

# NAME OF THE FATHER

## LOGLINE:

Amidst the torment stemming from a threat of losing Peter's own home, a cryptic trail of memories left by an old relative leads him to hidden rooms and long-forgotten secrets buried within the walls. Piecing together the past to save the house means uncovering the life that once existed behind them. As you follow the past footsteps of someone who once used to be a young girl, who witnessed the twisted truth of the Czechoslovak totalitarian regime, a search for a simple deed becomes a haunting journey of quiet courage and the restoration of family bond.

## SUMMARY:

Under the threat of confiscation of a family house, Peter, a young idealistic man is dedicated to find an old deed that proves his grandfather was not a collaborator and save his estate. The only person who might know where to search is his grandmother Jaroslava, whose memory conditions seem to decay and with whom Peter has been in conflict, almost for the entirety of his life.

After one of these fallouts, Peter, knocked off balance, accidentally breaks through a hidden room of a house, which had been foreign to him. Beside all the dust and spiderwebs there is a piece of newspaper detailing the events of totalitarian regime, that sparks a recollection of grandma's lost memories, which suddenly shed a light to other hidden places, that might lead him to the evidence that he desperately needs.

Before you, as a player, can follow his unexpectedly open journey, you have to change your point of view slightly as you embody the role of the younger self of Jaroslava from 1950, who once had to face a similar challenge. With life experience of someone, who is no longer a girl, but has not yet become a woman either, Jaroslava is being put between the rock and a hard place after her father has died as a result of an impact of a stalinist oppression. Her only option to prevent her family from being evicted from the village and having a normal life again is to clear her father's name and put an end to the endless slander caused not only by the regime but her fellow villagers as well.

Using only your wits you will have to find clues and unveil the web of lies which are being veiled all around you. Speak to villagers, sneak, chase cats and martens, do whatever you have to do to put an end to the everpresent gossip. Only then you can find true peace and restore the family bond that once seemed to be lost forever.

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## SETTING:

Most of the player's time, the story takes place in a village situated in Czechoslovakia which is held by the iron fist of the totalitarian regime. The village is surrounded by a deep forest, with no large city in sight. Such a setting symbolizes the general hopelessness and isolation of our characters. Within the periods of harsh weather conditions the village is under the blanket of a thick mist. Several different weather conditions should be used to emphasize shifts in the story and to divide certain narrative chapters. The setting should be completely without magical or fairytale elements and references.

## VILLAGE ENVIRONMENT

Czech villages are often situated far from bigger cities, limiting their access to information and supplies, thus they should be self-sufficient for at least short periods of time. Villages often are often agriculture based, which the most common occupations of their inhabitants are: farmers, shepherds, dairy producers.

Villagers live in a tight community with a strong xenophobia and feelings of self isolation. Communities can be supportive, but also very judgemental and if your reputation is tarnished then life among villagers can be extremely difficult.

Villages have simple houses with the exception of churches and town halls which could be a little more robust. All houses are functional, small and poorer than their city counterparts. Houses tend to have gardens. Fences around gardens tend to be simple, made from wood.

Infrastructure is simple, with mud roads or concrete, which is used primarily to connect the most important parts of a village. Most important places are:

- Church / chapel
- Town hall
- Pub

Church is the remains of strong christian background remaining from medieval times. It is used as more formal gathering place, where christian practice takes place. (its function could be limited due to totalitarian regimes tendencies to suppress religion - not sure)

Pub is used for casual gatherings and bonding places for adults. It is a centerpiece of village culture. Pub ensures relaxation and a place to talk for most villagers regarding status.

Village is located near a deep forest, enhancing the feeling of alienation. There are a lot of trees, grass and meadows all around it. In the village there is a majority of deciduous trees, while the forest is primarily consisted of conifers. With is environment village can seem

peaceful and idyllic but also dark and hostile, depending on the weather and social atmosphere

You can see or meet martens, cats and pigeons. Villagers usually own dogs and some of them worker breed of horses.

## THE PRESENT

Single house with older decoration with multiple rooms, attic and basement. Used for players to search for clues of the past.

## FORCED COLLECTIVIZATION

From June 1948, communists applied marxism to agriculture context for **hate speech class propaganda**, where they pitched landless citizens and peasants against "capitalistic farmers" - but because the term "farmers" was perceived positively, they used the **Russian term kulak**. They wanted to **scare the farmers into joining the collective farms**, which were controlled by the state.

But communists didn't find this effective enough. They issued a secret "Three ministers' executive order", so "Action K" was started in November 1951, where they evicted not only farmers, but their whole families. The evicted families couldn't move from their new homes and as well their new job in state-owned farms. Communists ignored that this was against the constitution, because they issued it by ministerial executive order, not by law.

