

Process & Decision Documentation

Week Three Side Quest

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Project/Assignment Decisions

I facilitated this work session by first brainstorming with Claude Sonnet 4.5 for potential interactive story themes I can explore. After I was inspired by one of its suggestions, I decided to create a 'The Truman Show' epilogue-inspired game. I decided what themes I want the game to explore, such as trust vs. paranoia, confrontation vs. moving on, and reconciliation. I then used Claude to help me build the scenes and outcomes. Afterwards, I transferred the scenes in a logical order to Co-Pilot 1.103 to hardcode the game.

Goal of Work Session

The goal of this work session was to build an interactive story game envisioning the epilogue of The Truman Show, which branches into six different outcomes based on the choices made throughout each scene.

Tools, Resources, or Inputs Used

- Claude Sonnet 4.5 (brainstroming)
- Co-Pilot 1.103 built into VS Code (coding)
- Claude Sonnet 4.5 built into VS Code (coding when Co-Pilot Pro credits ran out)

GenAI Documentation

Date Used: Feb 1, 2026

Tool Disclosure: Claude Sonnet 4.5, Co-Pilot 1.103 built-in VS Code, Claude Sonnet 4.5 built-in VS Code

Purpose of Use: I used Claude Sonnet 4.5 for brainstorming ideas for my game and later writing scenes and outcomes for the game. Co-Pilot hardcoded my scenes in VS Code. While Claude Sonnet coded the rest of the game, when I ran out of Co-Pilot Pro credits.

Summary of Interaction: I used Claude Sonnet 4.5 to brainstorm some themes for the game to spark my creativity. One of its suggestions, “Someone rebuilding their life after a major change, choosing different paths forward,” inspired me to build a game exploring the aftermath of the film *The Truman Show*. Claude helped me build out scenes and different outcomes based on the choices picked. It initially generated 8 outcomes, but I noticed redundancies as some of the outcomes were very similar, so I refined it to 6 outcomes. Co-Pilot helped me hardcode the scenes into VS Code, and when the credits ran out, I switched to Claude Sonnet 4.5, which is built into VS Code, to finish coding the rest of the game.

Human Decision Point(s): I decided to take my prompts step by step so that I could exercise my creativity in the game instead of Claude creating the game for me. I started with brainstorming general themes. Once I picked the theme (personal & emotional) and one of the associated prompts (Someone rebuilding their life after a major change, choosing different paths forward), I decided on the aftermath of *The Truman Show* as the topic of my game and described what I envisioned for it. Claude then directed me to tell it what themes I would like to focus on in this game, to which I decided I wanted the game to explore Truman’s trust vs. paranoia, whether he confronts Christof and the network or moves on, and if he reconciles with his real loved ones. I then asked it to generate game states, and I modified the outcomes to remove redundancies, resulting in six different outcomes. Later, while I was coding in VS Code, I ran out of Co-Pilot Pro credits, so I decided to switch to the built-in Claude Sonnet 4.5 GenAI VS Code, as it was the next best reliable option for coding.

Integrity & Verification Note: I verified the accuracy of the characters and relationships between them that Claude described in the game scenes by cross-referencing information online about the film. I also verified if the code was accurate and displayed my desired result by repeatedly checking my Live Server link with each output that Co-Pilot and/or Claude generated in VS Code.

Scope of GenAI Use: GenAI did not contribute to the README or Process Document. It did not contribute to the colours used in the game, title, instructions, and it did not contribute to the topic of the game and themes explored. It coded according to my instructions and created scenes and outcomes based on the description of the game that I provided.

Limitations or Misfires: After a few prompts, Co-Pilot did not have the capacity to code my entire game because Co-Pilot Pro credits for the day had been used up. I thought I would have to leave the coding until the next day when the credits would reset, but fortunately, I was able to enable Claude in my VS Code to take over the rest of the coding.

Summary of Process (Human + Tool)

- **First iteration:** Requested an outline of themes or topics I can explore for my interactive game
 - Claude provided some ideas across different genres
- **Second iteration:** The personal & emotional: Someone rebuilding their life after a major change, choosing different paths forward, sounded interesting to me. I decided the game would be based on The Truman Show and informed Claude about my idea
 - Claude supported my idea and listed some core tensions for the choices players can make.
- **Third iteration:** I picked the core tensions I would like my game to explore
 - Claude presented a potential structure for my game, but it did not branch out into different outcomes like a decision tree
- **Fourth iteration:** I informed Claude that there needs to be different game states and that I want to map out each scene.
 - Claude mapped the full story structure with eight different outcomes
- **Fifth iteration:** I reviewed its story structure and told it to delete the endings that were redundant
 - Claude removed the endings according to my instructions, resulting in 6 distinct endings
- **Sixth iteration:** I asked Co-Pilot in VS Code to code each scene from game states 1-2 one by one. I reviewed what the first scene looked like in Live Server and made adjustments to the way the text was displayed on the screen.
 - Co-Pilot coded each state according to my description and fixed the display of the text.
- **Eighth iteration:** I asked Claude to write out each game state so I could put it into logical prompts in VS Code all at once, because doing it one by one was getting confusing, and it was time-consuming
 - Claude created the description and choices in a logical order
- **Ninth iteration:** I first asked Claude in VS Code if it could code each game state if I pasted it all at once. After getting confirmation from it, I pasted the game logic.
 - Claude coded the rest of the game
- **Tenth iteration:** I asked Claude to change the details about the game according to my instructions, such as the colours, the title, and the instructions

Decision Points & Trade-offs

- **Options considered:** When I ran out of Co-Pilot Pro credits, I considered waiting until the next day, when my credits would be restored to continue coding the game.
- **What changed:** I checked if I have a GitHub Education account downloaded and reviewed what benefits it grants me. With my GitHub Education account, I noticed there were other GenAI models I could use in VS Code.
- **Human-Judgment Decision:** I decided to enable Claude Sonnet 4.5 in my VS Code chat after researching which version of Claude is most reliable for coding. I did not want Co-Pilot's limitation to interrupt my workflow, as I was determined to complete my game in one day, so I could move on to meeting my other deadlines.

Limitations, Dead Ends, or Open Questions

The major limitation I encountered in this work session was Co-Pilot abandoning the session at the beginning of the task because I used all my credits. Fortunately, I was able to switch to another AI model to help me finish the task, but there was a moment where I considered postponing it until my credits were restored the next day, which would have pushed my work plan back by a day. This experience highlighted how credit restrictions on free AI tools significantly hinder workflow efficiency. Individuals without privileged access to AI tools through institutional accounts or the financial means to pay for premium subscriptions cannot fully leverage AI's potential to maximize their productivity. This reveals economic barriers that limit equitable access to AI tools.

Appendix

Claude Sonnet 4.5

Me: I want to build an interactive story game that unfolds through multiple game states and two choices. Help me brainstorm some themes / topics for my game.

3:53 PM

I'd be happy to help you brainstorm themes for your interactive story game! Here are some ideas across different genres:

Mystery & Investigation

- A detective solving a cold case where each choice reveals different clues or suspects
- An archaeologist decoding ancient ruins with branching paths based on interpretation choices
- A journalist uncovering a conspiracy, choosing which leads to follow

Sci-Fi & Futuristic

- A colonist on a new planet making survival vs. ethics decisions
- An AI gaining consciousness and choosing how to interact with humanity
- A time traveler trying to fix paradoxes without making things worse

Fantasy & Myth

- A hero choosing between different magical paths or mentors
- A cursed character seeking redemption through different moral choices
- A diplomat negotiating between warring magical factions

Survival & Thriller

- Stranded on a deserted island making resource management decisions
- Escaping from a dangerous situation with split-second choices
- Managing a crisis (like a spaceship malfunction) with technical vs. intuitive decisions

Personal & Emotional

- A character navigating a difficult relationship through key conversation moments
- Someone rebuilding their life after a major change, choosing different paths forward
- A musician/artist choosing between commercial success and artistic integrity

Horror & Dark

- Exploring a haunted location, choosing to investigate or flee
- Making moral compromises to survive a nightmarish scenario

What kind of tone are you going for? Something lighthearted, serious, spooky, thought-provoking?

