|  |  |  |  |
| --- | --- | --- | --- |
| **analysis of** | **terminology** | **explanation** | **effect** |
| characters | main character | * round
* flat
* cf. literary analysis
 |  |
| non-player characters (NPCs) | flag | a binary (yes-or-no) value (players can choose to e.g. talk to or not to talk to a certain NPC) (cf. <http://t1p.de/c3eg>)  | * disadvantage: not a lot of depth to characters
 |
|  | affinity | numeric value (used to measure e.g. how strongly a character feels affection or dislike) (cf. <http://t1p.de/c3eg>) |  |
| * setting
* special effects
* cast
* music
 |  | cf. movie analysis |  |

|  |  |  |  |
| --- | --- | --- | --- |
| **analysis of** | **terminology** | **explanation** | **effect** |
| theme |  | cf. literary analysis |  |
| story | embedded | created by the game designer |  |
|  | emergent | created by the individual player(s) |  |
| point of view | second person narration | from the perspective of the player |  |
| camera view | first person | player sees what the character sees (camera = character’s eyes)(cf. <http://t1p.de/c3eg>) | * deeper connection between the player and the main character of the game
* unless it is a VR game, no peripheral vision possible, taking away from this above-mentioned connection
 |
|  | third person | player looks at main characters backside, usually from a behind-the-shoulder perspective (cf. <http://t1p.de/c3eg>) | * wider view of the area is possible
* creating distance between the player and the main character
 |
| linear narration |  | * cf. literary analysis
* no decisions possible by the player
 |  |
| modes | direct | action of the player triggers a reaction |  |
|  | indirect | action of the player triggers small reaction and a chain reaction later in the game |  |
| non-linear narration | branching | * interactive,
* choice points given in the game
* story follows one path until another choice point is reached
 |  |
|  | parallel paths | * player can make choices
* all choices lead to several mandatory events
* choices may lead to additional story elements
* players’ choices may influence the ending
 |  |
|  | threaded | * story is divided into small pieces
* these small pieces may intersect
* different narratives are possible at the same time
* players can choose the paths and sometimes the order of the paths
 |  |
|  | dynamic/object-oriented narrative | * consists of different mini-stories (like chapters of a novel or acts in a play)
* mini-stories have several entry points and exit points (unlike chapters or acts)
* exit points can lead to another mini-story or final ending (unlike chapters or acts)
* the players’ choices determine the order of the mini-stories (unlike chapters or acts)
 |  |

The information is adapted from: “Game Design Concepts - An experiment in game design and teaching“ by Ian Schreiber: <https://gamedesignconcepts.wordpress.com/2009/07/30/level-10-nonlinear-storytelling/> (<http://t1p.de/c3eg>) (Game Design Concepts by [Ian Schreiber](https://gamedesignconcepts.wordpress.com/) is licensed under a [CC BY 3.0 US](https://creativecommons.org/licenses/by/3.0/us/))