There were **two waves**, because in the first wave, the state's infrastructure was not prepared for it. Firstly, 58 families were evicted from November 1951 to May 1952, and in the second wave from November 1952 to July 1953, 3-4 thousand families. There was an economical decrease in agriculture because of it – collective farms couldn't find replacement for the relocated families.

- state security oppression
- threats and interrogation

## CHARACTER DESIGN - PRIMARY CHARACTERS

Name: **JARKA (CHILD)**

Age: 15 (no longer a girl, but she has not yet become a woman, either)



### Description:

Jarka represents a younger self of Jaroslava. She is exposed as a regular child, full of desire for exploration with a slight hint of rebellion, which allows her to overstep the boundaries in moments of potential hesitation. After the death of her father, she finds herself in the flood of emotions that she does not really understand and so she suppresses them. Amidst a threat of eviction of societal shame caused by slandering rumours, she becomes uncertain and feels like her voice has been lost forever. Yet she is still daring to do what is right. At least in her own way. She collects artifacts and evidence scattered around the village environment, and carefully stores them in secret places in her family house.

### Purpose statement:

Jarka is the second character in a row that the player takes control over, and the main character of the story at the same time. The purpose of Jarka's character is to give a player a sense of hope and full agency but then ultimately take it away. As he embodies her virtual body, the player navigates through the hostile landscape of Czechoslovakia village set in 1950. Within the whole frame of the game, she offers a player an unique woman-protagonist perspective, in which she can witness not only the experience of the totalitarian regime, but also an experience of social exclusion. Such design offers an experience of silencing and taking over survival strategies.

Name: **JAROSLAVA (GRANDMA)**

Age: 83



**Description:**

Jaroslava represents an older self of Jarka and figures as a shade of what she used to be in the past - Alzheimer took a toll on her. Most of the time she is confused and she often has a hard time remembering her past. Nevertheless with correct suggestions, she can start to remember. She never left the village where she was born, which intensifies the communication gap between her and her grandchildren.

**Purpose statement:**

For a player she embodies both an obstacle and a key helper, that guides him and navigates him alongside his gradual search for an important document from the past. Gradual awakening of her memory also operates as a plot device that accelerates the motivational trait transformation of her grandson. Tears that shed on her face during the final memory revelation symbolize the restoration of a long-lost family bond.

Name: PETR (GRANDSON)

Age: 25



#### Description:

A selfish young man, who acts fast and is generally impatient with people around him. He is from Prague and he looks down on villagers, especially on villagers from Moravia. He is very purpose driven, when he sets a goal he walks over dead bodies to achieve it. He doesn't consider how his words or actions affect others. He wants to be always better than anyone else - a good successful young man with a generally good reputation. When he gets under the threat of losing his estate, as a result of the sudden revelation of his father's alleged collaborator past, he is eager to do anything to prove the opposite. At first he doesn't show much concern for his old grandmother as she irritates him most of the time. He is from Prague and looks down upon people from the village - especially those from Moravia.

#### Purpose statement:

Peter is the first persona that the player takes control over, but he is not the main character of the plot that has been prepared for him. You reach through him into the hidden locations of your home and recollect forgotten items that awake Jaroslava's memory restoration. For player he offers a roleplay of someone, who has to reevaluate his starting positions and learn how to be compassionate to those he despises and those he doesn't understand at first. There is a sidequest on Act2, that leads player to discover his background - the sequence activation is a consequence of some events, that player goes through and mirrors

Peter's experience - in the end he we shift him from a position of an asshole, to the position of someone who reflects his behavior.

## CHARACTER DESIGN - SECONDARY CHARACTERS

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**Name:** JARKA'S FATHER (NEED TO NAME HIM)

**Description:** Generally kind and honest man, who owns a local pub. He is hardworking and under the pressure caused by practices of the totalitarian regime.

**Purpose statement:** The character operates mainly as a plot device and radical events accelerator within the storyline structure.

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**Name:** JARKA'S BROTHER

**Description:** After the death of his father, he is resigned to what happened, because he knows how to suppress fear and desperation. Due to his ethical and moral standards, he works more and more, as he aims to prove that the family isn't so bad in order to stop the rumours. Due to that he is not much of an emotional support for Jarka and her mother.

**Purpose statement:** The character figures in the opening scene and first quest which serves the player as a tutorial. As such he operates mainly as a narration device that emphasizes the specific qualities of the main character - Jarka. As such he is in direct contrast to the protagonist who tries to defy the reality that she has been put into. He symbolizes gradual compliance with the regime.

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**Name:** FRANTA - SON OF MAYOR

**Description:** Franta is the neighbour's son and the best friend of Jarka and Jarka's brother. Gradually he exposes himself as someone who has been easily manipulated. After the protagonist's fathers death, he automatically situates himself in the role of the bully.

