# KLASSIKER DER SPIELEGESCHICHTE

# HEAVY RAIN

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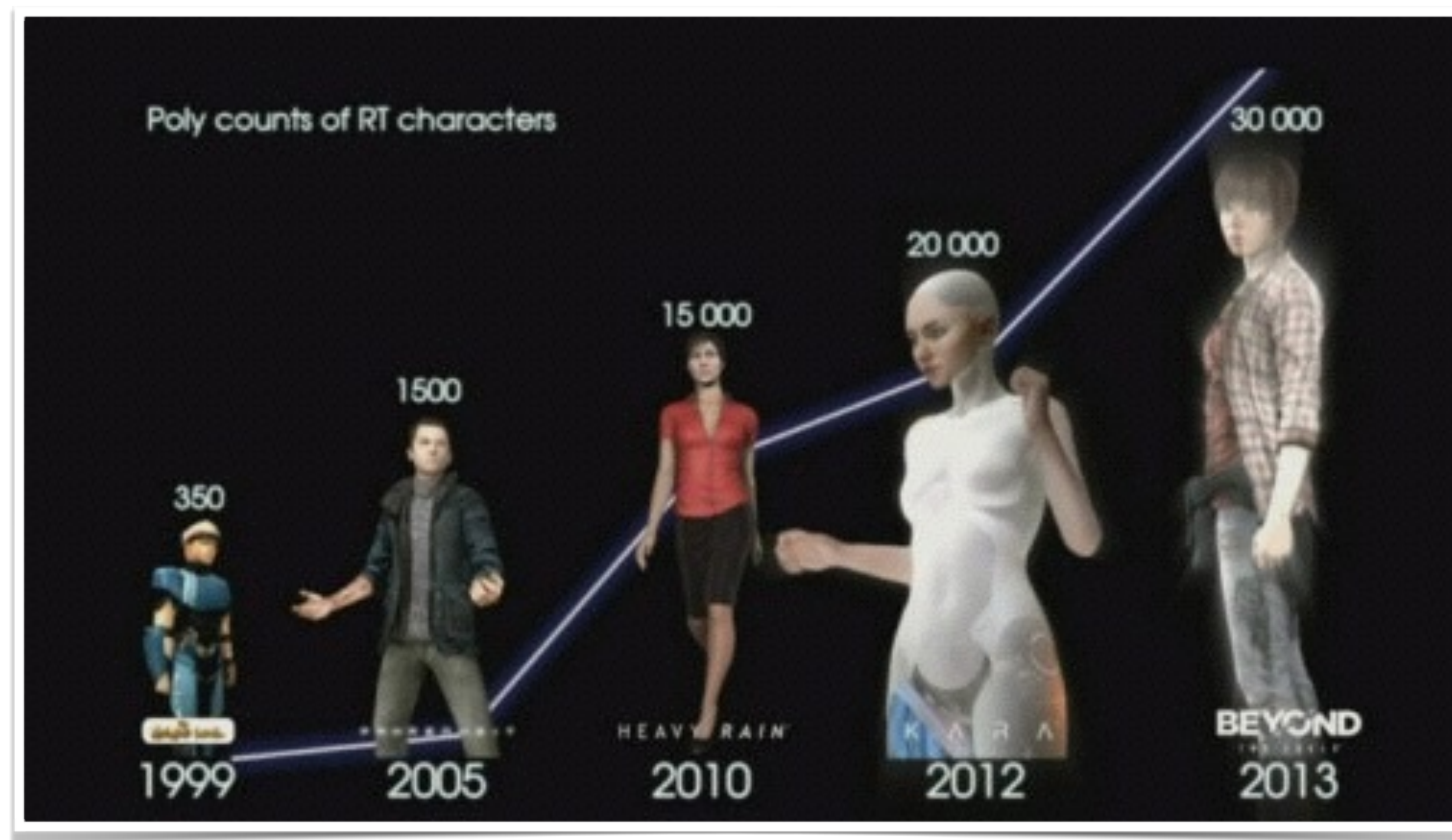
# David De Gruttola (David Cage)