Me: This topic sounds interesting to me: Someone rebuilding their life after a major change, choosing different paths forward. I want this game to be based on the movie The Truman Show (1998). Perhaps this story can follow what happens to Truman after he leaves his artificial life in Seahaven. The players can make choices to help him navigate life in the real world.

3:57 PM

That's a brilliant concept! The Truman Show ending leaves so much open to interpretation, and exploring Truman's adjustment to the real world is rich territory for an interactive story.

Here are some compelling directions and choice themes you could explore:

Core Tensions for Choices:

Trust vs. Paranoia

- Does Truman believe people are genuine, or does he suspect everyone of being actors/plants from the show?
- Accept help from strangers vs. keep distance and figure things out alone

Privacy vs. Connection

- Seek anonymity and disappear vs. embrace his fame and use it for something meaningful
- Hide from media attention vs. engage with the public who watched his life

Past vs. Future

- Try to reconnect with Sylvia/Lauren (the real woman he loved) vs. start completely fresh
- Confront Christof and the network vs. move on without closure
- Search for his "father" (who he thinks drowned) vs. accept the lies and move forward

Authenticity vs. Practicality

- Make idealistic choices based on what feels "real" vs. practical decisions to survive
- Reject money/book deals as exploitation vs. accept opportunities to build stability

Possible Story Arcs Based on Choices:

1. The Advocate Path - Truman becomes an activist for privacy rights and reality TV reform
2. The Recluse Path - He retreats from society, overwhelmed by the real world's complexity
3. The Seeker Path - He embarks on a journey of discovery, traveling and experiencing everything he missed
4. The Reconciliation Path - He processes his trauma, seeks therapy, and slowly builds genuine relationships

What aspects of Truman's psychology or specific early challenges do you want the game to focus on?

Me: I want the game to focus on his trust vs paranoia, and whether he confronts Christof and the network or moves on, and reconciles with his real loved one

4:02 PM

Perfect! Those themes create really compelling dramatic tension. Here's a potential structure for your game:

Opening State: Truman has just stepped through the door. He's immediately thrust into a chaotic real world - flashing cameras, reporters shouting questions, Sylvia/Lauren trying to reach him through the crowd. First major choice sets the tone.

Key Decision Points (Game States):

1. The First Hours (Trust/Paranoia)

- Choice A: Accept Sylvia's offer to take him somewhere safe and quiet
- Choice B: Refuse help and find his own way, suspecting even Sylvia might be part of an extended show

2. The Media Frenzy (Confrontation vs. Moving On)

- Choice A: Agree to a tell-all interview where he can publicly confront what was done to him
- Choice B: Decline all media, try to disappear and start fresh anonymously

3. Christof's Reach-Out (Confrontation)

- Christof requests a private meeting, claiming he wants to explain/apologize
- Choice A: Meet with Christof to get closure and answers
- Choice B: Refuse - nothing he says matters, the past is the past

4. Building Something Real (Reconciliation)

- Sylvia wants to help Truman process everything and build a genuine relationship
- Choice A: Open up to Sylvia, trust her, work through trauma together
- Choice B: Keep emotional distance, fearing vulnerability or that feelings aren't "real"

Possible Endings Based on Choice Combinations:

Would you like me to map out how different choice combinations could lead to distinct endings? Or would you prefer to start building the actual interactive game now?

Me: There needs to be different game states, from when first steps through the door all the way until whatever the ending is. I want to map out each scene.

4:04 PM

Great! Let's map out the full story structure with distinct game states. Here's a complete scene-by-scene breakdown:

GAME STATE 1: THE THRESHOLD *Scene: Truman stands at the door he just opened, facing blinding lights and chaos*

- Reporters screaming questions
- Sylvia pushing through the crowd calling his name
- Security trying to control the mob

Choice:

- A: Take Sylvia's hand and let her lead him away
- B: Push past everyone alone, trust no one

GAME STATE 2A: SYLVIA'S APARTMENT (if chose A) *Scene: A quiet, modest apartment. Sylvia makes tea, gives him space*

- She explains she's been fighting to free him for years

- Offers to answer any questions
- The TV in the corner shows news coverage of his escape

Choice:

- A: Ask Sylvia about the real world, begin to trust her
 - B: Remain guarded, question if this is another set
-

GAME STATE 2B: ALONE IN THE CITY (if chose B) *Scene: Truman wanders unfamiliar streets, overwhelmed by real traffic, weather, unpredictable people*

- Everything feels too chaotic, too random
- A stranger recognizes him, offers help
- He has no money, no ID, nowhere to go

Choice:

- A: Accept the stranger's help (risky trust)
 - B: Keep moving, sleep in a park or shelter
-

GAME STATE 3A: OPENING UP (from 2A → A) *Scene: Late night conversation with Sylvia*

- Truman shares his fears about what's real
- Sylvia shows him she's a real person - her apartment, her life, her flaws
- A news alert: Christof wants to make a statement

Choice:

- A: Watch Christof's statement together
 - B: Turn it off, focus on the present moment with Sylvia
-

GAME STATE 3B: FRAGILE TRUST (from 2A → B) *Scene: Truman tests Sylvia with questions only the real Lauren would know*

- She passes every test but seems hurt by his suspicion

- He notices small "imperfections" - her chipped nail polish, mismatched furniture
- These flaws feel more real than Seahaven's perfection

Choice:

- A: Apologize and begin to trust her
 - B: Leave her apartment, this feels like manipulation
-

GAME STATE 3C: STRANGER'S KINDNESS (from 2B → A) *Scene: The stranger takes Truman to a diner, buys him food*

- Stranger reveals they were a huge fan of the show
- Wants to help Truman "experience real life"
- Offers a place to stay

Choice:

- A: Accept the offer, cautiously hopeful
 - B: Thank them but leave, can't trust a "fan"
-

GAME STATE 3D: ON THE STREETS (from 2B → B) *Scene: Truman alone in a park at night, rain starting*

- Overhears people talking about him from a nearby bench
- Realizes the whole world knows his face
- Sylvia finds him somehow - she's been searching

Choice:

- A: Let Sylvia help him now, he's reached his limit
 - B: Demand to know how she found him - is he still being watched?
-

GAME STATE 4: THE STATEMENT (Multiple paths converge here) *Scene: Christof appears on every screen in a live broadcast*

- He defends the show as "giving Truman a perfect life"

- Claims he loved Truman like a son
- Announces he's stepping down but wants to meet Truman privately
- Reveals Truman's "father" is alive and wants to see him

Choice:

- A: Agree to meet Christof (need answers and closure)
 - B: Refuse - moving forward means leaving the past behind
-

GAME STATE 5A: THE CONFRONTATION (from 4 → A) *Scene: A neutral location - a hotel conference room*

- Christof seems genuinely remorseful but also defensive
- Explains his artistic vision, justifications
- Offers Truman money, connections, anything he needs
- Reveals his father is waiting in the next room

Choice:

- A: Hear Christof out, see your father, seek understanding
 - B: Tell Christof what he did was unforgivable and leave
-

GAME STATE 5B: MOVING FORWARD (from 4 → B) *Scene: Truman with Sylvia, planning next steps*

- She suggests he could sue, write a book, disappear, or become an advocate
- He realizes he has complete freedom for the first time
- The choice is overwhelming but also exhilarating

Choice:

- A: Work with Sylvia to expose the truth about reality TV exploitation
 - B: Leave everything behind and travel the world he never got to see
-

GAME STATE 6A: UNDERSTANDING (from 5A → A) *Scene: Truman talks with his "father" and Christof*

- His father apologizes for being part of the lie
- Truman begins to understand the complexity - people made choices, some good, some terrible
- Christof offers to fund a foundation for Truman to control his own narrative

Choice:

- A: Accept, use the resources to help others exploited by media
 - B: Reject the money - it's tainted, he'll make his own way
-

GAME STATE 6B: LIBERATION (from 5A → B) *Scene: Truman walks out, finds Sylvia waiting outside*

- She's proud of him for standing up to Christof
- Asks what he wants to do now
- He realizes he wants to build something real with someone real

Choice:

- A: Ask Sylvia to travel the world with him
 - B: Tell Sylvia he needs time alone first to discover himself
-

GAME STATE 6C: THE ADVOCATE (from 5B → A) *Scene: Months later - Truman and Sylvia testifying before Congress*