**Purpose statement:** He operates mainly as a narrative device and accelerator of other characters' motivations. He attacks the feelings of Jarka and her brother. The emotional harm is doubled twice, because he used to be their closest friend and now he looks at them with disgust.

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**Name:** MAYOR (of the village)

**Description:** He has signed an important document that forced small business owners to leave and move out of the village. Nobody knows if he was forced to agree with such an order, or if he did it intentionally.

Visual description - The mayor is a tall distinguished man. He is 45 years old. He has light brown hair, it is not as thick as it used to be. He stands upright and gives off confident energy. He wears a suit jacket with shirt and trousers. His clothes are professional, giving him status but they are not luxurious.





**Purpose statement:** The character operates mostly as a final story beat accelerator.

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**Name:** **MEMBER of STB (Czechoslovak State Security)**

**Description:** He stalks and spies those who don't want to be obedient to the regime and its orders, it is someone from the village, but you are not sure who it is. He also probably contributes to rumours spreading across the village, because he wants to throw the blame on someone else, so he can stay hidden.

**Purpose statement:** The member of STB work as present yet absent element within the game. The character is additional, mostly because of some optional niche game mechanics. If the player wants to see his face, and discover him as a hidden object, he needs to find an access to optional side-quest.

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## VILLAGERS

**Name:** **Marie**

**Description:** She used to be the main gossip lady before the death of the father. Now she has stopped leaving her house. She kept her old habit and still keeps tabs on villagers. She is becoming paranoid and locks herself up.

### **Visual characteristics - first arc**

She is in her late 30's. She is a brunette with brown eyes and fair skin. She wears a light dress with a flower pattern. She is easily approachable and loves to chat. She is carefree.



#### Visual characteristic - second act

Marie looks much older due to stress and slight paranoia, she looks sleep deprived. Her hair is messy and not exactly clean. She wears comfortable functional clothes, because she doesn't go out much.



NOTES: this is only the vibe I was going for, she doesn't have cats. The clothes would need to look different as well, because of the age and style difference between the cat lady and marie.

**Purpose statement:** Addin mystery, learning new mechanic - lockpick, intensifies distortion of information.

**Name:** Vladimir

**Description:** Vladimir likes tinkering with electronics, he is not very social but still talks to people and participates in social events. He serves as a local informant to the mayor and in exchange he gets imported electrical parts.

**Visual description:** Vladimir is 30 years old. His most distinct feature is his slightly arched back caused by his tinkering work. He has thin brown hair and brown eyes. He is erratic and gets easily excited. He wears simple but clean clothes with a mundane color palette. He is slim and somewhere around 170 cm.

**Purpose statement:** Adding mystery, learning new mechanic - fuse box malfunction

**Name:** Milan

**Description:** He is a loner, lives at the edge of the village. Milan has two mean dogs which keep visitors away. Always was suspicious, but after the regime he gets to be blamed for almost everything. He drinks a lot of alcohol.

**Visual description:** He is 60 years old. His hair color is a mix of brown and dark grey. His clothes are dirty, he smells of alcohol.



**Purpose statement:** Adding mystery, learning new mechanic - dog "sleeping".

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## CORE PRINCIPLE

Player shifts between two different perspectives and time periods. Each period has its own protagonist who shares a common goal. The past section of the game includes the majority of playable aspects, with the present serving as gateways to the past.

## THE PRESENT

The player discovers hidden rooms and items based on grandmother's vague information. He finds clues serving as tokens to access grandma's memories. Through her memories, the player will play as her past self.

## THE PAST

The past gameplay revolves mainly around two core pillars

- stealth / exploration
- interrogation / communication
- slight crafting - need for resource management, but only minimal

### Stealth

There are several distinctive styles of stealth mechanics, which are derived from the goals of a particular quest, which goes hand in hand with the emotional motivation of the character. Stealth could form a crafty and cheerful children's game but also works as a coping mechanism in the struggle for one's own survival and coherence.

Player has to sneak around guards, he can't engage them directly. He has several options on how to neutralize or bypass them.

Sneaking around consists of hiding behind objects, distracting and neutralizing guards and altering the environment.

### Guards interactions

- bypassing
- "poisoning- non lethal, makes them sleepy or dizzy, easier to bypass
- distracting them using sling and environment

## **Environment interactions**

- malfunctioning light sources
- destroying objects - distraction

## Interrogation

- Finding information about people and using it against them
- Need to check with your diary, some information would be counterproductive
- theoretically connecting people could be interactive, with successful connection you could get bonus info

## Slander mechanic

Slander starts as basic rumour against Jaroslava's father, after the player progresses the story, the slander is going to rise. The higher slander towards the player is, the harder things become. With enough slander, new enemy types will be added.

