



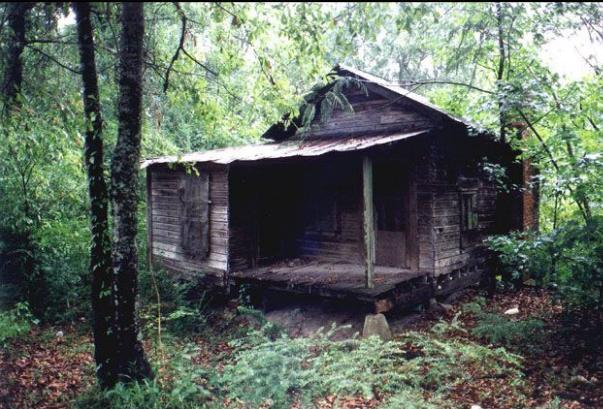
The Echoes of Asturón

Stephanie Baione, Jodianne Bartolo, Nicholas Chen,
David Du, Sabrina Wilson, Jenny Zhou

Overview of storyworld

- **Genre:** Fantasy
- **Plot:** The City of Astúron has been dealing with rising tensions over the past 10 years in response to a royal decree that banned nearly all magic in the city. As the city prepares to host its 10th annual *non magical* fighting tournament, all manner of people flock to see the spectacle. Little do they know that this tournament will lead to the kidnapping of a young (but more importantly, unauthorized) magic user working for the Royal Court. This inciting incident sets off a chain of events that will force the city's members to reconsider what is best for themselves and their nation.

Mood Board



Characters



Fighter



Kidnapper



JESTER



Apprentice



SAVANT



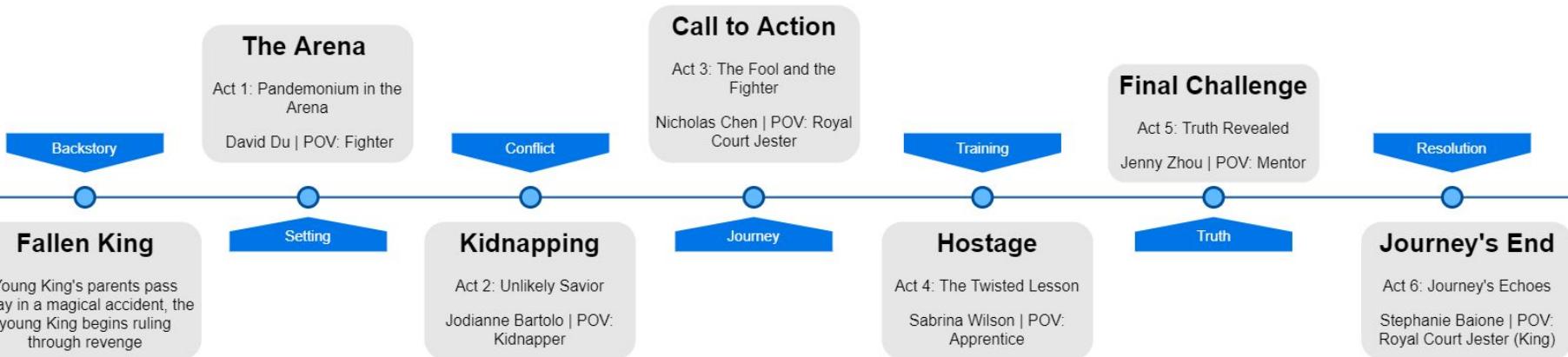
MENTOR

Credit: Jenny Zhou

Shared Story Elements

Locations	Castle	The Arena	Forest	Kidnapper Hideout	Savant's Tavern
Items	Alchemy table	Maps & diagrams table	Bookshelf		
Plot	King's memory wipe	Apprentice does forbidden magic	Apprentice is kidnapped	Apprentice is rescued by mentor and jester	Savant restores the king's memories
Rules	Magic is restricted	Savant trades in memories			

Timeline (chronologically)



World Map



Act 1

Pandemonium in the Arena

David Du



Fighter

The Story

Tells the story of Burghard going to the Arena to earn money for his ailing mother

- Introduces the **Fighter, Burghard** to the storyworld
- Sets an initial goal for the player-controlled character, but then introduces a **more inclusive goal at the end of the story**

	Summary:	Variables:	Player Should:
Setting Introduction	Quickly sets the stage and scene for the Arena as well as character motivation.	None	Continue to the Arena
Fight 1	<p>Substitution: The outcome of the fighter determines his availability in the next section</p>	\$attack: if you choose to meet the opponent head on	Defend and take the fight slow.
Exploration	<p>Precondition: Event happens according to previous event</p> <p>Exploration of space & Dialog: Choose which areas (2) to explore and interact with.</p>	\$pjesterLike, \$mentorLike, \$kidnapper, \$travelerLike: during character interactions \$exploration: tracks each event	There are different paths that lead to the good ending, but being nice to the characters in the events will end well.
Fight 2	Simultaneous event: The kidnapping of the apprentice is happening at this time.	\$kidnapper: will result in a different path	All paths can result in a good ending.
Confusion	Substitution: Depending on the result from Fight 2, different choices will be made here.	\$attack: determines whether or not you are injured previously \$mentorLike, \$travelerLike: can save you from a bad ending	Any paths that run away will result in a bad ending.
Conclusion	Distinct endings: Dependent on choices and actions in the previous sections.	\$pjesterLike, \$mentorLike, \$travelerLike: Will result in different dialogue in the endings	The endings are dependent on previous choices.