- Fighting for reality TV regulations and consent laws
- Using his fame for purpose
- They've grown closer through shared mission

Choice:

- A: Propose to Sylvia - choose to build a life together
 - B: Thank her but recognize you need more healing before commitment
-

GAME STATE 6D: THE WANDERER (from 5B → B) *Scene: Truman at an airport with a one-way ticket*

- Sylvia sees him off, says she'll be there when he's ready
- He's nervous but excited about the unknown
- For the first time, he's writing his own story

Choice:

- A: Ask Sylvia to come with him
 - B: Go alone, promise to return someday
-

FINAL ENDINGS:

ENDING 1: THE HEALER (6A → A) *Truman runs a foundation helping reality TV victims, married to Sylvia, found peace through purpose*

ENDING 2: THE INDEPENDENT (6A → B) *Truman builds a quiet, private life on his own terms, occasional contact with Sylvia, values autonomy above all*

ENDING 3: THE PARTNERS (6B → A) *Truman and Sylvia travel the world together, experiencing everything he missed, building genuine love*

ENDING 4: THE SOLITARY (6B → B) *Truman goes alone on a journey of self-discovery, learning to trust himself before others*

ENDING 5: THE CRUSADER (6C → A) *Married to Sylvia, became a public figure fighting for privacy rights and media ethics*

ENDING 6: THE COMMITTED ADVOCATE (6C → B) *Dedicated to the cause but recognizes he needs more time to heal, Sylvia remains a close friend*

ENDING 7: THE COMPANIONS (6D → A) *Sylvia joins him, they explore the world together with no plan, just freedom and trust*

ENDING 8: THE FREE SPIRIT (6D → B) *Truman goes alone into the unknown, fully embracing uncertainty and independence*

Does this structure work for you? Would you like to adjust any scenes or add more branching paths?

Me: I don't want the ending 7: the companions, it seems redundant and unrealistic for their relationship

4:15 PM

You're absolutely right - that is redundant with Ending 3 and doesn't make sense narratively. If Truman already chose to move forward without confronting Christof AND chose to travel the world, asking Sylvia at the very last second undermines those decisive choices.

Let's revise:

GAME STATE 6D: THE WANDERER (from 5B → B) *Scene: Truman at an airport with a one-way ticket*

- Sylvia sees him off, says she'll be there when he's ready
- He's nervous but excited about the unknown
- For the first time, he's writing his own story

Single path forward (no choice):

- Truman boards the plane alone

ENDING 7: THE FREE SPIRIT (6D - no choice needed) *Truman embraces complete independence, traveling the world solo, learning to trust himself before anyone else. He sends Sylvia occasional postcards but needs this journey alone.*

This makes the story cleaner with 7 distinct endings instead of 8, and it respects the player's earlier choices about independence and moving forward. The path to getting close to Sylvia romantically should require the trust-building choices earlier in the game.

Does this work better?

Me: I like ending 2 the independent but don't need ending 8 the free spirit, it is redundant

4:16 PM

You're completely right - Ending 2 (The Independent) and Ending 8 (The Free Spirit) are essentially the same outcome: Truman choosing autonomy and going his own way. Let's remove Ending 8 and adjust:

GAME STATE 6D: THE WANDERER (from 5B → B) *Scene: Truman at an airport with a one-way ticket*

- Sylvia sees him off, says she'll be there when he's ready
- He's nervous but excited about the unknown
- For the first time, he's writing his own story
- He boards the plane alone

This path leads directly to ENDING 2: THE INDEPENDENT *Truman builds a quiet, private life on his own terms, occasional contact with Sylvia, values autonomy above all*

So now we have 6 distinct endings:

1. The Healer - Foundation work, married to Sylvia, purpose-driven
2. The Independent - Quiet private life, autonomy-focused, occasional Sylvia contact
3. The Partners - Traveling the world with Sylvia, building genuine love
4. The Solitary - Self-discovery journey, learning to trust himself first
5. The Crusader - Public figure married to Sylvia, fighting for rights
6. The Committed Advocate - Dedicated to the cause, healing, Sylvia as friend

Each ending now feels meaningfully different. Does this work better?

Me: Yes this works, write the text description for the very first game state as this is going to be a text only game

4:19 PM

GAME STATE 1: THE THRESHOLD

The door closes behind you with a hollow thud that echoes into nothing. You stand frozen, your hand still outstretched where it touched the painted sky just moments ago. Then the world explodes into chaos.

Blinding white lights surge toward you from every direction. Voices—so many voices—scream your name, overlapping into an incomprehensible roar. "Truman! Truman, how do you feel?" "What are you going to do now?" "Did you know the whole time?" "Truman, look here!"

Your eyes, so accustomed to Seahaven's carefully calibrated sunshine, struggle to adjust. Shapes materialize from the glare: cameras, microphones thrust forward like weapons, faces you've never seen contorted with excitement and hunger. The air smells wrong—exhaust fumes, sweat, something acrid you can't identify. It's colder than Seahaven ever was.

A line of uniformed security guards struggles to hold back the surging crowd. The ground beneath your feet is concrete, cracked and stained. Real. Imperfect. Terrifying. Through the chaos, you hear a voice cutting through the noise, familiar yet different from how you remember it: "Truman! Truman, it's me! Lauren!"

You see her—Sylvia now, she'd told you—pushing desperately through the crowd, her hand reaching toward you. Her eyes are the same ones that looked at you on that beach years ago, that whispered "everything you see is a lie." Security tries to block her, but she fights to get closer.

Your heart pounds. Everyone wants something from you. Everyone's watching. Is this another set? Another scene? How far does it go?

You could take her hand. Let her pull you away from this chaos to somewhere quiet, somewhere safe. She fought for you. She tried to tell you the truth.

Or you could trust no one. Not yet. Not until you figure out where the show really ends. You could push through this crowd alone, disappear into this strange new world on your own terms.

What do you do?

Choice A: Take Sylvia's hand and let her lead you away from the chaos.

Choice B: Push past everyone and find

Claude's response was interrupted

Me: What you are writing is too long. Condense it into 4 sentences max

4:20 PM

GAME STATE 1: THE THRESHOLD

The door closes behind you, and suddenly you're surrounded by blinding lights, screaming reporters, and chaos you've never experienced. Through the crowd, you see Sylvia pushing toward you, her hand outstretched, calling your name. Security struggles to hold back the mob while cameras flash and voices demand answers. Do you trust her and escape together, or face this overwhelming new world alone?

What do you do?

Choice A: Take Sylvia's hand and let her lead you away from the chaos.

Choice B: Push past everyone and find your own way alone.

Write the next game scene

4:31 PM

GAME STATE 2A: SYLVIA'S APARTMENT (from Choice A)

Sylvia's apartment is small and quiet, filled with mismatched furniture and stacks of books about media ethics. She sets a cup of tea in front of you with shaking hands, explaining she's been fighting to free you for years, organizing protests, filing lawsuits. On her TV in the corner, news coverage shows your face with the headline "TRUMAN BREAKS FREE." You notice her chipped nail polish, a water stain on the ceiling, the reality of imperfection everywhere.

What do you do?

Choice A: Ask Sylvia about the real world and begin to trust her.

Choice B: Remain guarded and question if this is just another set.

write the scene for what happens choice b is chosen from game state 1

4:46 PM

GAME STATE 2B: ALONE IN THE CITY (from Choice B)

You push through the crowd and stumble onto a street filled with honking cars, unpredictable strangers, and weather that shifts without warning. Everything feels chaotic and random in a way Seahaven never was—trash on the sidewalks, people who don't even notice you, the overwhelming noise of a world that doesn't revolve around

you. A middle-aged woman recognizes you and approaches cautiously, saying she's been a fan for years and wants to help you find your way. You have no money, no ID, and nowhere to go as night begins to fall.

What do you do?

Choice A: Accept the stranger's help—take a risk on trusting someone.

Choice B: Keep moving and find shelter on your own, trust no one yet.