## Enemy types

### Basic villager

#### **Strengths**

- ordinary perception
- longer range of vision

#### **Weaknesses**

- slowness
- predictable patterns

### Child villager

#### **Strengths**

- speed
- unpredictable
- main mechanic: shouting and alerting adults, if player is fast enough, than he can evade adults and kid will be ineffective for a while AKA alarm with cooldown

#### **Weaknesses**

- can't harm the player
- stupid
- easily distractible

## Dogs

### Strengths

- Smell
- barking - when chained
- attacking - when unchained

## STB agents

Used very sparingly, apex enemy type in our ecosystem. They have high alertness, own trained dogs. Seemingly with no obvious weaknesses, caused by the experience level between Jaroslava and them. Tackling them is the biggest challenge of the game.

## HELPER TYPES:

### CATS

- if you follow them / catch them, they navigate you either in bushes, that function as a place that temporarily hides you from the danger of being seen

### MARTENS

- if you follow them / catch them, they guides you to shortcuts / speeds up your movement and helps you squeeze through places that seem impassable

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## EXPERIENTIAL PASSAGE:

You are crouching behind a tree in front of the town hall, waiting for your time to go in. You have been watching the guards pattern for a while now. The lights are off for at least a couple of minutes, that's all you need. Watch dogs are in a deep slumber, the herbs really do wonders. With the note describing location of the hidden documents, you are confident that this can be done. So close. Information clearing your father is just at the palm of your hand.

The guards are changing, now you enter. You find yourself in a hallway and see the last guard in the distance. Immediately, you take cover. The guard comes closer, just a few seconds until you are in sight. Your heart skips a beat. You need to distract the guard fast, or it's all over. There is a picture hanging at an intercepting hallway, You take a shot at it from your trusty sling. With the amount of light in the hallway, there is no chance of the guard catching a whiff of your shot.

The whole frame falls down, distracting the guard and luring him away. The path to the mayor's office is now clear. You enter the mayor's office without making a sound. With a sigh of relief you close the door. The desk drawer, that's where the note said the documents would be! Your whole body is trembling, full of excitement fused with adrenaline, you search through the drawer. There it is! After all this effort, suffering and pain you now hold a document clearly stating the innocence of your father.

But what now, how do you even use it?

You are taken back again, your grandma is sitting right across the table, telling you the most unbelievable of stories. You are amazed, with each story your admiration towards her skyrockets. It finally looks like you have a chance, the document denying your great-grandfather's alliance with ČSSR is somewhere in this house and now, more than ever, you are determined to find it!

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## PURPOSE STATEMENT

The presence of socialist regime is an integral part of Czech cultural history. Czech society still deals with the ramifications of what was happening between the years of 1948 and 1989 to this day. The damages are material, psychological, they create disconnect between generations and generate trauma, which we might carry inside forever.

This game allows the player to experience first hand, what it was like to live in a time, where oppression and distrust were regular parts of everyday life. The player gets to play both as a man trying to understand his grandmother's nature and as a past version of her, trying to fight for her and her family. Due to this contrast of perspectives, the player has tools to understand generational conflict and put an end to the cycle of misunderstanding.

We have also drawn heavily on the reflection of the audience of Czech cinematography, which is highly focused on nostalgia and the genre of historical drama. Pararely we took the situation of the audience of the Czech game industry, which seems to be focused on the same topics. Yet, within such a field, the perspective of the female protagonist has a potential for new identification, which could be evaluated as a hole in the market.

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## ACT 1 - Introduction and death of father

### Present

Introduction of Peter and grandma, showing their original nature. Introduction to family bond and situation with the confiscation. The goal of this arc is to show the memory mechanic, lure player into believing in a bigger mystery. The player and Petr both have a shift in opinion towards grandma.

### Past

The goal of this arc is to layout Jarka's character before the death of her father. There is a tutorial section and a few timeskips showcasing the gradual tragedy. The player is shown basic mechanics and gets first glimpses of the world. At the end of the arc there is a (funeral) setting the mood for general tone of the game.

*Pozn.: průchod třemi narativními fázemi: radost, dobíhání otcovi smrti, vzestup paranoii*

*→ průchod odpovídá útržkovitému vyprávění Jaroslavy, proto si můžeme dovolit surreálné přechody skrze dveře, které nás ale posouvají i v čase - vyprávění analogické k diskontinuálnímu střihu.*

*radost - tutorial sekce s majkou  
obavy - dobíhání otcovy smrti  
paranoia - pohřeb a vidiny pomluv*

