



Exemplar: Red Dead II

Game Design As Narrative Architecture

Story or Tradition
 Gives shape to player imagination
 Innovation in perspectives or narratives
 Plays off player Perceptions
 Emotion from Recognition
 Uses preexisting genres or story to engage players

Evocative Spaces

Allows for transmedia storytelling



Exemplar: Hogwarts Legacy

Emergent Narratives

Enacted stories — Authored Environment — Mechanically controlled

- Players define goals
- Choices Matter
- Player has more personal significance
- Story emerges from playing
- Thus it is not scripted
- Open-ended gameplay

Different players = Different goals



Exemplar: Minecraft

World reacts to player choices

Movement
 Progress as progression through world
 Moving through space contributes to progress
 spatial stories
 Players act out story
 Agency
 Action-based

Enacting Stories

Sensory fun
 Obstacles and Challenges
 Goals to be beaten by player
 Micro narratives
 Cutscenes
 Localized Incidents
 Localized emotional elements connected to progress
 Works off Narrative Momentum

Embedded Narratives — Story within a story

Plot vs. Story
 Players explore world and discover more about it through other stories — leads to curiosity and speculation
 Structures Events
 mental constraint
 Not necessarily Linear
 Element of hidden trans/mystery

Environmental Storytelling

creating spaces players play through, not just plots

Think film environments
 Different literary genres
 Disney



Exemplar: Hollow Knight

SENSORY
 Touch
 Sight
 Hear
 Scroll games — Mario



Exemplar: Vault-Hall B

Focus on Ending/Action as a means to 'beat' game