Okay, write the next scenes for both choices of game state 2A

4:53 PM

GAME STATE 3A: OPENING UP (from 2A → Choice A)

Late into the night, you find yourself sharing fears you've never voiced—how you don't know what's real anymore, whether any feeling you've ever had was truly yours. Sylvia listens without judgment, then shows you the messy reality of her life: old photos of failed relationships, rejection letters from law schools, a scar on her knee from a childhood bike accident. These imperfections feel more genuine than anything in Seahaven ever did. Suddenly, a news alert flashes across the TV: Christof is making a live statement in one hour.

What do you do?

Choice A: Watch Christof's statement together—you need to hear what he has to say.

Choice B: Turn off the TV and focus on this present moment with Sylvia.

GAME STATE 3B: FRAGILE TRUST (from 2A → Choice B)

You test Sylvia with questions only the real Lauren would know—details from that night on the beach, what she whispered to you before security dragged her away. She answers everything correctly but you see the hurt in her eyes at being interrogated like a suspect. You notice the small imperfections around her apartment: chipped mugs, a crooked picture frame, mismatched socks drying on a radiator. These flaws feel more real than Seahaven's relentless perfection ever did.

What do you do?

Choice A: Apologize and begin to open up to her—she's proven herself.

Choice B: Leave her apartment—this still feels like manipulation, just more subtle.

Okay write the next scene for both choices of 2B

4:59 PM

GAME STATE 3C: STRANGER'S KINDNESS (from 2B → Choice A)

The stranger takes you to an all-night diner and buys you coffee and a sandwich, the first meal you've ever eaten that wasn't product placement. She reveals she's watched your show since childhood, knows everything about your life, and wants to help you "experience real freedom" as thanks for the joy you gave her. She offers you a place to stay at her apartment until you get on your feet. Something about her intense familiarity with your life unsettles you, but the alternative is sleeping on the streets.

What do you do?

Choice A: Accept her offer cautiously—you need help and she seems genuine.

Choice B: Thank her for the meal but leave—you can't trust a "fan" who knows everything about you.

GAME STATE 3D: ON THE STREETS (from 2B → Choice B)

Rain begins to fall as you huddle on a park bench, cold and exhausted, realizing the entire world knows your face but no one truly knows you. From a nearby bench, you overhear strangers debating whether you'll "make it" in the real world, placing bets like you're still their entertainment. Suddenly, Sylvia appears on the path, soaking wet, explaining she's been searching the city for hours. The question burns in your mind: how did she find you?

What do you do?

Choice A: Let Sylvia help you now—you've reached your limit and need someone.

Choice B: Demand to know how she found you—are you still being watched and tracked?

Me: How many scenes are left that I have not asked you to write yet?

5:05 PM

Looking at the full game structure, here are the scenes you haven't asked me to write yet:

From Game State 3:

- Game State 4: THE STATEMENT (where all paths converge - Christof's broadcast)

From Game State 4:

- Game State 5A: THE CONFRONTATION (meet Christof)
- Game State 5B: MOVING FORWARD (refuse to meet Christof)

From Game State 5:

- Game State 6A: UNDERSTANDING (talk with father and Christof)
- Game State 6B: LIBERATION (reject Christof, meet Sylvia outside)
- Game State 6C: THE ADVOCATE (testify before Congress)
- Game State 6D: THE WANDERER (airport scene)

Total: 8 scenes remaining (not counting the 6 ending descriptions, which are just final summaries rather than interactive scenes)

Would you like me to continue writing them in order, or focus on specific branches?

Me: Can you write out the scenes for each choice from each game state, from where we left off to complete game state 3 to the end, in an organized manner so I can put it as logical prompts into VS Code.

5:09 PM

TRUMAN SHOW INTERACTIVE STORY - ALL GAME STATES

GAME STATE 1: THE THRESHOLD

The door closes behind you, and suddenly you're surrounded by blinding lights, screaming reporters, and chaos you've never experienced. Through the crowd, you see

Sylvia pushing toward you, her hand outstretched, calling your name. Security struggles to hold back the mob while cameras flash and voices demand answers. Do you trust her and escape together, or face this overwhelming new world alone?

Choice A: Take Sylvia's hand and let her lead you away from the chaos. → Go to GAME STATE 2A

Choice B: Push past everyone and find your own way alone. → Go to GAME STATE 2B

GAME STATE 2A: SYLVIA'S APARTMENT

Sylvia's apartment is small and quiet, filled with mismatched furniture and stacks of books about media ethics. She sets a cup of tea in front of you with shaking hands, explaining she's been fighting to free you for years, organizing protests, filing lawsuits. On her TV in the corner, news coverage shows your face with the headline "TRUMAN BREAKS FREE." You notice her chipped nail polish, a water stain on the ceiling, the reality of imperfection everywhere.

Choice A: Ask Sylvia about the real world and begin to trust her. → Go to GAME STATE 3A

Choice B: Remain guarded and question if this is just another set. → Go to GAME STATE 3B

GAME STATE 2B: ALONE IN THE CITY

You push through the crowd and stumble onto a street filled with honking cars, unpredictable strangers, and weather that shifts without warning. Everything feels chaotic and random in a way Seahaven never was—trash on the sidewalks, people who don't even notice you, the overwhelming noise of a world that doesn't revolve around you. A middle-aged woman recognizes you and approaches cautiously, saying she's been a fan for years and wants to help you find your way. You have no money, no ID, and nowhere to go as night begins to fall.

Choice A: Accept the stranger's help—take a risk on trusting someone. → Go to GAME STATE 3C

Choice B: Keep moving and find shelter on your own, trust no one yet. → Go to GAME STATE 3D

GAME STATE 3A: OPENING UP

Late into the night, you find yourself sharing fears you've never voiced—how you don't know what's real anymore, whether any feeling you've ever had was truly yours. Sylvia listens without judgment, then shows you the messy reality of her life: old photos of failed relationships, rejection letters from law schools, a scar on her knee from a childhood bike accident. These imperfections feel more genuine than anything in Seahaven ever did. Suddenly, a news alert flashes across the TV: Christof is making a live statement in one hour.

Choice A: Watch Christof's statement together—you need to hear what he has to say. → Go to GAME STATE 4

Choice B: Turn off the TV and focus on this present moment with Sylvia. → Go to GAME STATE 4

GAME STATE 3B: FRAGILE TRUST

You test Sylvia with questions only the real Lauren would know—details from that night on the beach, what she whispered to you before security dragged her away. She answers everything correctly but you see the hurt in her eyes at being interrogated like a suspect. You notice the small imperfections around her apartment: chipped mugs, a crooked picture frame, mismatched socks drying on a radiator. These flaws feel more real than Seahaven's relentless perfection ever did.

Choice A: Apologize and begin to open up to her—she's proven herself. → Go to GAME STATE 4

Choice B: Leave her apartment—this still feels like manipulation, just more subtle. → Go to GAME STATE 4

GAME STATE 3C: STRANGER'S KINDNESS

The stranger takes you to an all-night diner and buys you coffee and a sandwich, the first meal you've ever eaten that wasn't product placement. She reveals she's watched your show since childhood, knows everything about your life, and wants to help you "experience real freedom" as thanks for the joy you gave her. She offers you a place to stay at her apartment until you get on your feet. Something about her intense familiarity with your life unsettles you, but the alternative is sleeping on the streets.

Choice A: Accept her offer cautiously—you need help and she seems genuine. → Go to GAME STATE 4

Choice B: Thank her for the meal but leave—you can't trust a "fan" who knows everything about you. → Go to GAME STATE 4

GAME STATE 3D: ON THE STREETS

Rain begins to fall as you huddle on a park bench, cold and exhausted, realizing the entire world knows your face but no one truly knows you. From a nearby bench, you overhear strangers debating whether you'll "make it" in the real world, placing bets like you're still their entertainment. Suddenly, Sylvia appears on the path, soaking wet, explaining she's been searching the city for hours. The question burns in your mind: how did she find you?

Choice A: Let Sylvia help you now—you've reached your limit and need someone. → Go to GAME STATE 4

Choice B: Demand to know how she found you—are you still being watched and tracked? → Go to GAME STATE 4

GAME STATE 4: THE STATEMENT

Christof appears on every screen—in shop windows, on phones, on the TV wherever you are. He looks older, tired, as he defends the show as giving you "a perfect life free from the pain of the real world." He claims he loved you like a son and announces he's stepping down from the network. Then he drops a bombshell: he wants to meet with you privately, and your "father"—the man you watched drown—is alive and wants to see you.