„We've got a lot of emotions in our industry - we've got frustration, competition, anger, adrenaline. But I'm much more interested in more sophisticated emotions like empathy, sadness, happiness, and the ways to trigger them."
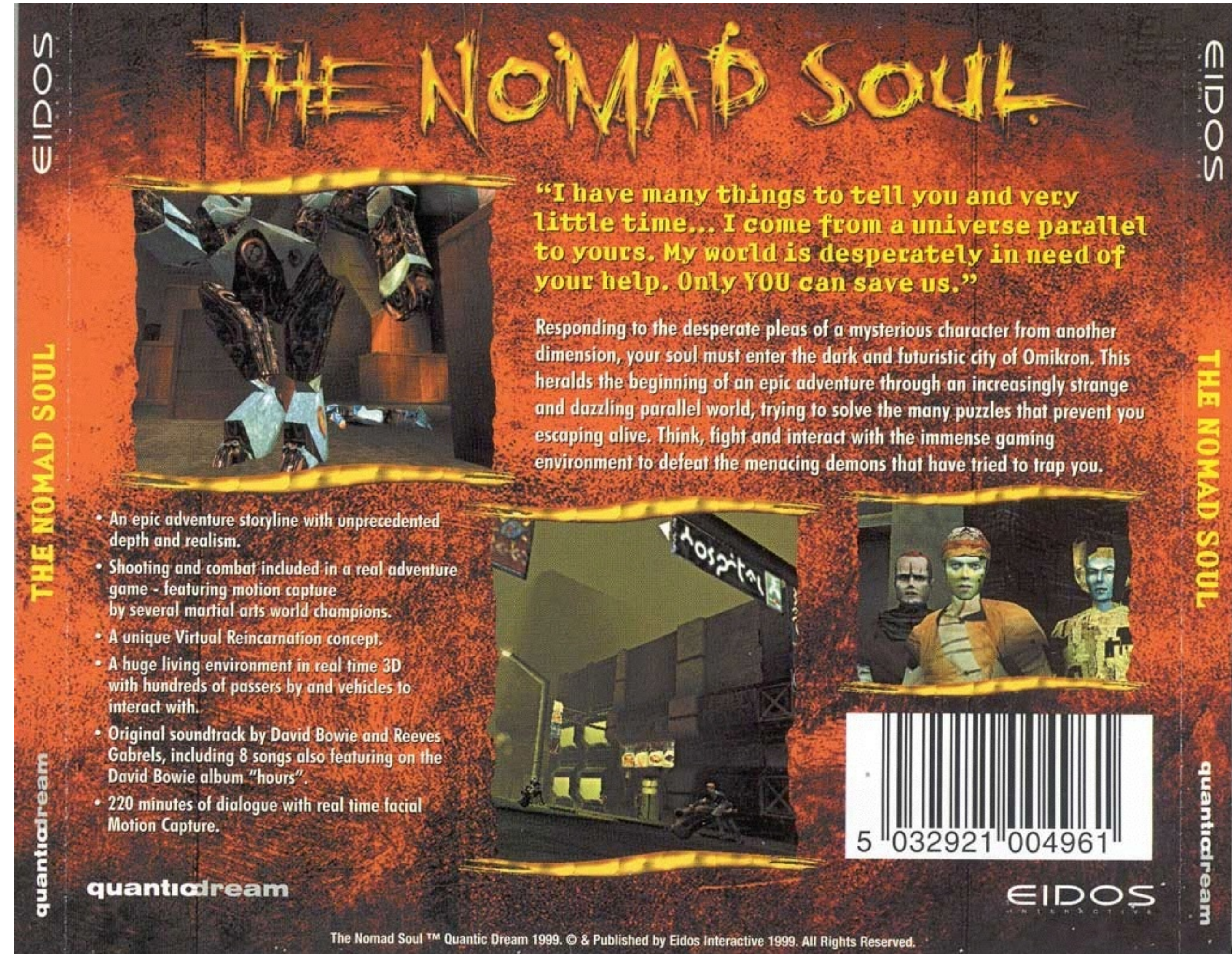
# Quantic Dream