Connecting the Dots

Connecting to the Other Stories

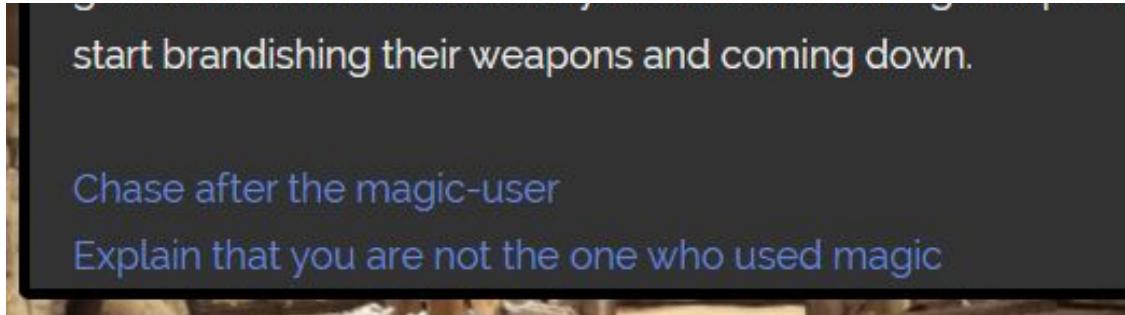
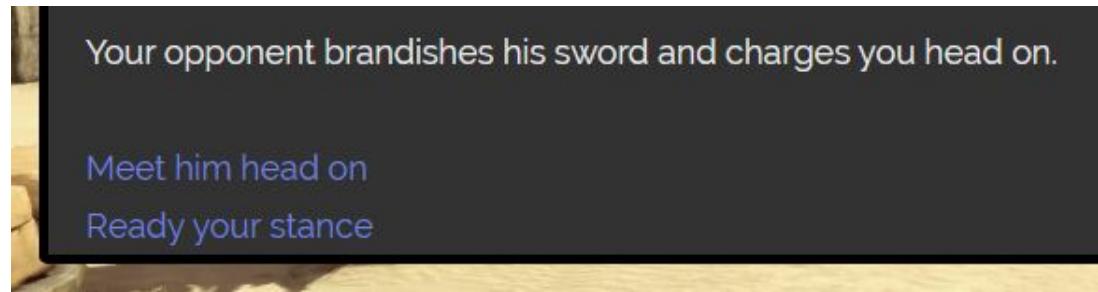
- All characters can appear in the story, but only the **Jester**, **Mentor**, and **Kidnapper** are guaranteed to appear or act during a storyline
- The primary location is the **Arena**, while the story is briefly in **Asturón**
- The kidnapping scene and much of the **Kidnapper's** story during Act 2 occurs during this story

Connecting the Dots (Cont.)

Reflecting the Overall Storyworld

- Sets the scene and provides a **call to action** with the kidnapping
 - Motivates individuals in different ways - Fighter with his mother, Jester to save a friend
- Depending on dialogue choices with other characters in the storyworld, the Fighter will receive **interactions that foreshadow** other Acts

Design Strategies - *Forced Choices*



Design Strategies - *Parallel Events*

A bolt of magic flies past your head before you quickly run at your opponent, who is now retreating towards the exit. As you glance at the stands, you realize the guards are chasing after some man carrying the apprentice from the healing station. A couple guards have taken notice of you and are shouting and pointing over to you, and they start brandishing their weapons and coming down.

Design Strategies - *Exploring a Space*

You head back to the center of the Arena to decide where you want to go.

[Check out the healing station](#)

[Go to the inn to take a break](#)

[Visit the stands to hear what the spectators have to say](#)

[Follow the laughter near the entrance of the Arena](#)

You head back to the center of the Arena to decide where you want to go.

[Check out the healing station](#)

[Go to the inn to take a break](#)

[Visit the stands to hear what the spectators have to say](#)

[It looks like there was an event near the entrance, but whatever was going on has already finished.](#)

Design Strategies - *Dramatic Agency*

Before you have time to react, Ezrin looks over at you and exclaims -

Oh, a big welcome to our hero, Burghard! You could say that you had 1
were on your side today!

[Give Ezrin a side glance](#)

[Groan at the joke](#)

As you enter, you see two figures - Rudvorth, who you recognize,
girl.

Rudvorth is currently occupied with your opponent who has pa
yourself.

[Request help from the young lad](#)

[Request help from Rudvorth](#)

Design Strategies - *Choice-based Results*

Ah yes, truly a man of few words, as all heroes should be! Another round of applause for our finalist, Burghard!

Ouch! Well let's give our best *jester* of support to Burghard with a round of applause!

Strategies to Align Interaction and Storytelling

- **Each story beat progresses with a performed action.** Whether it be dialogue or a performed action, each “page” allows for a singular action.
- **The current setting is reflected by the background image.** There are many different locations in the story, all of which have corresponding background images to immerse the player.
- **Different actions have different consequences.** The player will always see variance in the story based on how they act, ranging from changes in possible endings to unique lines of flavor text and dialogue.

Strategies to Motivate Replay

- There are **4 unique endings**, some of which have different **variants dependent on choices**
- There are bad endings which **persuade the player** to play again and achieve a better ending
- The player can progress through the exploration path in **different ways**, and there are **4 total locations of which only 2 can be accessed in a single playthrough**
- 3 locations have **changed interaction based on time of arrival**

Act 2

Unlikely Savior

Jodianne Bartolo



Kid n a PPER

The Story

Play as the “kidnapper”, Merridon. A lonely man and secret magic user who witnesses the apprentice using magic, and decides he needs to save her.