Choice A: Agree to meet Christof—you need answers and closure about everything. →
Go to GAME STATE 5A

Choice B: Refuse to meet him—moving forward means leaving the past behind. → Go to
GAME STATE 5B

GAME STATE 5A: THE CONFRONTATION

You sit across from Christof in a sterile hotel conference room, and he looks smaller in person than he did in the control room. He seems genuinely remorseful but also defensive, explaining his artistic vision and how he protected you from war, poverty, and heartbreak. He offers you money, connections, anything you need to start your new life. Then he reveals that your father is waiting in the next room, desperate to apologize for abandoning you to this lie.

Choice A: Hear Christof out and see your father—seek to understand what happened. →
Go to GAME STATE 6A

Choice B: Tell Christof what he did was unforgivable and leave immediately. → Go to
GAME STATE 6B

GAME STATE 5B: MOVING FORWARD

You're with Sylvia now, whether by choice from the beginning or out of necessity, and she asks what you want to do with your life. She explains your options: you could sue the network, write a book, disappear completely, or become an advocate for others exploited by reality television. For the first time, you realize every choice is truly yours—no script, no director, no hidden cameras. The freedom is overwhelming but exhilarating.

Choice A: Work with Sylvia to expose the truth and fight reality TV exploitation. → Go to
GAME STATE 6C

Choice B: Leave everything behind and travel to see the world you never got to
experience. → Go to GAME STATE 6D

GAME STATE 6A: UNDERSTANDING

You spend hours talking with your father and Christof, hearing apologies and justifications that tangle together into something complicated and human. Your father cries as he explains he needed the money, then grew to love you, then couldn't find a way out. You begin to understand that people made choices—some good, some terrible—and that moral certainty is harder to find than you expected. Christof offers to fund a foundation that you would control, to help you shape your own narrative and help others.

Choice A: Accept the resources and use them to help others exploited by media. →

ENDING 1: THE HEALER

Choice B: Reject the money—it's tainted, and you'll make your own way forward. →

ENDING 2: THE INDEPENDENT

GAME STATE 6B: LIBERATION

You walk out of the conference room without looking back, and Sylvia is waiting outside, proud of you for standing up to Christof. She asks what you want to do now, and you realize for the first time what you actually want: to build something real with someone real. The past will always be part of you, but it doesn't have to define your future.

Choice A: Ask Sylvia to travel the world with you and build a life together. → ENDING 3: THE PARTNERS

Choice B: Tell Sylvia you need time alone first to discover who you are. → ENDING 4: THE SOLITARY

GAME STATE 6C: THE ADVOCATE

Months have passed, and you stand beside Sylvia in a congressional hearing room, testifying about consent laws and reality television regulations. You've used your fame for purpose, channeling your anger into change. The work has brought you closer to Sylvia—you've fought together, strategized together, healed together. But you still wonder if you're ready for more.

Choice A: Propose to Sylvia—choose to build a complete life together. → ENDING 5: THE CRUSADER

Choice B: Thank her but recognize you need more healing before committing fully. →
ENDING 6: THE COMMITTED ADVOCATE

GAME STATE 6D: THE WANDERER

You stand at the airport with a one-way ticket to somewhere you've only seen in magazines. Sylvia came to see you off, saying she'll be there when you're ready, but making no demands. You're nervous about the unknown but excited in a way you've never felt before. For the first time in your life, you're writing your own story with no one watching.

→ ENDING 2: THE INDEPENDENT

ENDINGS

ENDING 1: THE HEALER

You run a foundation helping reality TV victims reclaim their lives and narratives. Married to Sylvia, you've found peace through purpose, transforming your trauma into meaningful change. The past no longer haunts you—it empowers you.

ENDING 2: THE INDEPENDENT

You build a quiet, private life on your own terms, traveling when you want, staying in touch with Sylvia occasionally. You value autonomy above all else, having learned that you don't need anyone's permission to exist.

ENDING 3: THE PARTNERS

You and Sylvia travel the world together, experiencing everything you missed—real rain in foreign cities, authentic food, genuine human connection. You're building a love based on truth, choice, and freedom.

ENDING 4: THE SOLITARY

You embark on a solo journey of self-discovery, learning to trust yourself before you can trust anyone else. It's lonely sometimes, but it's yours—completely and authentically yours.

ENDING 5: THE CRUSADER

Married to Sylvia, you've become a public figure fighting for privacy rights and media ethics. Your face is still known worldwide, but now you control the narrative and use your platform to protect others.

ENDING 6: THE COMMITTED ADVOCATE

You've dedicated yourself to the cause of media reform, working tirelessly alongside Sylvia. You recognize you need more time to heal before romantic commitment, but you've found purpose and genuine friendship in the fight for justice.

IMPLEMENTATION NOTES

- Track player choices to determine branching paths
- Game States 3A, 3B, 3C, and 3D all converge at Game State 4
- Game State 6D leads directly to Ending 2 (no choice needed)
- Total of 6 unique endings based on player choices throughout the game

Github CoPilot and Claude VS Code

User: I need to change the first game state. The text will display this: The door closes behind you, and suddenly you're surrounded by blinding lights, screaming reporters, and chaos you've never experienced. Through the crowd, you see Sylvia pushing toward you, her hand outstretched, calling your name. Security struggles to hold back the mob while cameras flash and voices demand answers. Do you trust her and escape together, or face this overwhelming new world alone?

and the two choices will be:

Choice A: Take Sylvia's hand and let her lead you away from the chaos.

Choice B: Push past everyone and find your own way alone.

Co-Pilot: Perfect! I've updated the first game state in game.js to display your new story text and provide two choice buttons. Here's what I changed:

- ****Story Text****: The game screen now shows the narrative about the door closing, the chaos with reporters, and Sylvia offering her hand.
- ****Choice Buttons****:
 - Choice A: "Take Sylvia's hand and let her lead you away from the chaos." (leads to win screen)
 - Choice B: "Push past everyone and find your own way alone." (leads to lose screen)
- ****Input Handling****:
 - Mouse clicks on the buttons trigger the respective outcomes.
 - Keyboard shortcuts: Press 'A' for Choice A, 'B' for Choice B.

The text is centered and wrapped within a bounding box to fit the screen. I assumed Choice A leads to a win (trusting Sylvia) and Choice B to a loss (facing the world alone), but you can adjust the outcomes in the `gameMousePressed()` and `gameKeyPressed()` functions if needed.

The game is now running on a local server at <http://localhost:8000> for testing. Let me know if you'd like any adjustments!

User: The text description should be in the centre of the display screen and the text for the buttons should fit within the display screen with the button wrapped around each one

Co-Pilot: Perfect! I've updated the game screen layout to better center the story text and ensure the button text fits properly:

- ****Story Text****: Moved to a more centered vertical position (y=200) with a tighter bounding box (600x200) to keep it focused in the upper half of the screen.
- ****Choice Buttons****:
 - Widened to 700 pixels to accommodate the full text.
 - Heightened to 80 pixels for better spacing with two-line labels.
 - Labels are now split into two lines using line breaks (\n) so the text wraps naturally within each button.

The buttons now fully wrap around their respective choice text, and the overall layout keeps everything within the 800x800 canvas. The game should display more balanced now—test it at <http://localhost:8000> to see the changes! Let me know if you'd like further adjustments.

User: The following text is not visible in the screen. Adjust it so that the text is visible:
"The door closes behind you, and suddenly

Co-Pilot: Perfect! I've split the story text into two separate paragraphs to ensure everything is visible on the screen. Now the text is drawn in two parts:

- First paragraph: The initial chaos description, positioned at y=150 with a 700x100 bounding box.
- Second paragraph: The part about Sylvia and the choices, positioned at y=250 with a 700x100 bounding box.

This gives each section enough space to display fully without clipping. The game should now show all the text clearly—check it out at <http://localhost:8000>! If you need any further tweaks, just let me know.

User: Some of the text is still missing. Adjust it so that the text does not get cut off. It does not have to dead set in the center of the screen

Co-Pilot: Perfect! I've increased the height of the text bounding boxes from 100 to 150 pixels each and adjusted their vertical positions slightly (first text at $y=140$, second at $y=290$) to provide more space for the text to wrap properly without getting cut off. This ensures all the story text is fully visible on the screen.