# Omikron: The Nomad Soul (1999)

# Fahrenheit (2005)
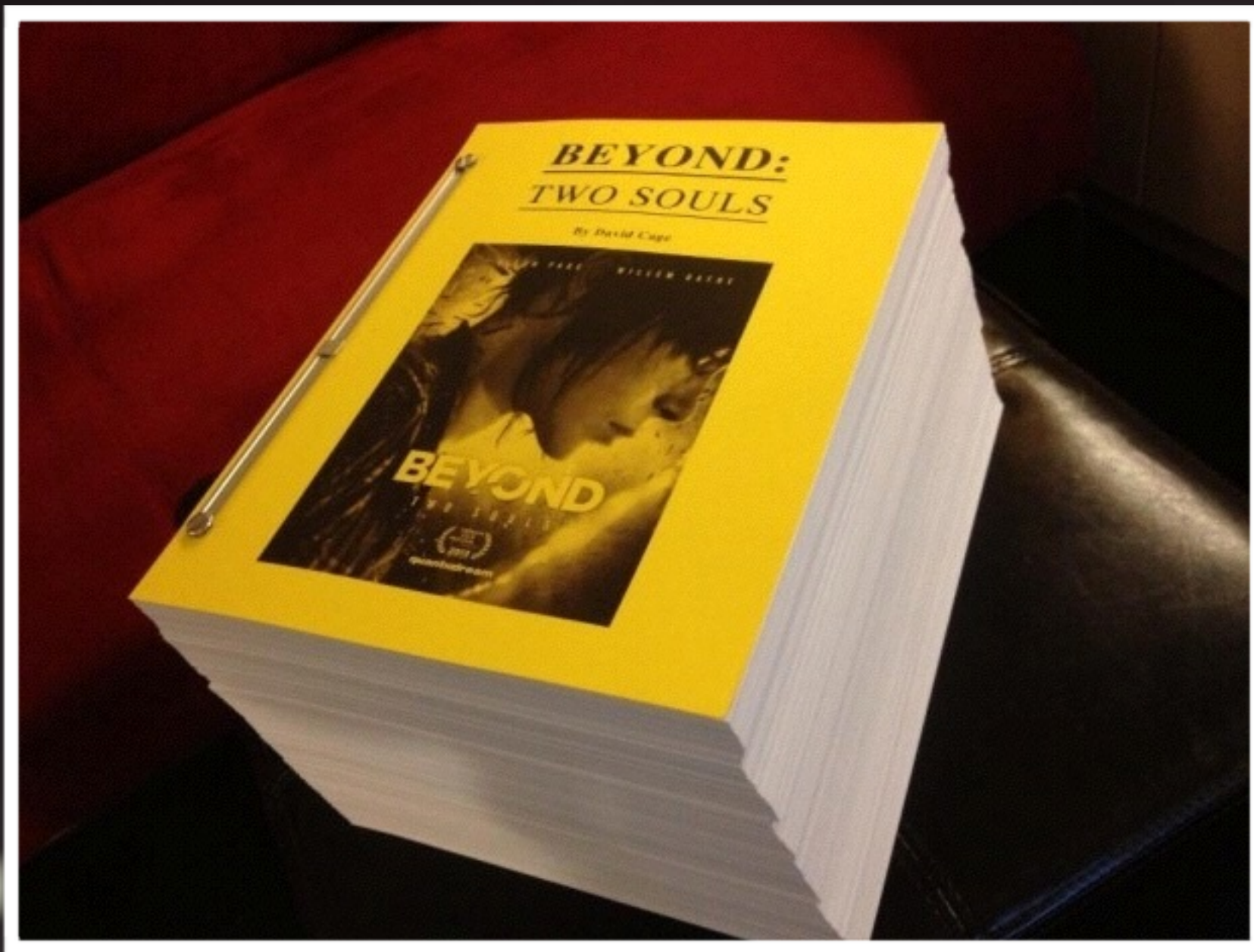


https://www.youtube.com/watch?v=0uta7fyairY

# Kara (2012)

# Beyond: Two Souls (2013)

# Heavy Rain (2010)

Motion Capturing mit 70 Schauspielerinnen und Stuntmen und einer Gesamtdauer von 170 Std.