- The player gets an idea for who Merridon is and how he views the royal court.
You journey through Astúron, and learn a bit about how magic is viewed
- Player makes choices before and after the kidnapping that influence the success of the kidnapping
- Multiple endings based on choices throughout. Dialogue choices also allow for different information

Exploration of World	<p>Summary: Introduction to Merridon. Explore Astúron through his eyes, and meet with Faylir, Merridon's friend.</p>	<p>Variables: \$apples, \$accomplice, \$finished</p>	<p>Player Should: Make choices at the market, before heading home for the day</p>
Arena Fight	<p>Merridon is watching the arena fight, when he witnesses the apprentice heal a wounded fighter with magic.</p>	\$pchoice (seats)	Choose where to sit at the arena fight to watch your friend Faylir. Choose dialogue with Faylir
Take Apprentice	<p>Merridon decides to save the apprentice by kidnapping her during the finals. (Faylir uses magic in the finals as a distraction)</p>	\$scarf	Choose how to leave the arena: through the gates, or crawling through an opening?
Choose Path Home	<p>Merridon has to find his way North, back to his shack, without being seen as suspicious with the girl.</p>	\$scarf, \$knowing	Choose how to head home. Through the forest, or the village? Talk to the Apple seller or ignore him?
Problem	<p>Two knights on horses are approaching Merridon in the forest, as they head to the kingdom.</p>	\$scarf, \$knowing, \$apples	Decide whether or not to interact with them, and what to say/ do.
Ending	<p>The kidnap is either successful, or not (a couple different versions for unsuccessful)</p>	None	Based on the choices with the knight, the player heads home or never completes the kidnap

Connecting the Dots

Connecting to the Other Stories

- The Kidnapping takes place in **Act 1** during the arena fight
- In **Acts 3 and 5** the characters are looking for the kidnapped apprentice
- In **Act 4** you see the apprentice's perspective from inside Merridon's home
- **Act 6** takes place in Merridon's home, and players are able to interact with him

Connecting the Dots (Cont.)

Reflecting the Overall Storyworld

- Shows how there are different viewpoints on **magic being banned** in Astúron
- References to people in the **royal court**, **Savants**, and **knights**
- Various locations in the storyworld: **Kingdom** (market), **Arena**, **Forest** (including Merridon's home)

Design Strategies -

Exploring a Space

- Player is able to explore the market by interacting with different people
- Dialogues might differ depending on order of choices
- The player is only able to choose three out of the four choices before they have to leave

You arrive at a bustling market. People are running around and bargaining for the best loaf of bread or the shiniest piece of jewelry. Children use sticks and pretend to fight with swords, sometimes whispering a made up spell and getting a piercing glare from their parents. You see a woman walking and eyeing you from a distance, you wonder why. Turning to your left, you see Faylir at the bakery, next to him is an apple stand with the seller sitting by himself looking lonely and gray. You remember you do need to buy apples before you leave. You are about to head that way, when someone catches your eyes. Hidden in the shadows, a man stands alone, watching everyone. He looks important, but maybe not royal... who is he, and where to go first?

[Talk to mysterious man](#)

[Nod at woman walking by](#)

[Talk to Faylir by the bakery](#)

[Go to the apple stand](#)

Design Strategies - *Forced Choices*

- Choosing certain items allow for different options
- Replayability encouraged to explore different choices

```
<<if $apples == 3>>
```

"Ye come to buy some of my apples eh? Just picked em today off the trees. Best deal in the whole market I guarntee. How many would you like to buy?"

- "Only 3 today"
- "I will take 6"

Design Strategies - *Spatial and Temporal Changes*

- Locations change throughout the story
- Story takes place over the course of a day and a half.

You need to find a way to head north towards your home. But is it better to
[walk through the village?](#)
or
[go through the forest?](#)

The trees hang high above you, and finally you feel the night approaching.

Design Strategies - Dialogue

- Player is able to speak with many people
- Learn about other character's and storyworld through dialogue

"Merridon! How nice to see you. We are those in the shadows..."

Faylir beams at you. He is similar to you in some ways. Younger and stronger with lighter features, but in his eyes you see the same hurt and betrayal that you have felt your whole life.

"We echo the truth of the land".

You offer him a knowing nod, and extend your hand.

"The day has so much to offer!"

"It is nice to see a face, not just hear a voice."

The trees hang high above you, and finally you feel the night approaching.

"Almost there."

you whisper to the girl.

"Where are you taking me?"

she asks.

You freeze for a moment; this is the first time she has spoken to you, and you still are not sure if it safe.

"No questions right now. I am saving you."

"You and I have a lot in common. You will soon see."

Strategies to Align Interaction and Storytelling

- **Story progression happens through dialogue or actions.** The connectors to each passage are either dialogue choices (e.g. [[“Who are you?”]]) or actions (e.g. [[“Walk through the gate”]])
- **Font colors reflect speaker.** Notable characters have their own font color to help distinguish their dialogue from others

Strategies to Motivate Replay

- Multiple ways to get to **three different endings**
- **Forced choices** throughout that influence the rest of the story
- **Different paths lead to different interactions**

Act 3

The Fool and the Fighter

Nicholas Chen



JE STER

The Story

The Fool, Ezrin, teams up with the Fighter, Burghard, to track down the kidnapped apprentice.

- Here, they will encounter a specific moral dilemma, how they deal with it determines what outcome they get.
- There's a small exploration of magic's role in this world post-ban
- There are various endings depending on if you treat the situation with grace or not at all.

	Summary:	Variables:	Player Should:
Travel	Jester and Fighter walk through the woods to figure out what to do	None	Continue trekking onwards
Bark or Leaf	The group has encountered an angry dog, they must decide to make like a tree and...	\$bark, \$leaf, depends on what choice you make	Player runs into woodsman
Ask Tarren	Tarren, the woodsman, has information that you know of, ask him a question to learn more	None	Ask about what their interested in, to find out more.
Distract thief	You've cornered the thief and need a distraction	\$sing, \$call, \$command, different outcomes depending on choice	All three send towards the same goal, but more info is found with \$command
Confront Pyra	Pyra, the thief, has been apprehended. You must proceed with caution with your words...	\$arrest, get bad ending. \$compromise, continue down good ending	Find a compromise, avoid irritating Pyra with talks of her mother
Meeting with the Savant	You have found a magical being, but he wishes to trade his assistance for your memories.	\$forget, semi-bad ending. \$give, good ending	Give their memories up to save the apprentice.

Connecting the Dots

Connecting to the Other Stories

- The fighter from Act 1, Burghard, takes a main role in this story.
- Savant plays a small part
- Takes places in the woods in Asturion.