The layout is now more flexible and not strictly centered, giving the text room to breathe. Test it at <http://localhost:8000> to confirm everything displays correctly! If there's still any cutoff, let me know for further adjustments.

User: make the text left-aligned instead of center-aligned

Co-Pilot: Perfect! I've changed the story text alignment from center to left-aligned. The text now starts from the left side of the screen ($x=50$) and wraps within a 700-pixel wide bounding box, making it easier to read like a paragraph.

The button text remains centered for clarity. Test the game at <http://localhost:8000> to see the updated layout! If you'd like any other adjustments, just let me know.

User: No put the text back in the center of the display screen. I meant the way the text is justified should be changed

Co-Pilot: Made changes.

User: If choice A is selected the game state should change to: Sylvia's apartment is small and quiet, filled with mismatched furniture and stacks of books about media ethics. She sets a cup of tea in front of you with shaking hands, explaining she's been fighting to free you for years, organizing protests, filing lawsuits. On her TV in the corner, news coverage shows your face with the headline "TRUMAN BREAKS FREE." You notice her chipped nail polish, a water stain on the ceiling, the reality of imperfection everywhere.

Choice A: Ask Sylvia about the real world and begin to trust her.

Choice B: Remain guarded and question if this is just another set.

Co-Pilot: Now I'll create a second game state file and update the necessary files:

Perfect! I've created the second game state. Now when you select Choice A (trusting Sylvia) from the first game screen, you'll move to a new screen showing Sylvia's apartment with the story text you provided, along with two new choices:

- ****Choice A**:** Ask Sylvia about the real world and begin to trust her (leads to win)
- ****Choice B**:** Remain guarded and question if this is just another set (leads to lose)

The game now has this flow:

1. Start → Instructions → First Game State
2. First Game State Choice A → Second Game State (Sylvia's apartment)
3. First Game State Choice B → Lose
4. Second Game State Choice A → Win
5. Second Game State Choice B → Lose

The changes are live on your local server at <http://localhost:8000>. Test it out!

User: It says win when I clicked on choice a

The code looks correct. Let me check if the browser might have cached the old version. Let me verify the main.js file as well:

The code looks correct. The issue is likely browser caching. Try doing a hard refresh of the browser:

- **Windows/Linux**: Press `Ctrl + Shift + R` or `Ctrl + F5`
- **macOS**: Press `Cmd + Shift + R`

This will force the browser to reload all the JavaScript files and clear the cached version. The game should then properly go to game2 (Sylvia's apartment) when you click Choice A.

User: From game state 1, if b is selected the game state should change to: You push through the crowd and stumble onto a street filled with honking cars, unpredictable strangers, and weather that shifts without warning. Everything feels chaotic and random in a way Seahaven never was—trash on the sidewalks, people who don't even notice you, the overwhelming noise of a world that doesn't revolve around you. A middle-aged woman recognizes you and approaches cautiously, saying she's been a fan for years and wants to help you find your way. You have no money, no ID, and nowhere to go as night begins to fall.

Choice A: Accept the stranger's help—take a risk on trusting someone.

Choice B: Keep moving and find shelter on your own, trust no one yet.

Co-Pilot: Done! I've created the third game state that shows the street scenario. Now when you select Choice B from the first game screen, you'll see the new story about pushing through the crowd and encountering the chaotic street, with two new choices:

- **Choice A**: Accept the stranger's help—take a risk on trusting someone (leads to win)

- ****Choice B****: Keep moving and find shelter on your own, trust no one yet (leads to lose)

The game flow is now:

1. First Game State → Choice A → Game State 2 (Sylvia's apartment)
2. First Game State → Choice B → Game State 3 (Street scenario)

Do a hard refresh (Cmd + Shift + R on macOS) to clear the browser cache and see the changes!

User: Some of the text from the description is missing, ensure the constraints adapt to always display the text

Co-Pilot: I've adjusted all three game screens to ensure the text displays properly:

- Reduced text size from 24 to 22 pixels for better wrapping
- Increased text bounding box heights (first paragraph: 180px, second paragraph: 160px)
- Adjusted vertical positions to start higher and provide more space

The text should now fully display without being cut off. Do a hard refresh (Cmd + Shift + R) to see the changes!

User: Okay here are what the results should be from game state 2:

If choice A is selected:

Late into the night, you find yourself sharing fears you've never voiced—how you don't know what's real anymore, whether any feeling you've ever had was truly yours. Sylvia listens without judgment, then shows you the messy reality of her life: old photos of failed relationships, rejection letters from law schools, a scar on her knee from a childhood bike accident. These imperfections feel more genuine than anything in Seahaven ever did. Suddenly, a news alert flashes across the TV: Christof is making a live statement in one hour.

Choice A: Watch Christof's statement together—you need to hear what he has to say.

Choice B: Turn off the TV and focus on this present moment with Sylvia.

If Game state 2 B is selected

You test Sylvia with questions only the real Lauren would know—details from that night on the beach, what she whispered to you before security dragged her away. She answers everything correctly but you see the hurt in her eyes at being interrogated like a suspect. You notice the small imperfections around her apartment: chipped mugs, a crooked picture frame, mismatched socks drying on a radiator. These flaws feel more real than Seahaven's relentless perfection ever did.

Choice A: Apologize and begin to open up to her—she's proven herself.

Choice B: Leave her apartment—this still feels like manipulation, just more subtle.

Co-Pilot: Perfect! I've successfully created the two new game states from game state 2:

****Game State 4**** (from game2 Choice A - asking Sylvia about the real world):

- Story about sharing fears late into the night and seeing the messy reality of Sylvia's life
- Choice A: Watch Christof's statement together (leads to win)
- Choice B: Turn off the TV and focus on the present moment (leads to win)

****Game State 5**** (from game2 Choice B - remaining guarded):

- Story about testing Sylvia with questions about the beach
- Choice A: Apologize and open up to her (leads to win)
- Choice B: Leave her apartment (leads to lose)

The game now has this complete flow:

1. Game State 1 → Choice A → Game State 2 (Sylvia's apartment)
2. Game State 1 → Choice B → Game State 3 (Street scenario)
3. Game State 2 → Choice A → Game State 4 (Sharing fears)
4. Game State 2 → Choice B → Game State 5 (Testing Sylvia)

Do a hard refresh (Cmd + Shift + R) to see all the changes!

User: Okay from game state 2B the following scences should result:

Choice A: The stranger takes you to an all-night diner and buys you coffee and a sandwich, the first meal you've ever eaten that wasn't product placement. She reveals she's watched your show since childhood, knows everything about your life, and wants to help you "experience real freedom" as thanks for the joy you gave her. She offers you a place to stay at her apartment until you get on your feet. Something about her intense familiarity with your life unsettles you, but the alternative is sleeping on the streets.

Choice A: Accept her offer cautiously—you need help and she seems genuine.

Choice B: Thank her for the meal but leave—you can't trust a "fan" who knows everything about you.

Game state 2 choice B:

Rain begins to fall as you huddle on a park bench, cold and exhausted, realizing the entire world knows your face but no one truly knows you. From a nearby bench, you overhear strangers debating whether you'll "make it" in the real world, placing bets like you're still their entertainment. Suddenly, Sylvia appears on the path, soaking wet, explaining she's been searching the city for hours. The question burns in your mind: how did she find you?

Choice A: Let Sylvia help you now—you've reached your limit and need someone.

Choice B: Demand to know how she found you—are you still being watched and tracked?

Co-Pilot: Perfect! I've successfully created the two new game states branching from game state 3:

****Game State 6**** (from game3 Choice A - accepting the stranger's help):

- Story about the diner, coffee, and the fan offering a place to stay
- Choice A: Accept her offer cautiously (leads to win)
- Choice B: Thank her but leave (leads to lose)

****Game State 7**** (from game3 Choice B - going alone):

- Story about rain on the park bench and Sylvia finding you
- Choice A: Let Sylvia help you (leads to win)
- Choice B: Demand to know how she found you (leads to lose)

The complete game flow now has 7 branching game states:

- Game 1 → A → Game 2 (Sylvia's apartment) → A → Game 4 (sharing fears)
- Game 1 → A → Game 2 → B → Game 5 (testing Sylvia)
- Game 1 → B → Game 3 (street chaos) → A → Game 6 (diner with fan)

- Game 1 → B → Game 3 → B → Game 7 (park bench in rain)

Do a hard refresh (Cmd + Shift + R) to see all the updates!

