016. *Dialogue: The Art of Verbal Action for Page, Stage, and Screen* (kindle ed.). Twelve.
27. Manish Mehta, Steven Dow, Michael Mateas, and Blair MacIntyre. 2007. Evaluating a conversation-centered interactive drama. *Proceedings of the 6th international joint conference on Autonomous agents and multiagent systems - AAMAS '07* (2007), 1.
28. Fionn Murtagh and Adam Ganz. 2014. Pattern Recognition in Narrative: Tracking Emotional Expression in Context. (14 May 2014).
29. Jeff L Nay and José P Zagal. 2017. Meaning without consequence: virtue ethics and inconsequential choices in games. In *Proceedings of the 12th International Conference on the Foundations of Digital Games*. ACM, 14.
30. Laura Parker. 2013. Telltale and the Value of Episodic Content. <https://www.gamespot.com/articles/telltale-and-the-value-of-episodic-content/1100-6405527/>. (18 March 2013). Accessed: 2017-9-14.
31. Hua Qin, Pei-Luen Patrick Rau, and Gavriel Salvendy. 2009. Measuring Player Immersion in the Computer Game Narrative. *International Journal of Human-Computer Interaction* 25, 2 (10 Feb. 2009), 107–133.
32. D L Roberts, H Narayanan, and C L Isbell. 2009. Learning to Influence Emotional Responses for Interactive Storytelling. *AAAI Spring Symposium:* (2009).
33. Raquel Robinson, Katherine Isbister, and Zachary Rubin. 2016. All the Feels: Introducing Biometric Data to Online Gameplay Streams. In *Proceedings of the 2016 Annual Symposium on Computer-Human Interaction in Play Companion Extended Abstracts (CHI PLAY Companion '16)*. ACM, New York, NY, USA, 261–267.
34. Jonathan P Rowe, Scott W McQuiggan, and James C Lester. Narrative Presence in Intelligent Learning Environments. *Elements* (????).
35. Jonathan P Rowe, Bradford W Mott, Scott W McQuiggan, Jennifer L Robison, Sunyoung Lee, and James C Lester. 2009. CRYSTAL ISLAND : A Narrative-Centered Learning Environment for Eighth Grade Microbiology. In *Proceedings of the AIED'09 Workshop on Intelligent Educational Games*. Brighton, UK, 11–20.
36. Anastasia Salter. 2017. *Jane Jensen: Gabriel Knight, Adventure Games, Hidden Objects*. Bloomsbury Publishing USA.
37. José Luis González Sánchez, Francisco Luis Gutiérrez Vela, Francisco Montero Simarro, and Natalia Padilla-Zea. 2012. Playability: analysing user experience in video games. *Behav. Inf. Technol.* 31, 10 (1 Oct. 2012), 1033–1054.
38. Magy Seif El-Nasr, David Milam, and Tony Maygoli. 2013. Experiencing interactive narrative: A qualitative analysis of Facade. *Entertain. Comput.* 4, 1 (2013), 39–52.
39. N Szilas. 2010. Requirements for computational models of interactive narrative. In *Computational Models of Narrative. Papers from the 2010 AAAI Fall Symposium*, Mark Finlayson (Ed.). aaii.org.
40. Nicolas Szilas and Ioanna Ilea. 2014. Objective Metrics for Interactive Narrative. *The Seventh International Conference on Interactive Digital Storytelling (ICIDS 2014)* (2014), 91–102.
41. Chek Tien Tan, Tuck Wah Leong, and Songjia Shen. 2014. Combining think-aloud and physiological data to understand video game experiences. In *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*. ACM, 381–390.
42. Telltale Games. 2013. *The Wolf Among Us*. (2013).
43. Mikkel Wallentin, Andreas Højlund Nielsen, Peter Vuust, Anders Dohn, Andreas Roepstorff, and Torben Ellegaard Lund. 2011. Amygdala and heart rate variability responses from listening to emotionally intense parts of a story. *Neuroimage* 58, 3 (1 Oct. 2011), 963–973.