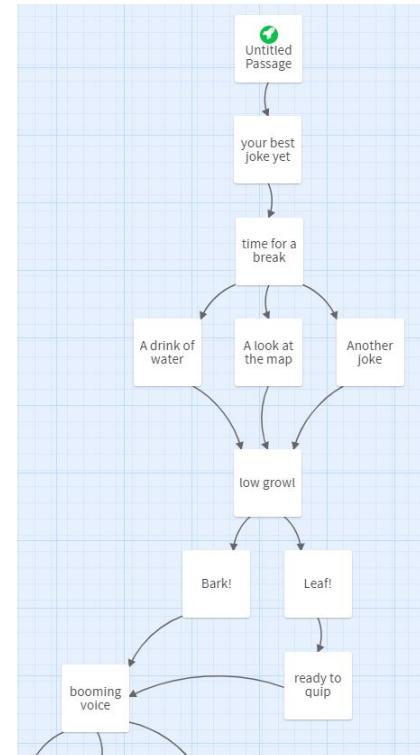
Connecting the Dots (Cont.)

Reflecting the Overall Storyworld

- Exploration of normal life in Asturion
- 3rd act in overarching story
- Setup for how Ezrin reacts to the world, setting theme and tone for final act.

Design Strategies - *Tree design for choices*

- Multiple choices, similar routes
- Higher immersion while adhering to narrative



Design Strategies - *Characterization*

- How to convey witty/charming personality of Jester?
- How to show Jester's good personality?
- How to gear players towards better ending?
- Answer: fun dialogue

"Did you hear of the coughing pony?"

Burghard closes his eyes in protest.

"He was a little *hoarse*! But all he needed was some cough *stirrup* to get better!"

"Hey Burghard, did you see that fake tree back there?"

You can't help but feel yourself smile at the anticipation of the punchline. Burghard continues marching forward, his stalwart face nonresponsive.

"I thought it was a real pine tree, but it was a *hoaks*!"

Strategies to Align Interaction

- Deciding what action you would take as the Jester
 - As a character, has specific ways to tackle problems
 - As a player, you choose what he would do
- Other characters given agency
 - Lots of characters means consequences of player are shared
 - I.e. Burghard plays role in actions, since player has played through story from his POV

Act 4

The Twisted Lesson

Sabrina Wilson



Apprentice

Strategies to Motivate Replay

- 1 true good ending, 2 bad ending
- Multiple paths towards bad endings
- New dialogue, chance to learn more about world

The Story

After being kidnapped, the apprentice, Sephadel, must learn new magic to aid in her escape.

- The player learns more about the functions and rules of magic in the storyworld while navigating interactions with the kidnapper
- The apprentice may learn how to project an emotion/thought or a full memory into someone else's mind
- The outcome depends on random factors, such as what's in your satchel and what part of the house you explore, but also how your conversation with the kidnapper impacts his mood

	Summary:	Variables:	Player Should:
Wake Up	The apprentice wakes up in the kidnapper's house	\$satchelItem	Check the satchel
Explore	The apprentice chooses a part of the house to explore	\$satchelItem may impact your actions	Look at the maps/diagrams, alchemy tools, or books
Confront Kidnapper	The apprentice has a conversation with the kidnapper	\$captorMood	Stay on the kidnapper's good side
A Lesson	The kidnapper offers to teach a magical technique to the apprentice	\$satchelItem and \$captorMood impact what you learn (or don't learn)	Choose to learn an alchemy technique or a spell from the scrolls (basic or advanced)
Plan for Escape	The apprentice uses the lesson to contact someone for help	\$satchelItem and if-visited impact who you contact and how	Perform the magical technique
Caught	The kidnapper catches the apprentice trying to get help	none	Experience ending based on previous choices

Connecting the Dots

Connecting to the Other Stories

- The kidnapping takes place in **Act 1**
- The kidnapper's motives are explained in **Act 2**
- The apprentice contacts the **jester** or her **mentor**
- The apprentice is rescued in **Act 5**

Connecting the Dots (Cont.)

Reflecting the Overall Storyworld

- Shows the **apprentice's perspective** on the kidnapping
 - State of mind and actions taken while being held at the kidnapper's house
- Shows the kidnapper from an **outside perspective**
 - Contrasts/complements Act 2, where the kidnapper explains his thoughts and motivations
- **Cliffhanger endings** entice the player to find out if and how the apprentice is rescued

Design Strategies - Randomization

The item in your satchel is randomly assigned at the beginning of the story. This can impact your ending.

You wake up slumped against the cold bricks of an unfamiliar room. You look around, noticing a fireplace, some strange magical items near a door, and a messy room with bookshelves. How did you get here?

You remember being at the Arena...and being kidnapped! How will you escape? Maybe there's something useful in your *satchel*...

Hmmm...looks like you have a scroll of rare memory spells. That maybe be useful *later*.

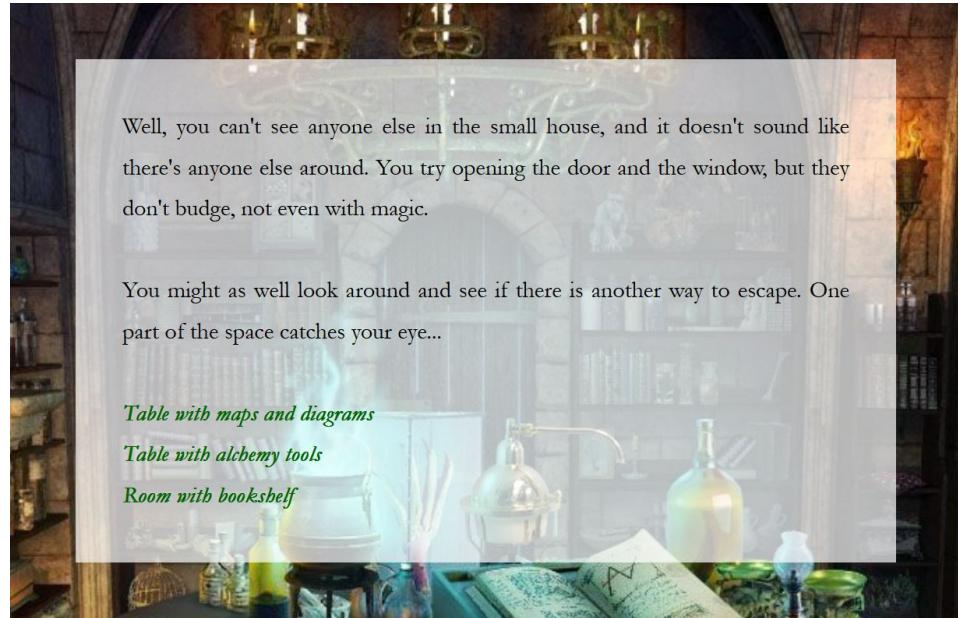
Wow! A small vial of a sleeping potion. That may be useful *later*.