## MAYPOLE FEAST - regime kills the father

Introduction of the settings // The sky above the village is slowly turning into the shades of the upcoming spring evening. Despite the day coming to an end, the smell of the cooked meal spreads throughout the air (how to show this quality of environment in cinematic sequence narration) while the hands of the locals are pouring beer and hanging colourful ribbons on the top of maypole that shall be raised up during tonight's celebration. // Introduction of characters // Jarka and her friend Franta, are observing others preparing for a celebration from behind a pile of wood, while Jarka's older brother is fully immersed in the work of chopping the bonfire material. Both younger children seem to be bored as they are enviously spying on others, who have been assigned with much more interesting activity. It doesn't take long for both children to dare each other to sneak out to snap a piece of meal from the feast, and several other objects that seems interesting to them. They just must not be caught by the eye of Jarka's older hardworking brother, who has been charged to take care of them and so ordered them not to leave until the work is done. To win the dare game, Jarka, is about to steal a ribbon from the maypole, a beer and a part of the meal. She is succesfull with taking the ribbon and have a friendly dialog with a man pouring a beer - because he knows her family who owns a local pub (introduction of the character in a

broader context of the village). When she aims to get the third object - the piece of the meal, she is distracted by a propaganda poster. (indirectly emphasizes the main antagonist - the regime) As she stops being cautious, she is caught by the cook preparing a cauldron of goulash. The sudden noise takes over her brother's attention as he shouts at her as well, while her friend Franta just run away. The conflict is interrupted by the sound of a tolling bell, announcing that someone in the village has just died.

## MAYPOLE FEAST V02

Introduction of the settings // The sky above the village is slowly turning into the shades of the upcoming spring evening. Despite the day coming to an end, the smell of the cooked meal spreads throughout the air (how to show this quality of environment in cinematic sequence narration) while the hands of the locals are pouring beer and hanging colourful ribbons on the top of maypole that shall be raised up during tonight's celebration. The event took place right in front of a local pub, which has been always known as a warm gathering place for everyone from the village. Jarka and her friend Franta, are observing others preparing for a celebration from behind a pile of wood, while Jarka's older brother is fully immersed in the work of chopping the bonfire material. Both younger children seem to be bored as they are enviously spying on others, who have been assigned with much more interesting activity or they are just having chat and fun. The first person they focused their attention on is Milan, an old men, who is staying on the other side of the square accompanied by two dogs.

"Look at him" says Franta "he is talking to his dogs again. Crazy man, I bet those dogs are his only companions, because no human could stand him. Haha, maybe it is because he was actually raised by wild animals, somewhere in the woods.

An idea of a man living in the woods accompanied by old animals does not seem plausible to Jarka as she responds to the statement of her friend hesitantly.

"Hmm."

Franta looks at his friend, convinced that Jarka is afraid of Milan's life.

"You're already afraid he's gonna give you nightmares, aren't you?"

Jarka smirks an eye back to him:

"Watch out your own nightwamers, this guy was not raised by wild animals, he is just drinking a lot of beer, look how much of empty glasses are on his table."

Well one of them is actually not so empty. But it doesn't change anything about that I will still call him a creepy man from the forest.

That's crap. You are not right. Watch me how I will take this half-finished glass from him. A creepy man from a forest would a man who just likes beer more than anything else, would

## INTRODUCTION OF JAROSLAVA AND GRANDSON

*// Transition to cutscene with Jaroslava - Jarka's older self, as she suddenly stops while narrating the previous sequence in dialogue with her grandson Peter. //*

### HIDE AND SEEK - first confrontation with the enemy

Jarka's regular life is suddenly turned upside down, in consequence of previous events. The death that was announced by the toll of the bell was her father's death, but it seems that nobody really knows what was the cause of such an event. She is staring into the window of a closed pub that her father used to be owner of. Not that long ago there was life and laughter but now there is nothing. Suddenly someone just throws a stone from behind and breaks the window. She quickly turns around to see Franta looking at her with disgust, as he suddenly changes the attitude towards her, which makes the situation for Jarka more incomprehensible. He tells her that he has heard that her father did not make it, because there has been too much stress put on him and that it was due to his collaboration with the regime. (introduction of the counterforce of rumours) Jarka is not willing to believe that her father would do such a thing and therefore opposes Franta. (introduction of combat mechanics against the rumours) Before the kids could get actually hurt in an escalated conflict, the dispute is disturbed by the voice of Jarka's brother, as he tells Jarka's former friend to watch his tongue. He exposes himself obviously as the mature one, and orders both the younger kids to go home until someone gets actually hurt. When he turns to Jarka, she takes a step back. After all the events that just happened, she is confused and ashamed. She runs home, bumping into her mother, who is just folding shirts that father used to wear. Jarka is crying, and she tells her mother that Franta has just told her that her father was a collaborant. She also tells her that she is willing to prove the opposite. Her frightened mother immediately silences Jarka and orders her to be just quiet. Otherwise, the rest of the village will be turned against them too. Jarka hides in her room. Suddenly the voice from a local public radio reaches her ear. She hears that they are mentioning the regime (not specified yet). She decides to prove that her father is innocent in her own way.