23 Epiloge

# Kontext: Psychopathische Serienmörder im Film

M – Eine Stadt sucht einen Mörder (1931)

Es geschah am helllichten Tag (1958)

Psycho (1960)

Texas Chainsaw Massacre (1973)

Halloween (1978)

Freitag, der 13. (1980)

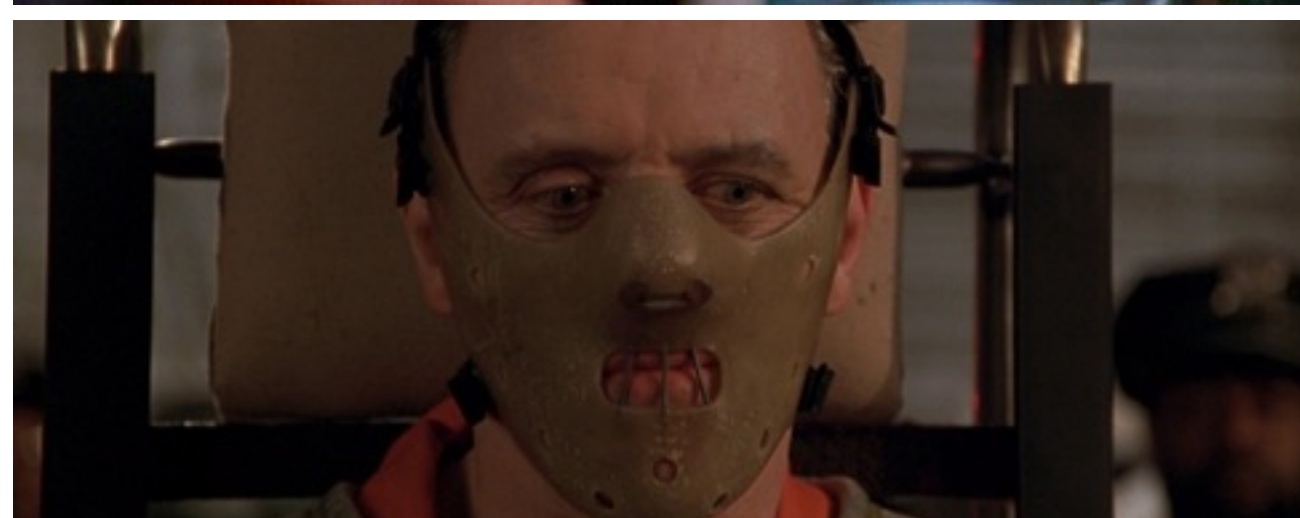Henry – Portrait of a Serial Killer (1986)

Das Schweigen der Lämmer (1991)

Se7en (1995)

Saw (2004)

In meinem Himmel (2010)

Profiler (1996-2000), CSI, Law & Order: Criminal Intent (2001), Criminal Minds (2005)

# Audiovision

# Filmästhetik

- Feste Kamera

- Steadycam

- Kamera-/Kranfahrten

- Kamerawinkel

- Einstellungen

- Split Screens

- Tiefenschärfe

- Perception Shot

- Schnitte: Schuss-/Gegenschuss

- Bildsprung mit Achsensprung

- POV

Most of Heavy Rain, by contrast, is portrayed from virtual cameras at ground level, at the same height as the characters or even below them. As in most films, you can never quite see an entire room at once, and so you are never quite sure in what direction the action will unfold. And as in films, there are a lot of moving-camera shots from behind in which the player is never quite sure whether the camera is supposed to represent someone skulking or stalking.

http://www.nytimes.com/2010/02/27/arts/television/27heavy.html?_r=0

# Mise-en-Scène vs. Schnitt / Montage / Editing



it is not mise-en-scène that makes the chapter Father and Son emotionally evocative. Rather, it is the necessary absence of any such attention-directing devices thanks to a lack of editing in the interactive game world.