You have your mother's pendant! This helps you channel magic, so it may be useful *later*.

Design Strategies - Forced Choice

You can only go to one location before the kidnapper comes back. Your choice may impact the ending.

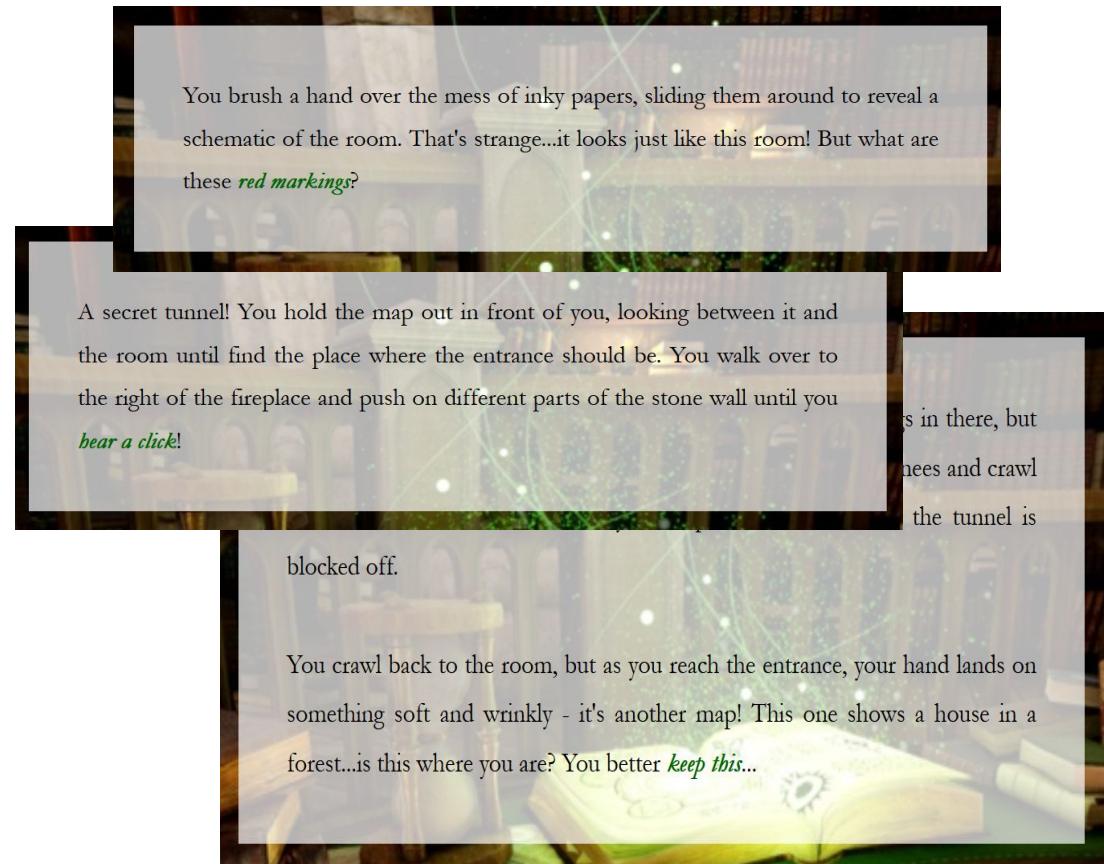
Forced choice is also present in your dialogue with the kidnapper since the dialogue choices are simultaneous opportunities to impact the kidnapper's mood.



