# Writing of Video Games

* Giving the player an intriguing **foreshadowing** of the area to come, gets a lot more engagement and player enthusiasm.
* Adding **narrative** to a game can make it more profitable – it took the context of egg stealing green pigs and vengeful fowl to turn the ballistic physics game mechanic into a billion-dollar industry that is Angry Birds.
* **Anti-hero** – a protagonist who doesn’t contain the typical heroic qualities that we expect from a narrative lead.
* **Caricature** – a broad or very stereotypical character. Ex- Tom Sheldon from Just Cause.
* **Character Arc** – a kind of change/transformation the protagonist goes through.
* **Fatal Flaw** – an imperfection, issue or prejudice that can potentially lead to the character’s downfall or it must work through over the course of the experience. It’s usually tied to the arc of a character.
* **Inner Conflict** – a psychological battle that a person is waging with theselves. Ex- in The Last of Us, Joel struggles with his affection for Ellie versus his desire to end the Infection.
* Gameplay mechanic, environment design, level design, character design everything needs to be documented down to every last detail for your and the team's overall clarity and understanding.
* **Chekhov’s Gun** - a maxim that states that any storytelling element must contribute to the whole. An unnecessary element that cannot be played off in some way must be removed.
* A fundamental idea at the core of dramatic storytelling is that your main character should be different at the end of the story than they were at the beginning, also referred to as the character arc.
* Archetypically, villains are usually the ying to the protagonist’s yang.
* **Juxtaposition** – Our eyes are drawn to things that don’t belong Juxtaposition keeps the viewer engaged.
* Games are a visual medium, show not tell wherever possible.
* The best worldbuilding doesn’t try to answer every question but leaves room for mystery.
* **Red Herring** – To distract the audience with false clues to lead them away from the truth.
* **Techniques** – whodunit, unreliable narrator, emotions
* **Jump Scares**  – Catch the audience off guard always

– Shock – a sudden and unexpected event

– Suspense – a delayed and expected event

* **Techniques** 
  + **Timing** – Anticipation of the scare can sometimes be scarier than the jump itself, having a good build up or no build up.
  + **Withold information**
  + **The Sting** – A loud shriek or hit that makes the audience jump out of their chair, works best in a quiet environment.
  + **Misdirection** – Use audience’s expectations against them – mislead, use false alarms, hide information
  + **Leitmotif** – A short recurring music phrase that can be tied to a certain character, setting, idea, or emotion. - Leitmotifs are a guide to feelings.
  + **Foreshadowing** – A literary device used to give an indication or hint of what is to come later in the story.
* **Exposition** means facts – the information about setting, biography, and characterization that the audience needs to know to follow and comprehend the events of the story.
  + Too much information and the audience have little reason to pay attention.
  + Not enough information and they become confused or lost.
* **Denouement** – Outcome of a story, where the main conflicts of the narrative are concluded.
* **Rashomon effect** – Significantly different perspectives on and interpretations of the same dramatic event by different eyewitnesses.
* **MacGuffin** – A type of plot device that drives the narrative forward, but ends up having little importance to the story.