If „edit" is the verb that makes cinema what it is, then perhaps videogames ought to focus on the opposite: extension, addition, prolonging. Heavy Rain does not embrace filmmaking, but rebuffs it by inviting the player to do what Hollywood cinema can never offer: to linger on the mundane instead of cutting to the consequential.

http://www.gamasutra.com/view/feature/132800/persuasive_games_the_picnic_.php

# Uncanny Valley
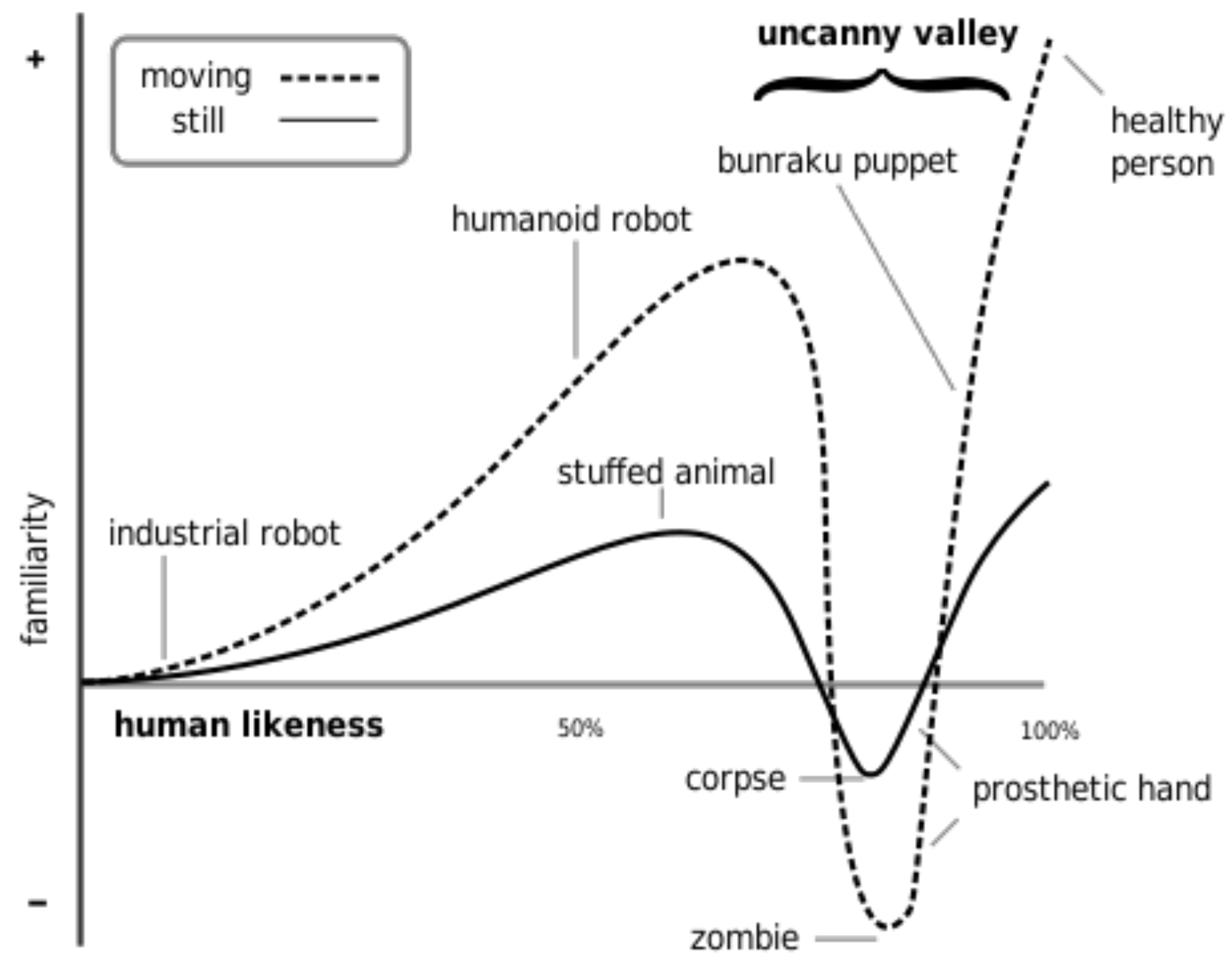




Ladebildschirm



Unvortheilhaft ausgewählte Spielgrafik

Normand Corbeil



Voice Acts

# Sound

- Monologe, Voice-Over, Dialoge