Design Strategies - *Exploration*

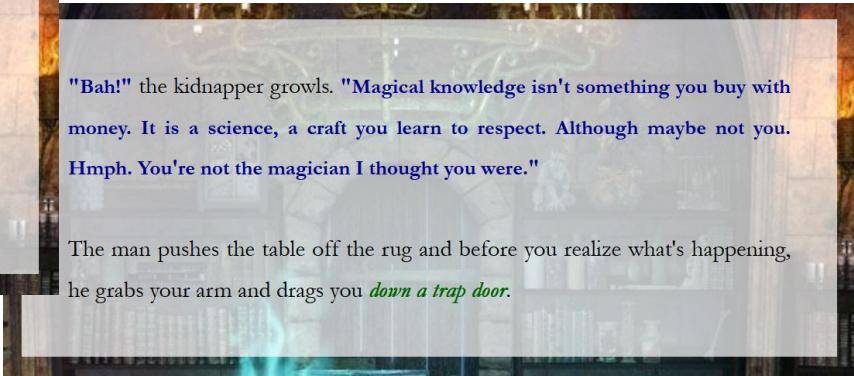
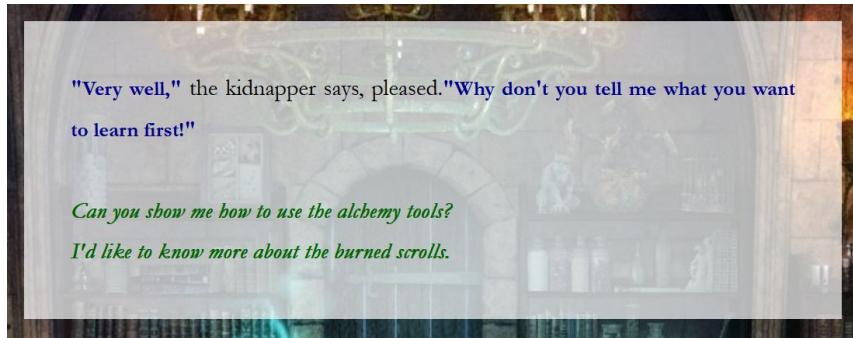
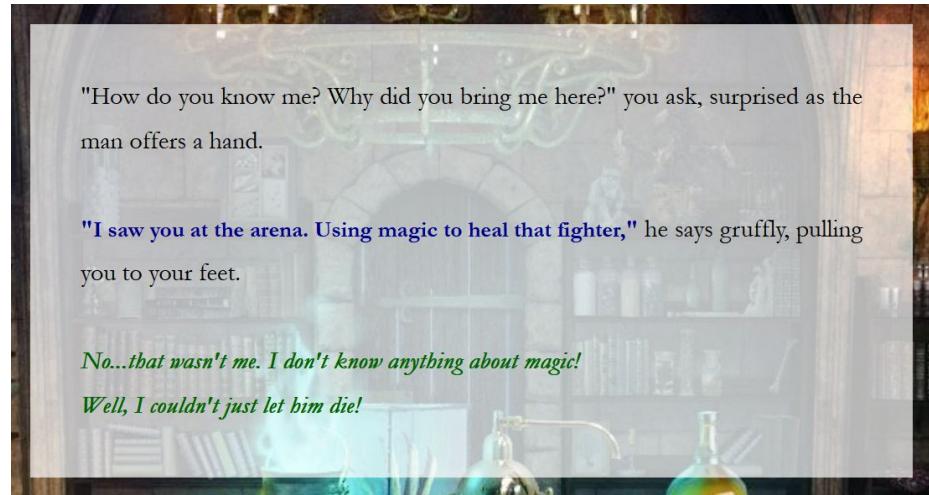
After choosing a place to explore, you look at different objects and may unlock more information that helps you later.

Pictured: exploring the map table, find a secret tunnel and a map of where you are



Design Strategies - Dialogue

As you talk to the kidnapper, you must choose answers that make him happy and go along with his vision in order to learn a new magic technique.



Act 5

Truth Revealed

Jenny Zhou



MENTOR

The Story

Play as the mentor in the final leg of the journey to get to the kidnapper's place to save the apprentice

- “true ending” reveals who the jester really is (the King) and how he became the jester
- short flashbacks about the other characters depending on choices
- total of 10 friendship points, but only needs more than 7 to get the big reveal.

Setting (introduction)	Summary: The mentor is working in the study in the castle, arguing with a nobleman	Variables: \$friendshipPoints: increased if other character's things are explored	Player Should: Explore apprentice's desk and jester's belongings before exploring papers
Call to Action	A messenger bursts through the door, telling the mentor that the apprentice has been kidnapped	\$friendshipPoints: increased if mentor chooses to personally go help the apprentice	Go try to save the apprentice, and not just leave it to the fighter and jester
Threshold	The mentor meets up with the jester and fighter at the wall	\$friendshipPoints: increased if mentor shows he's on the same side as fighter and jester	Reassure the jester and fighter (who show animosity towards the mentor) that they're working together
Challenge 1	The mentor must dispel the magical wall to get closer to the kidnapper's place	\$friendshipPoints: increased if mentor works together with fighter and jester	Dispel the magical wall not only for himself but also for the jester and fighter
Banter	The jester starts up some hostile banter with the mentor	\$friendshipPoints: increased if mentor interacts with jester	Speak and respond to the jester to reveal the jester's current personality as well as show the mentor's changed
Challenge 2	The party confronts a magically enhanced creature guarding the way	\$friendshipPoints: increased if mentor works together with fighter	Work with the fighter in order to defeat the magical creature to get to the kidnapper's place

Connecting the Dots

Connecting to the Other Stories

- Other side of **apprentice's help signal**
- Reveal jester/king's “**old**” **personality** and shows **growth**
- Reveal reason for **ban on magic**
- Reveal that the **jester is actually the king**
- Ends on **cliffhanger**, they arrive the kidnapper's place

Connecting the Dots (Cont.)

Reflecting the Overall Storyworld

- Uses **magic** to overcome challenges during the journey
- Must make choices rooted in **compassion** rather than pride
- Moral implications of **banning magic**
- The lines between **good and evil** are blurred
- The theme of **memories** interplayed with **cloud** imagery

Design Strategies -

Exploring a Space

"You won't hear the end of us if you go against the King's decree and allow the kingdom to loosen its power!" The nobleman shouts, shaking his fist at you as he storms out of the study. "Talking about letting peasants use powerful magic..." his mutters continue as you hear his footsteps echo in the hallway.

You let out a deep sigh, sinking back into your chair at your desk. As Stand-In King, this is your duty. You must appease the nobles while trying to do your best for the kingdom. But this job is too difficult for you alone.

You look up, eyes searching the study.

[Look at the papers on your desk](#)

[Look at the bookshelves](#)

[Look at the smaller desk next to yours](#)

[Wander around the room](#)

Design Strategies -

Forced choice of Simultaneous events

As you near upon the forest, you see a slight haze in the air. You narrow your eyes. Magic usage.

You look down and see two figures, standing in front of a looming wall that appears to run around the whole length of this side of the woods. As you look more closely, you see that it's the Royal Court Jester and one of the arena fighters, and they appear to be searching the wall for a way through.

Fly down to meet up with the two

Continue your way through the magic barrier using your magic skillset

Design Strategies - Dialogue Scenes

The fighter, who must be Burghard, the rumored winner of the arena tournament, narrows his eyes in suspicion as he recognizes you.