User: I do not see the updated screens for game state 2b

GitHub Claude: I see the problem! The mousePressed routing is missing game4, game5, game6, and game7. Let me fix this:

Perfect! The mouse input routing was incomplete. Now all game states 4-7 are properly connected. Do a hard refresh (Cmd + Shift + R) and you should now be able to see the updated screens for game state 3 (the street scenario):

- Choice A leads to game6 (diner with the fan)
- Choice B leads to game7 (park bench with Sylvia finding you)

User: If I give you the logical order of the game at once including game states we covered, will you be able to create the new game states accordingly until the end?

GitHub Claude: Yes, absolutely! If you provide me with the complete logical order and all the game state descriptions at once, I can create all the new game states and properly wire them together in a single batch. This would be much more efficient than doing it piece by piece.

Please provide:

1. The complete game flow/tree structure (which choices lead to which states)
2. The story text for each new game state
3. The choice options for each state
4. The outcomes (win/lose or next state) for each choice

I'll then create all the necessary game files, update the routing in main.js, and add all the scripts to index.html at once.

User: Okay I will paste it below, note the arrow tells you which game state the choice should lead to: GAME STATE 2A: SYLVIA'S APARTMENT

Sylvia's apartment is small and quiet, filled with mismatched furniture and stacks of books about media ethics. She sets a cup of tea in front of you with shaking hands, explaining she's been fighting to free you for years, organizing protests, filing lawsuits. On her TV in the corner, news coverage shows your face with the headline "TRUMAN BREAKS FREE." You notice her chipped nail polish, a water stain on the ceiling, the reality of imperfection everywhere.

Choice A: Ask Sylvia about the real world and begin to trust her.

→ Go to GAME STATE 3A

Choice B: Remain guarded and question if this is just another set.

→ Go to GAME STATE 3B

GAME STATE 2B: ALONE IN THE CITY

You push through the crowd and stumble onto a street filled with honking cars, unpredictable strangers, and weather that shifts without warning. Everything feels chaotic and random in a way Seahaven never was—trash on the sidewalks, people who don't even notice you, the overwhelming noise of a world that doesn't revolve around you. A middle-aged woman recognizes you and approaches cautiously, saying she's been a fan for years and wants to help you find your way. You have no money, no ID, and nowhere to go as night begins to fall.

Choice A: Accept the stranger's help—take a risk on trusting someone.

→ Go to GAME STATE 3C

Choice B: Keep moving and find shelter on your own, trust no one yet.

→ Go to GAME STATE 3D

GAME STATE 3A: OPENING UP

Late into the night, you find yourself sharing fears you've never voiced—how you don't know what's real anymore, whether any feeling you've ever had was truly yours. Sylvia listens without judgment, then shows you the messy reality of her life: old photos of failed relationships, rejection letters from law schools, a scar on her knee from a childhood bike accident. These imperfections feel more genuine than anything in Seahaven ever did. Suddenly, a news alert flashes across the TV: Christof is making a live statement in one hour.

Choice A: Watch Christof's statement together—you need to hear what he has to say.

→ Go to GAME STATE 4

Choice B: Turn off the TV and focus on this present moment with Sylvia.

→ Go to GAME STATE 4

GAME STATE 3B: FRAGILE TRUST

You test Sylvia with questions only the real Lauren would know—details from that night on the beach, what she whispered to you before security dragged her away. She answers everything correctly but you see the hurt in her eyes at being interrogated like a suspect. You notice the small imperfections around her apartment: chipped mugs, a crooked picture frame, mismatched socks drying on a radiator. These flaws feel more real than Seahaven's relentless perfection ever did.

Choice A: Apologize and begin to open up to her—she's proven herself.

→ Go to GAME STATE 4

Choice B: Leave her apartment—this still feels like manipulation, just more subtle.

→ Go to GAME STATE 4

GAME STATE 3C: STRANGER'S KINDNESS

The stranger takes you to an all-night diner and buys you coffee and a sandwich, the first meal you've ever eaten that wasn't product placement. She reveals she's watched your show since childhood, knows everything about your life, and wants to help you "experience real freedom" as thanks for the joy you gave her. She offers you a place to

stay at her apartment until you get on your feet. Something about her intense familiarity with your life unsettles you, but the alternative is sleeping on the streets.

Choice A: Accept her offer cautiously—you need help and she seems genuine.

→ Go to GAME STATE 4

Choice B: Thank her for the meal but leave—you can't trust a "fan" who knows everything about you.

→ Go to GAME STATE 4

GAME STATE 3D: ON THE STREETS

Rain begins to fall as you huddle on a park bench, cold and exhausted, realizing the entire world knows your face but no one truly knows you. From a nearby bench, you overhear strangers debating whether you'll "make it" in the real world, placing bets like you're still their entertainment. Suddenly, Sylvia appears on the path, soaking wet, explaining she's been searching the city for hours. The question burns in your mind: how did she find you?

Choice A: Let Sylvia help you now—you've reached your limit and need someone.

→ Go to GAME STATE 4

Choice B: Demand to know how she found you—are you still being watched and tracked?

→ Go to GAME STATE 4

GAME STATE 4: THE STATEMENT

Christof appears on every screen—in shop windows, on phones, on the TV wherever you are. He looks older, tired, as he defends the show as giving you "a perfect life free from the pain of the real world." He claims he loved you like a son and announces he's stepping down from the network. Then he drops a bombshell: he wants to meet with you privately, and your "father"—the man you watched drown—is alive and wants to see you.

Choice A: Agree to meet Christof—you need answers and closure about everything.

→ Go to GAME STATE 5A

Choice B: Refuse to meet him—moving forward means leaving the past behind.

→ Go to GAME STATE 5B

GAME STATE 5A: THE CONFRONTATION

You sit across from Christof in a sterile hotel conference room, and he looks smaller in person than he did in the control room. He seems genuinely remorseful but also defensive, explaining his artistic vision and how he protected you from war, poverty, and heartbreak. He offers you money, connections, anything you need to start your new life. Then he reveals that your father is waiting in the next room, desperate to apologize for abandoning you to this lie.

Choice A: Hear Christof out and see your father—seek to understand what happened.

→ Go to GAME STATE 6A

Choice B: Tell Christof what he did was unforgivable and leave immediately.

→ Go to GAME STATE 6B

GAME STATE 5B: MOVING FORWARD

You're with Sylvia now, whether by choice from the beginning or out of necessity, and she asks what you want to do with your life. She explains your options: you could sue the network, write a book, disappear completely, or become an advocate for others exploited by reality television. For the first time, you realize every choice is truly yours—no script, no director, no hidden cameras. The freedom is overwhelming but exhilarating.

Choice A: Work with Sylvia to expose the truth and fight reality TV exploitation.

→ Go to GAME STATE 6C

Choice B: Leave everything behind and travel to see the world you never got to experience.

→ Go to GAME STATE 6D

GAME STATE 6A: UNDERSTANDING

You spend hours talking with your father and Christof, hearing apologies and justifications that tangle together into something complicated and human. Your father cries as he explains he needed the money, then grew to love you, then couldn't find a way out. You begin to understand that people made choices—some good, some terrible—and that moral certainty is harder to find than you expected. Christof offers to fund a foundation that you would control, to help you shape your own narrative and help others.

Choice A: Accept the resources and use them to help others exploited by media.

→ ENDING 1: THE HEALER

Choice B: Reject the money—it's tainted, and you'll make your own way forward.

→ ENDING 2: THE INDEPENDENT

GAME STATE 6B: LIBERATION

You walk out of the conference room without looking back, and Sylvia is waiting outside, proud of you for standing up to Christof. She asks what you want to do now, and you realize for the first time what you actually want: to build something real with someone real. The past will always be part of you, but it doesn't have to define your future.

Choice A: Ask Sylvia to travel the world with you and build a life together.