- Adaptive, orchestrale Musik

- Intensivierung von Emotionen

# Narration

# Charaktere



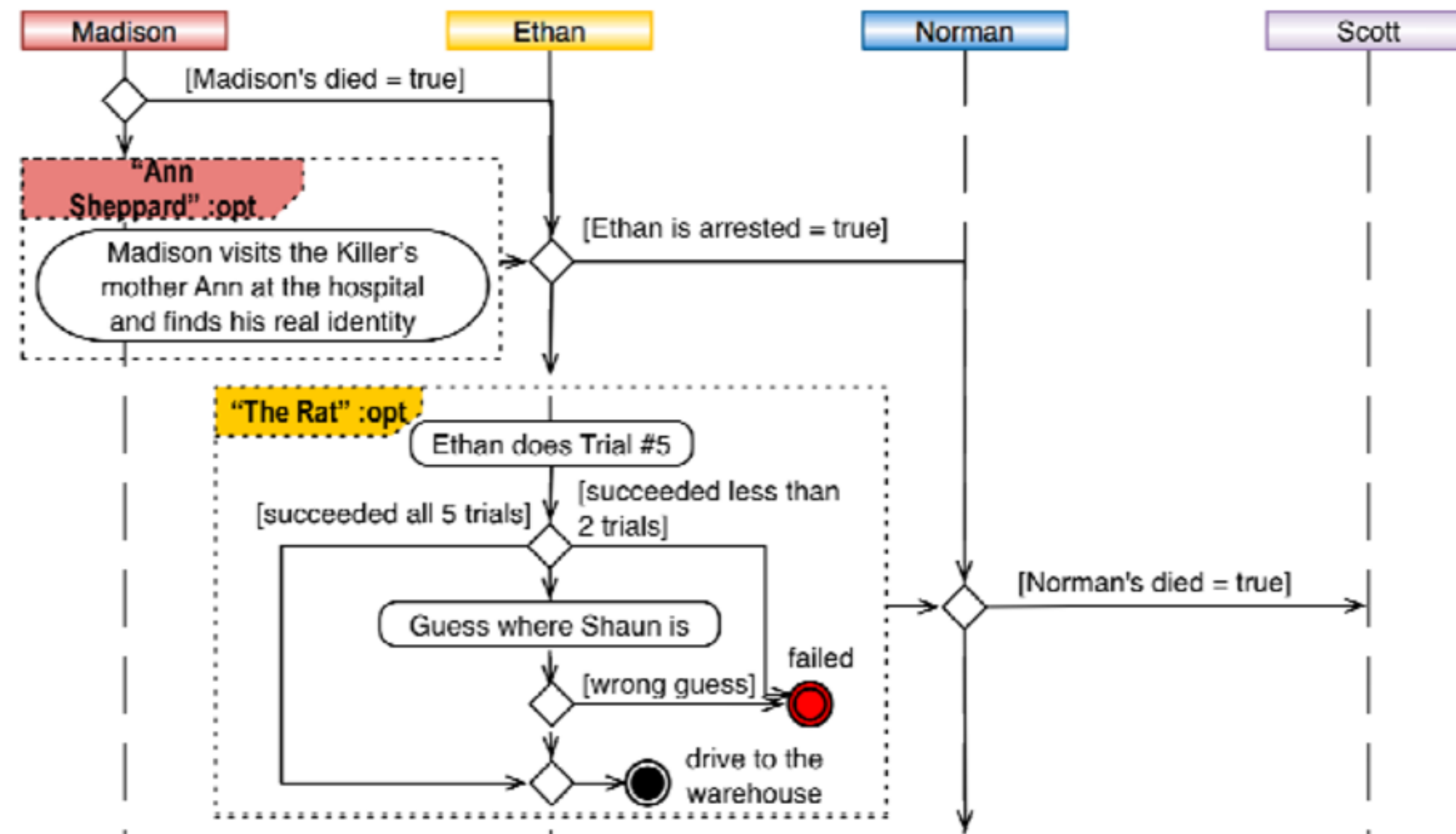CHARACTERS

ETHAN MARS

MADISON PAIGE

NORMAN JAYDEN

SCOTT SHELBY

# Nichtlineare Erzählung



Wei: Structuring Narrative Interaction: What We Can Learn from Heavy Rain, S. 340

„Our in-depth analysis of the interactive structure of Heavy Rain reveals that its plot only branches locally, which is similar to the foldback structure, but the game delivers a complete branching experience, thanks to its strategic two-tiered design."