## Act 2 - Investigation of villagers (with mom)

It is a cloudy day and a fog is starting to set in. It is becoming darker, but it is not evening yet.

Jarka finds herself contemplating how to deal with a spreading rumor: her father was an associate of the regime and he deserved what happened to him. She decides that the only course of action is to find the source.

There are several suspects and she has multiple options with whom to start. Jarka thinks about what time she is going to start her investigation. The villagers are at their homes for the whole day but she can't approach them at night, because there is no way of looking through their houses without waking them up. Jarka decided to wait until the end of afternoon, just before the sun sets. She has to find ways of distracting them.

IF she starts with Marie

Marie was a well known gossip lady before the regime, now she just stays inside. But if anyone knew what was going on in the village it would be her.

Jarka walks up to the house, knocks at the door but no answer. She knocks several times and finally Marie opens up the door, tells Jarka off and immediately shuts it. Jarka could either find an alternative path into the back of the house, with the help of martens and sneak her way around it or she could use information found during her investigation and lure Marie away.

After Jarka gets access to the house, she searches it for information. She finds a manual detailing locks and their mechanisms + a lock pick tool. After the regime, paranoid Marie was really into locks and safety of her house. Jarka uses this tool to open a safe in a next room, containing a personal diary. This diary is full of gossip and the main targets are: Vladimir, Milan and the mayor. For now, she focuses on Vladimir and Milan.

IF she starts with Vladimir

Jarka knows that there is no way she would get anything out of Vladimir. There may be a potential leverage to be found around the village but she doesn't have access to it yet.

Since the regime took over, this man has become significantly richer. His small house is surrounded by multiple light sources, some of which Jarka has never seen before, it could probably be imported. While scouting his estate, Jarka watches Vladimir going around his house and flipping a fuse box, trying to fix his flickering lights. That's it! Jarka could make the fusebox malfunction and use that to lure Vladimir away.

After Vladimir has gone to fix the fuse box again, Jarka searches the house and finds several interesting documents. It seems that Vladimir is connected to the regime and that's why he has access to this imported technology. There is a slight implication that the mayor is connected as well, but nothing conclusive yet. Jarka could use this newly found info as leverage to get more info from Vladimir, if she wanted to. She has also found a scrap of paper, where it was stated the following: "That damn Marie, I can't get her off my back!" Marie, that could be the next suspect.

IF she starts with Milan

Milan has always been a loner. His house is at the edge of the village, mainly because of his need to distance himself from others. He doesn't trust people and people do not trust him. He owns two mean dogs, who serve both as guards and his only friends.

Jarka scouts Milans house and is slightly worried about the dogs. They have been barking non stop. After a while Milan goes to see the dog and gives them some kind of mixture which immediately calms them down. Now, when the dogs are asleep, getting into Milans house is going to be easy. Milan is often drunk, so if Jarka doesn't make too much noise, she should be alright.

After getting inside his house, Jarka finds an opened textbook with some herbs next to it. On the opened page there is detail of specific herb which calms small to medium size animals. She writes the info down and takes the herbs with her. With some meat, she could make a bait for the dogs. While searching, she finds notes talking about the other villagers and the mayor.

While leaving the house Jarka sees that the dogs are starting to wake up again. She crafts a meatball using scraps of meat and calms the dogs down for a couple of minutes.

With information from all three villagers she discovers the true culprit behind the rumour: the mayor. Jarka shifts her investigation towards him.

She goes to tell her brother and what are they going to do about it. Her brother tells her that it doesn't matter, he is working hard to bring respect to their family name again. Then he continued with the fact that the rumours about Jarka are spreading and that he doesn't know what he should think about her anymore. Jarka leaves him sad and angry, but now she sees that if she doesn't find the truth, no one will.

Shift to the present, Petr finds a diary containing descriptions of villagers and potential leads. Another memory sequence starts.

Jarka knows that the mayor is hiding something. She stalks him to his home, where he talks with his son, Franta, concerning the document about Jarka's father.

After confirming Jarka's suspicions of the village mayor and finding about the existence of a document clearing her fathers name, she starts preparing herself for her biggest challenge yet. She has to get inside the town hall and nick the document.

Jarka scouts the estate, there are several villagers acting as guards outside, and some other potential problems. In a while she manages to get inside the mayor's office and gets the document. She starts wondering how to use it.

Shift to the present. Petr is starting to look for the document in the present house.

### Act 3 - "Clearing" father's name (mum is already beaten and Jarka does not have any ally)

It is a cloudy night.

Jarka finds herself in a difficult situation, she needs to get to a broadcast center to inform the whole village about the truth surrounding her futher, but now the villagers are being much more alert to her activities. If it wasn't enough, after Jarka stole the mayors document, he called the police. Now there are handful of police officers on the look out for her.