→ ENDING 3: THE PARTNERS

Choice B: Tell Sylvia you need time alone first to discover who you are.

→ ENDING 4: THE SOLITARY

GAME STATE 6C: THE ADVOCATE

Months have passed, and you stand beside Sylvia in a congressional hearing room, testifying about consent laws and reality television regulations. You've used your fame for purpose, channeling your anger into change. The work has brought you closer to Sylvia—you've fought together, strategized together, healed together. But you still wonder if you're ready for more.

Choice A: Propose to Sylvia—choose to build a complete life together.

→ ENDING 5: THE CRUSADER

Choice B: Thank her but recognize you need more healing before committing fully.

→ ENDING 6: THE COMMITTED ADVOCATE

GAME STATE 6D: THE WANDERER

You stand at the airport with a one-way ticket to somewhere you've only seen in magazines. Sylvia came to see you off, saying she'll be there when you're ready, but making no demands. You're nervous about the unknown but excited in a way you've never felt before. For the first time in your life, you're writing your own story with no one watching.

→ ENDING 2: THE INDEPENDENT

GitHub Claude: Perfect! I can see the complete structure. Let me create all the new game states and wire them together. I'll need to:

1. Update game4-7 to all converge to the new GAME STATE 4 (The Statement)
2. Create all new game states from 4 onwards
3. Update all routing in main.js and index.html

Let me do this now:

Now let me update game4-7 to all lead to game8, and update main.js and index.html:

Now let me update the draw, mousePressed, and keyPressed routing in main.js, and add scripts to index.html:

Perfect! I've successfully created the complete game structure with all 14 game states. Here's what was implemented:

****Game Flow:****

- ****Game 1**** (Initial door) → A or B
 - A → ****Game 2**** (Sylvia's apartment) → ****Game 4**** or ****Game 5****
 - B → ****Game 3**** (Alone in city) → ****Game 6**** or ****Game 7****

- ****Game 4**** (Opening up) → ****Game 8**** (The Statement)
- ****Game 5**** (Fragile trust) → ****Game 8**** (The Statement)
- ****Game 6**** (Stranger's kindness) → ****Game 8**** (The Statement)
- ****Game 7**** (On the streets) → ****Game 8**** (The Statement)

- ****Game 8**** (The Statement) → A or B
 - A → ****Game 9**** (The Confrontation) → ****Game 11**** or ****Game 12****
 - B → ****Game 10**** (Moving Forward) → ****Game 13**** or ****Game 14****

- ****Game 11**** (Understanding) → Win (A or B = different endings)
- ****Game 12**** (Liberation) → Win (A or B = different endings)
- ****Game 13**** (The Advocate) → Win (A or B = different endings)
- ****Game 14**** (The Wanderer) → Win

All paths now converge at Game 8 (The Statement) and then branch out to 6 different possible win endings. Do a hard refresh (Cmd + Shift + R) to play through the complete branching narrative!

User: for each ending, make the text displays the corresponding description:

ENDINGS

ENDING 1: THE HEALER

You run a foundation helping reality TV victims reclaim their lives and narratives. Married to Sylvia, you've found peace through purpose, transforming your trauma into meaningful change. The past no longer haunts you—it empowers you.

ENDING 2: THE INDEPENDENT

You build a quiet, private life on your own terms, traveling when you want, staying in touch with Sylvia occasionally. You value autonomy above all else, having learned that you don't need anyone's permission to exist.

ENDING 3: THE PARTNERS

You and Sylvia travel the world together, experiencing everything you missed—real rain in foreign cities, authentic food, genuine human connection. You're building a love based on truth, choice, and freedom.

ENDING 4: THE SOLITARY

You embark on a solo journey of self-discovery, learning to trust yourself before you can trust anyone else. It's lonely sometimes, but it's yours—completely and authentically yours.

ENDING 5: THE CRUSADER

Married to Sylvia, you've become a public figure fighting for privacy rights and media ethics. Your face is still known worldwide, but now you control the narrative and use your platform to protect others.

ENDING 6: THE COMMITTED ADVOCATE

You've dedicated yourself to the cause of media reform, working tirelessly alongside Sylvia. You recognize you need more time to heal before romantic commitment, but you've found purpose and genuine friendship in the fight for justice.

GitHub Claude: Now let me update game11, game12, game13, and game14 to route to the correct ending screens:

Now let me update main.js to handle the new win screens and update index.html: `

Perfect! I've created 6 unique ending screens with their corresponding descriptions:

****Ending Screens:****

- ****Win1 (The Healer)****: From Game 11 Choice A - Running a foundation, married to Sylvia
- ****Win2 (The Independent)****: From Game 11 Choice B or Game 14 - Quiet private life, complete autonomy
- ****Win3 (The Partners)****: From Game 12 Choice A - Traveling the world with Sylvia
- ****Win4 (The Solitary)****: From Game 12 Choice B - Solo journey of self-discovery
- ****Win5 (The Crusader)****: From Game 13 Choice A - Public figure married to Sylvia fighting for rights
- ****Win6 (The Committed Advocate)****: From Game 13 Choice B - Dedicated to media reform alongside Sylvia

Each ending screen displays the unique ending description and allows players to press 'R' to return to the start. The game now has 6 distinct win endings depending on the choices made throughout the branching narrative!

Do a hard refresh (Cmd + Shift + R) to see all the different endings.

User: The instructions screen should read: This game follows Truman Burbank's journey into the real world after leaving behind his artificial life in Seahaven, 'The Truman Show'.

Press start to explore Truman's different paths.

GitHub Claude: Done! The instructions screen now displays the description about Truman Burbank's journey into the real world after leaving Seahaven. Do a hard refresh (Cmd + Shift + R) to see the updated instructions text.

User: change the last sentence to "Press start to explore the different paths Truman can take."

GitHub Claude: Done! The instructions now read "Press start to explore the different paths Truman can take."

User: Change the display title of the game to "The Truman Show Epilogue"

GitHub Claude: Done! The game title has been updated to "The Truman Show Epilogue" in the start screen, the header, and the browser tab title. Do a hard refresh (Cmd + Shift + R) to see the changes.

User: Remove this line: "Tip: use Enter / I on the start screen. Press R on win/lose to return."

GitHub Claude: Done! The hint text has been removed from the page.

User: Change this line: "© 2026 Dr. Karen Cochrane & David Han · Built with p5.js" to "© 2026 Naveena Krishnabagavan · Built with p5.js"

GitHub Claude: Done! The footer now shows "© 2026 Naveena Krishnabagavan · Built with p5.js"

User: Change the start screen background should be 89AAE0. The for the start screen should be 2D5495. The button on the start screen should be: D2CBD3

GitHub Claude: Done! The start screen colors have been updated:

- Background: #89AAE0 (blue)
- Title text: #2D5495 (darker blue)
- Buttons: #D2CBD3 (light purple-grey) with a slightly darker shade on hover

User: change the start screen text to this colour: 33435D

GitHub Claude: Done! The start screen title text color has been changed to #33435D (dark blue-grey).

User: change the colour of the start screen buttons to A6A6CC

GitHub Claude: Done! The start screen button color has been changed to #A6A6CC (light purple) with a darker shade on hover.

User: change the start screen buttons to F8F9F9

GitHub Claude: Done! The start screen button color has been changed to #F8F9F9 (very light grey/white) with a slightly darker shade on hover.

User: Change the background of each scene page to: 9FBDD7

GitHub Claude: Done! All game scene backgrounds have been changed to #9FBDD7 (soft blue). Do a hard refresh (Cmd + Shift + R) to see the updated colors.

User: Change the background of each scene page to A6A6CC

GitHub Claude: Done! All game scene backgrounds have been changed to #A6A6CC (light purple). Do a hard refresh (Cmd + Shift + R) to see the updated color.

User: Nevermind each scene page background should be 9FBDD7. The ending page background should be ABB2E1

GitHub Claude: Done! All game scene backgrounds are now #9FBDD7 and all ending page backgrounds are now #ABB2E1.

User: Change each scene background to: 98B3E0

GitHub Claude: Done! All game scene backgrounds are now #98B3E0.

User: Change each scene background to: 9FBDD7

GitHub Claude: Done! All game scene backgrounds are now #9FBDD7.