The Royal Court jester looks you up and down, an incredulous expression on his face. "Well, took YOU long enough to hurry, you'd think Sephadel's own mentor should be filled with worry." He gives you a piercing glare.

You find yourself struggling the meet the Ezrin's eyes, as a feeling of guilt rises in your throat. But no matter, Sephadel must be saved. "Only just have I been notified," you respond.

"With greater strength in numbers, I shall forge the path for us together"

"I will lead the route, follow if you please"

Design Strategies - *Flashback/Truth revealed*

"Wait! Wait for me!" The child squeals as they chase with a simplistic magic tool in hand. The one you gave them to begin their training.

"How do you catch a squirrel? Climb up a tree and act like a nut!" The Royal Court Jester shouts from his perch in the tree in the castle courtyard. His eyes sparkle, teasing the child with the warmth of an older brother.

The buzzing in your head grows louder, jolting you back to the [present](#).

Act 6

Journey's Echoes

Stephanie Baione



SAYANT

The Story

The Jester, the Mentor, and the Fighter infiltrate the kidnapper's home and rescue the Apprentice, but the kidnapper is waiting to confront them. Playing as the Jester, the reader must decide how to best execute the rescue mission, and the Savant is waiting to judge the result.

- The first 5 story morphemes conclude the story's main goal
- Final morpheme provides context for outstanding plot threads and concludes the narrative with 5 possible endings
- The best ending can only be reached by making the most "kingly" decisions
- Continues to hinge on the good and bad of magic restrictions

	Summary:	Variables:	Player Should:
Arrive on Site	The Jester, the Arena Champion, and the Mentor arrive at the Kidnapper's house.	\$barge: if they break in	Look for a different way inside.
Search Inside	The party enters the house and looks around. They must find the trap door to continue.	\$noise: if they take a long time searching the house	Search the living room and find the trap door quickly.
Confront or Attack	Finding the Kidnapper downstairs, the party must choose to confront or attack him.	\$noise and \$barge: determine whether confronting or attacking the kidnapper is the correct choice	Listen to the kidnapper before descending. Then sneak attack to subdue him.
Talking it Out	The Jester has his chance to pacify the Kidnapper and avoid fighting him.	\$restrained: if they subdued the kidnapper in the attack \$lie: if the Jester lies to the Kidnapper	Agree with the kidnapper that magic restrictions are too great. Promise to lift them.
Fight (Optional)	The Jester fails to persuade the Kidnapper, and he will fight the party.	\$arrested: if the kidnapper gets away \$mentorAlive: if the mentor survives	No good end follows this path.
Resolve	With the rescue concluded (with varying levels of success) the Jester considers his next steps.	\$end: which of the 5 endings the player has reached	Options here are dependent on previous choices.

Connecting the Dots

Connecting to the Other Stories

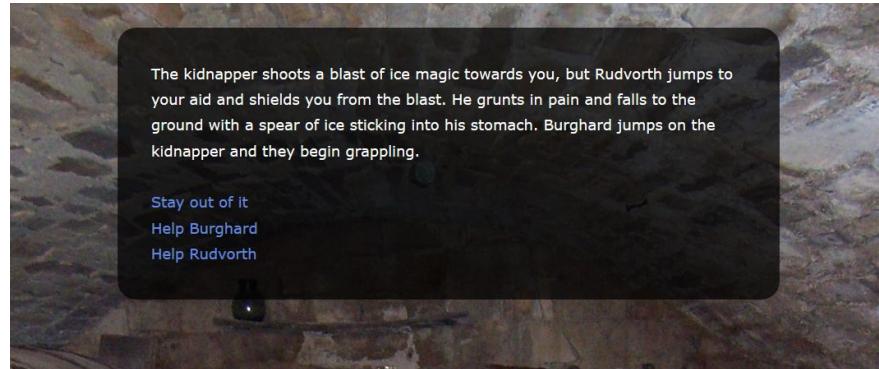
- All 6 major characters play a prominent role in the story
- Reuses the Kidnapper's home from Act 2 as the primary location
- Confirms rumors that the Savant was staying in a nice inn from Act 1 and 3

Connecting the Dots (Cont.)

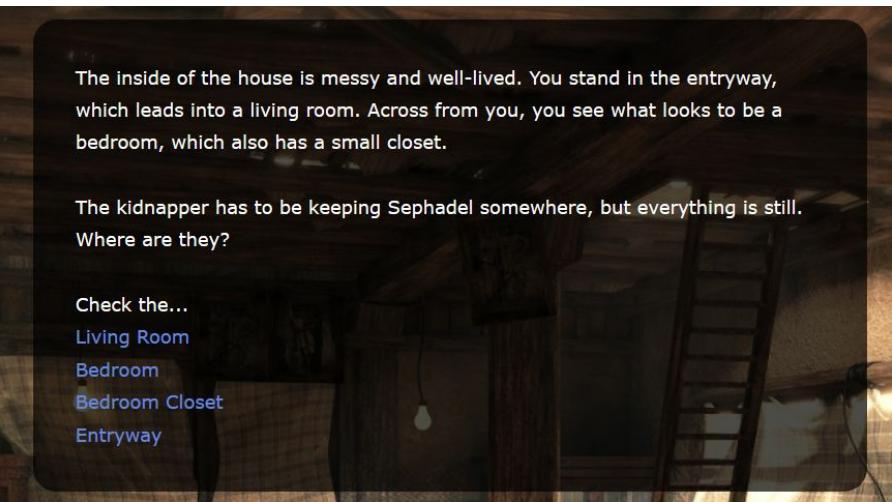
Reflecting the Overall Storyworld

- Continues to question the **moral and social implications of banning magic**
- Rewards the player (the Jester) for **making choices that are rooted in kindness/understanding**, similar to Act 3
- Connects with the magical nature of the storyworld by **having the entire narrative occur through the influence of magic**

Design Strategies - *Simultaneous Events with Forced Choice*



Design Strategies - *Exploring a Space*



The inside of the house is messy and well-lived. You stand in the entryway, which leads into a living room. Across from you, you see what looks to be a bedroom, which also has a small closet.