Wei, Huaxin/Calvert, Tom, „Narrative Structure and Technique in Heavy Rain"



3-Akt-Schema



Wei: Analyzing the game narrative: structure and technique, S. 172
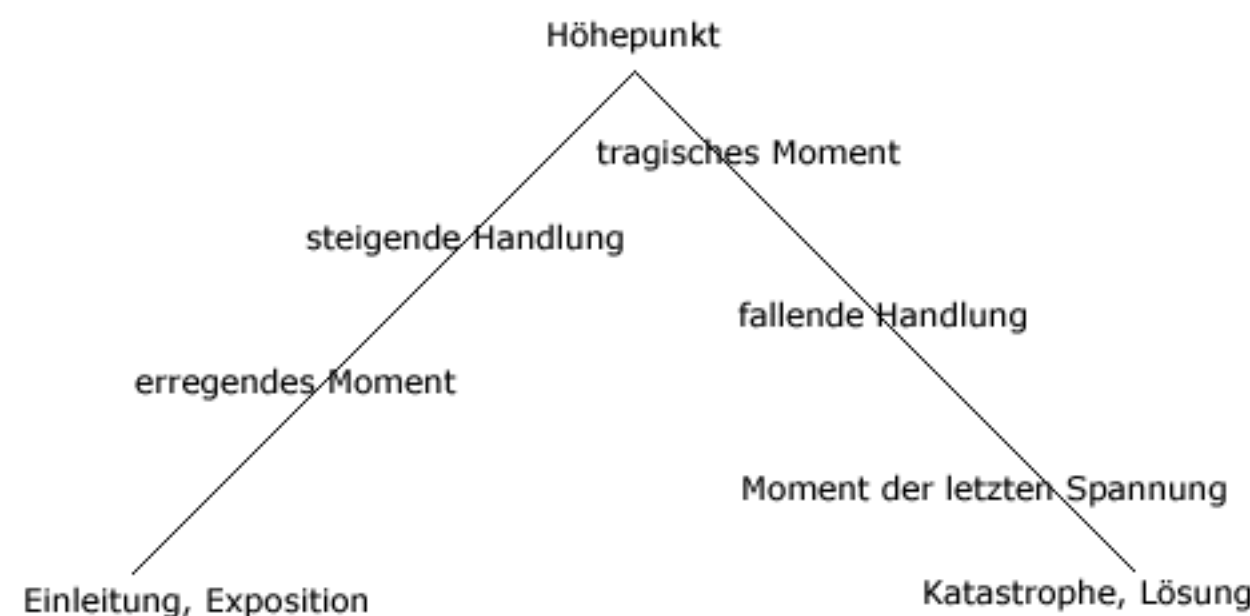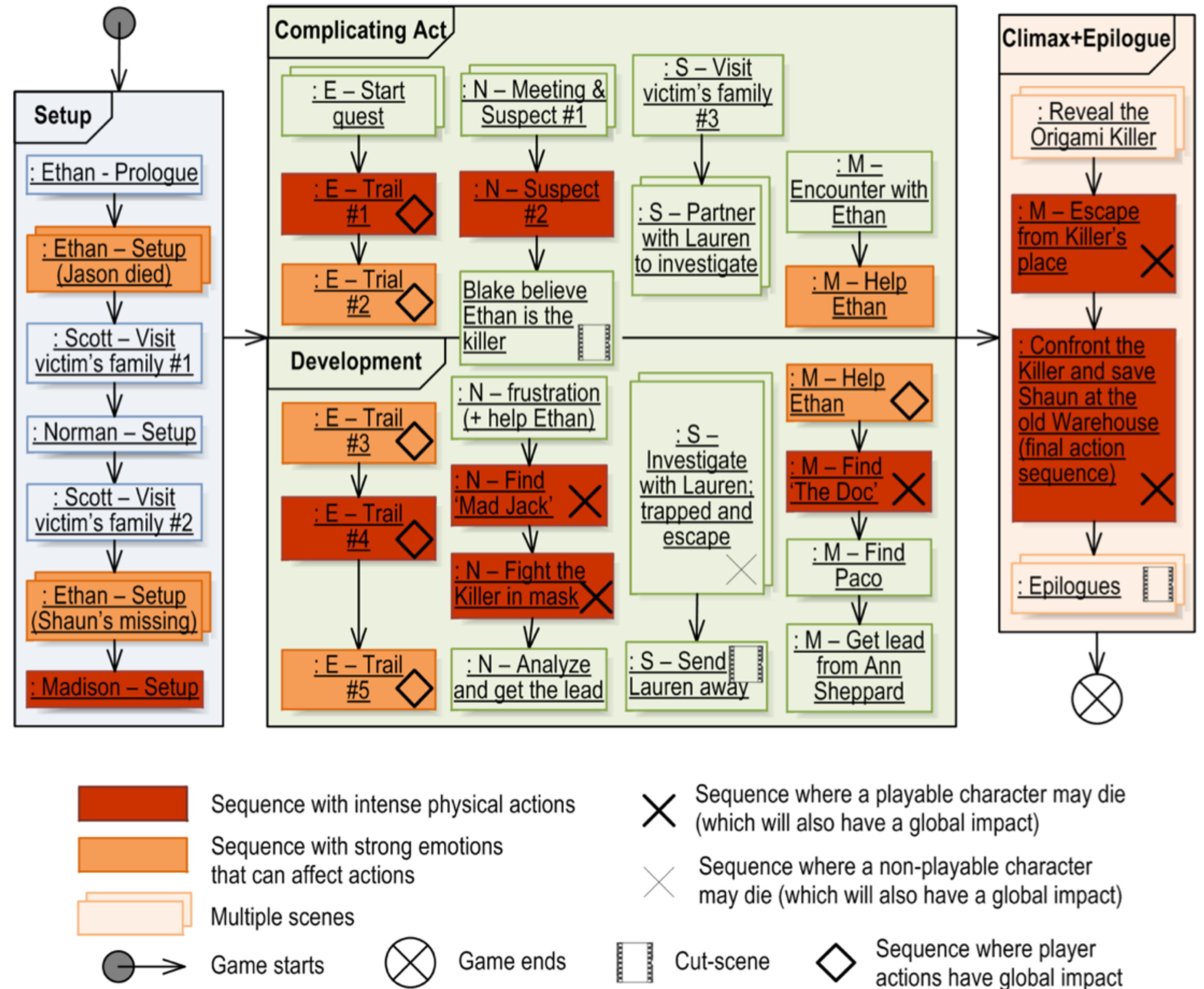
# Gameplay