Jarka decides to create a distraction, and the biggest distraction there is is the barn. If the barn was set ablaze, than she could use the chaos created for sneaking to the center. Jarka sneaks around the barn, in her head maps location of mapped animals. When she finds the perfect spot she ignites a haystack and frees the animals. Most of the village gathers around the barn to put the fire down.

It starts raining

Now the clock is ticking, the rain is shortening Jarkas window. She rushes to the village, evades viligers and police officers alike. She manages to reach the broadcast center undetected and once inside, she starts to read through the document. Someone is trying to breach the door. She is stressed but manages to read the full document without interuptions. As she finishes the door is breached and Jarka has no choice but escape through a window. Unfortunately she is caught and put into handcuffs.

Petr, now with the document in hand has heard the entirety of grandma's story. He has the means to keep the house and whats more, he and Jaroslava have never been so close. They embrace. Petr leaves her grandmothers house as a changed man and full of hope.

# NAME OF THE FATHER

## 1 ACT SEQUENCE

### NOTES

The opening sequence describes the playfulness of Jarka, her curiosity and slightly rebellious nature. She is set into the environment of a village fair, and goes through as a little intruder, who is not afraid to overstep boundaries. Nevertheless she is doing so in a more or less innocent way, that would do a children character in her age. That is an important aspect of her personality that should be emphasized as it is also the main motivational trait that makes her later decision more believable.

## GAMEPLAY

- Jarka, her brother and their friend Franta, they are preparing a stock of wood for a bonfire that should be set tonight, as the main event of the fair, that villagers celebrate every single year during the night from 30th of April to 1st of May. They are nearby the crowd of people, that are preparing the rest of the requisites of festival as they are decorating the maypole, baking goodies and delivering beer kegs. Unlike their older brother, who is fully immersed in the work of chopping wood, Jarka and Franta have to straighten the logs of wood into regular piles, which at the moment seems to them the most boring activity of all.
- It seems to them, that spying others, who have been assigned with much more interesting activity is the only thing, that they are able to do in such a situation. Nevertheless, bright colors of ribbons that are hanged on the maypole by villagers and the smell of prepared meals leads two younger children to undertake a row of small expeditions. All they need to do is to prevent the older brother from noticing one of them is just sneaking off.
- Jarka is the first one. As the player, controlling over her character, sneaking out of their little work camp, he is introduced to several stealth methods, that he can use to reach one of these specific places, including a few helpers such as local cats and martens, that quicken her way to little objects that she is aiming for to take and bring back to her friend behind the pile of wood. The counterforces, that could be an obstacle on your paths are dogs, who can start to bark or run after you, after you find particular objects - especially a piece of meal - but not in a fully aggressive way. Even though they are greedy, they are also clumsy. You can also meet several old grumpy guys, who likes to drink beer and have generally a silly and rude remarks about the

playfulness of the youngest ones. You have to do it in the time interval your brother chopping a portion of wood and moving on to the next one.

- The one object - propaganda posters - anticipate a special sequence, which is used to inform the player about the environment. When you want to steal the poster, you are caught by the old guy who is a who prepares goulash for the fair. At that moment it is up to your friend Franta, who is still keeping an eye over the older brother in woodcutting place, to distract the cook and distract him and make your way out of the trap easier.
- The rest of the quest, it is the collection of another objects. There is a written event - lighting up the bonfire alongside the main event of the fair - raising the maypole. Until up this time, you have to finish your sneaking around the place.
- The final event = SOUND of the Bell - announcing that someone in the village has just died. The opening sequence is ending, as you follow your brother, who run towards your home. The road is heavy to climb as you reach the family house.
- The road is heavy to and seems never ending as your family home on the horizon keeps moving away from you.

## CUTSCENE

You are staring into the windows of closed pub. Not that long ago there was life and laughter but now there is nothing. You keep looking at your reflection in one of the pubs windows and you keeps asking yourself “Why me? Why did it have to happen to me?”

Suddenly you hear someone call your name from somewhere behind you. You quickly turn around to see your childhood friend. There used to be joy in his eyes, which has been replaced by disgust. He looks you dead in the eye and says “I heard that your dad didn't make it. Well that's what happens, when you collaborate.” You feel the urge to argue but you find yourself lacking a voice, powerless. You take a step back.

Your plight is disturbed by another voice, this one is warmer, more protective. It is your brother who steps in the middle of you and tells your former friend to screw himself. After a short exchange of verbal attack that almost escalated to the edge of the physical fight, your brother exposes himself as the maturer one. “Let's go home, until someone gets actually hurt.”