The kidnapper has to be keeping Sephadel somewhere, but everything is still. Where are they?

Check the...

[Living Room](#)

[Bedroom](#)

[Bedroom Closet](#)

[Entryway](#)

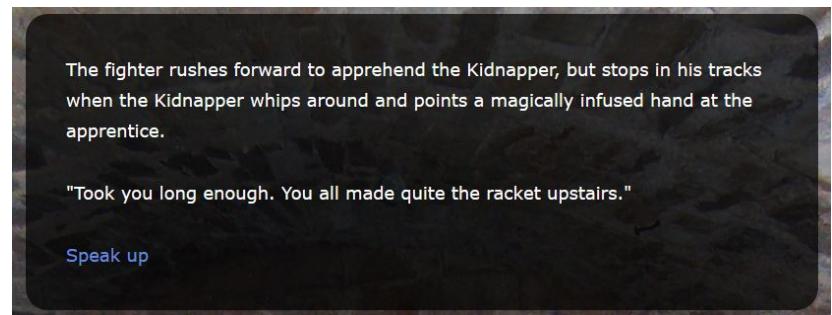
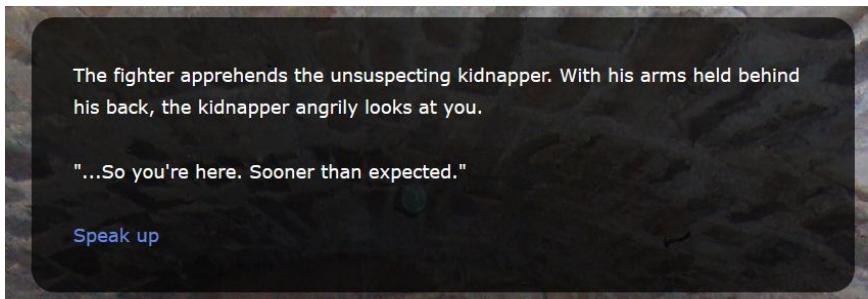
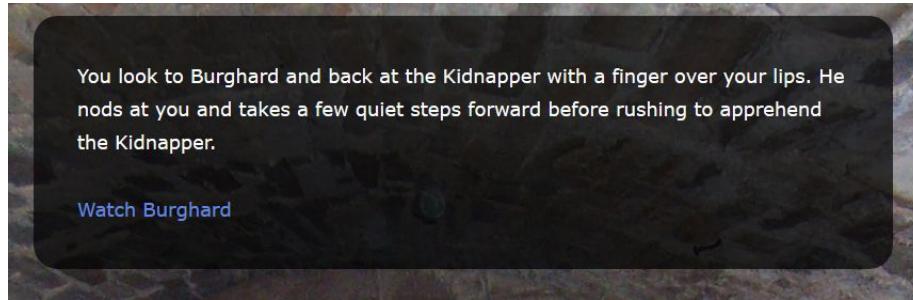


The bed is unmade. The covers are crumpled and dull, and the pillows haven't been fluffed in ages. Just looking at this room makes you feel depressed.

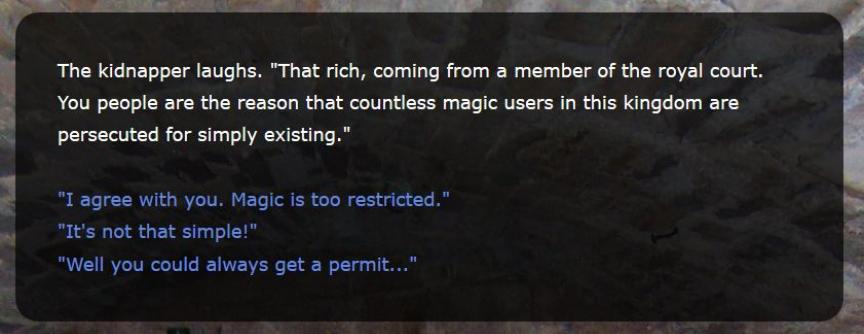
[Continue looking](#)

Design Strategies -

Different Versions of the Same Morpheme



Design Strategies - *Dramatic Agency*



The kidnapper laughs. "That rich, coming from a member of the royal court. You people are the reason that countless magic users in this kingdom are persecuted for simply existing."

"I agree with you. Magic is too restricted."
"It's not that simple!"
"Well you could always get a permit..."

"Well, you managed to accomplish your goal in what appears to be the most ideal and humane within the realm of possibility. But now that you are done, what will you do now? Will you go back to your life as the Court Jester..."

He pulls a memory bead from his hat and drops it into the glass. It instantly liquifies and he passes it to you.

"... or will you do something else?"

Accept the glass
Reject the glass

Strategies to Align Interaction and Storytelling

- **Connectors between passages are always actions or dialogue.** To advance the story, the player must choose to [[Look around]] or select text such as [{"Alright, we need to talk"}]. Action and dialogue choices never overlap.
- **Background images reflect the world state.** When the player steps into a house, the background will change from outside of the house to inside.
- **Memories are represented by clouds.** The events of this narrative are technically being re-lived by the Jester. To emphasize this to the player, we use clouds to represent the transition from memories to the present.
- **Variables track all notable decisions.** The player will always see variance in the story based on how they act, ranging from changes in possible endings to unique lines of flavor text and dialogue.

Strategies to Motivate Replay

- There are **5 unique endings**, all of which are reached by **navigating the storyworld in different ways**
- **The Fight morpheme can be skipped** - the player must replay the story at least twice to engage with this morpheme or not
- The two worst endings are realistic but **intentionally dissatisfying**



The Chalice Room

Asturion Forest

The Ironapper's Home

El Gabrie

Thank you!