You're heading home with your brother, that seems tough, but from his heavy breath, you recognize that he is as desperate as you. After the betrayal of one of your closest friends, and the general uneasiness caused by your fathers death, it seems you don't have much of a choice. But for you, it just doesn't feel right to just let all these twisted speculation spread and grow. When the sun goes down, and the thick mist covers the village, you crawls out of

the home. Beyond the borders of safe space, there are just two things that you bear on your mind - to not to be seen and to not to be heard is your advantage now as you are committed to reveal sources of all these nasty rumours slandering the name of your father.

# NAME OF THE FATHER

## 2 ACT SEQUENCE / MATĚJ

- stalking mayor to his house - mayor is there talking with his son, Franta
- CUTSCENE where Jarka finds out about the document in mayor's house. They are almost ending their conversation, when Jarka makes noise. It transitions to gameplay and she needs to hide, if she is successful, Franta goes to his room and mayor to his workroom and Jarka has to sneak out of the house
- figuring how to sneak into city hall
- sneaking into it in evening/night
- finding safe and lock picking it (hard level)
- Jarka hides (gameplay to not get caught) and waits
- Jarka leaves with the document

## CUTSCENE

You are in the mayor's house. You sneaked inside and now you have picked a place where you think you can't be seen, but you can see the mayor. Mayor is sitting in a couch in a living room and it looks that he is waiting for someone.

Suddenly you hear that the main door is opening and someone is coming to the house. You move a little bit in your hiding spot, so the person who came in can't see you. Because of that you can't see them as well. But the moment he arrives in the living room and starts talking, you realize by the voice that it's Vladimir.

You find out about the document about your father from a conversation in the mayor's house with Vladimir. In the moment when Vladimir is leaving the house, she makes a noise. Transition into stealth gameplay. If Jarka successfully hides, Vladimir leaves and the mayor is going to his living room, so Jarka has an opportunity to leave.

## REST OF THE MISSION

After confirming Jarkas' suspicions of the village mayor and finding about the existence of a document clearing her fathers name, she starts preparing herself for her biggest challenge yet. She has to get inside the town hall and nick the document.

Jarka scouts the estate, there are several villagers acting as guards outside, and some other potential problems. In a while she manages to get inside the mayor's office and gets the document. She starts wondering how to use it.

# NAME OF THE FATHER

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## 3 ACT SEQUENCE / PEPA

### Notes

- setting a fire to a barn -> creating distraction
- sneaking through the chaos in the village
- entering broadcast house
- playing recording
- getting caught by the police

## GAMEPLAY

### Setting:

Cloudy weather, it will start raining after the barn setting catching fire, putting time pressure on player.

The player sneaks into a barn with the goal of setting it ablaze to create a distraction for him to enter a broadcast station at the end of the village. At the barn are animals to watch out for and farmers, who would catch him or alert others. He lights up a haystack and then starts running away, hiding in the near distance. He is watching for members of police, weighing his chances of entering the broadcast station.

The player now sneaks through the whole village, using created chaos to move quickly. The player doesn't need to be silent, there is ruckus everywhere. The broadcast center is less guarded than it normally is, so the player can enter it relatively easily.

Player sneaks inside, avoiding obstacles until he reaches the broadcasting room, then cut scene plays.

## CUTSCENE

Jarka locks the door of the broadcasting room. Then she approaches the table with a microphone placed on it. She turns the broadcaster on.

Shot is centered on Jarka as she is reading through the document, there are camera switches between the village speakers and and her. When the camera is pointed at Jarka, the player can hear her normal voice. When the camera is pointing to the village, the player hears her voice changed by the speaker.

Nearly before she is finished she hears that someone is trying to get in. She quickly finishes reading and jumps out of a window as a police officer breaks into the room. She tries to run away but is inevitably caught by another police officer and put into cuffs.

Writing based on Ondra

- gameplay - the player scouts broadcast center
- internal monologue
  - player contemplates option
  - the player decides that they need distraction
  - The player decides to burn down the barn to create big enough
- gameplay
  - player traverses to the barn
  - player evades villagers working there and tries to not aggravate animals
    - they would make a noise and alert villagers

- player sets the barn ablaze and then frees animals
- it starts raining, put pressure on the player (water puts down fire)
- Villagers and part of the police come to put the fire down creating a distraction
- gameplay
  - the player sneaks through the village, evading rushing villagers
  - the player reaches the broadcast center, bypassing a fence
  - the player evades one guard and enters the broadcast center, locking the door behind them.
  - the player approaches microphone and starts broadcasting
- cutscene
  - player starts reading the document, clearing their fathers name
  - the player character is nervous, makes mistakes when reading, is rushed
  - someone tries force open the door, creating more pressure on the player character
  - the player character finishes their speech, at the same time the door burst open and the player jumps out of a window in an attempt to escape
  - the player character is caught by a police man and the fire is put down