# Gameplay



ironically for a game based on choice, the rigidly scripted paths mean we end up making far fewer choices than we would in a standard Halo firefight.

Explorative Rätsel

Visualisierung mentaler Prozesse durch variable Quick Time Events und

MPAR (Motion Physical Action Reaction)

Anzeige: Stichwörter, Emotionen, Themen

Attribute: Geschwindigkeit, Wiggle,

Zeitliche und thematische Begrenzung der Auswahl

MPAR (Motion Physical Action Reaction)

Significance, Frequency, Range (Brenda Laurel)

# Performanz: Interactive Drama

Janet Murray, 1998

Immersion,

Agency

Transformation

# Agency

„Agency is the feeling of empowerment that comes from being able to take actions in  the world whose effects relate to the player's intention. This is not mere interface activity.
If there are many buttons and knobs for the player to twiddle, but all this twiddling has  little effect on the experience, there is no agency." (Murray)



„Heavy Rain's emphasis on controller inputs is an effective expression of agency. The player is forced to respond, often in real-time, with little opportunity for reflection. This conveys a real sense of urgency in high-pressure situations that branching dialogue trees (e.g. Mass Effect) lack."

„The game fails because it refuses to use the language of the medium. Heavy Rain attempts to translate a film into a video game by incorporating interactivity, but that media marriage doesn't add value. Consequently, it's neither a good film nor a good game. It's a regressive hybrid."

http://www.brainygamer.com/the_brainy_gamer/2010/02/the-heavy-rain-conversation.html

# Immersion

„Immersion is the feeling of being present in another place and engaged in the action therein. Immersion is related to Coleridge's "willing suspension of disbelief" - when a participant is immersed in an experience, they are willing to accept the internal logic of the experience, even though this logic deviates from the logic of the real world." (Janet Murray)
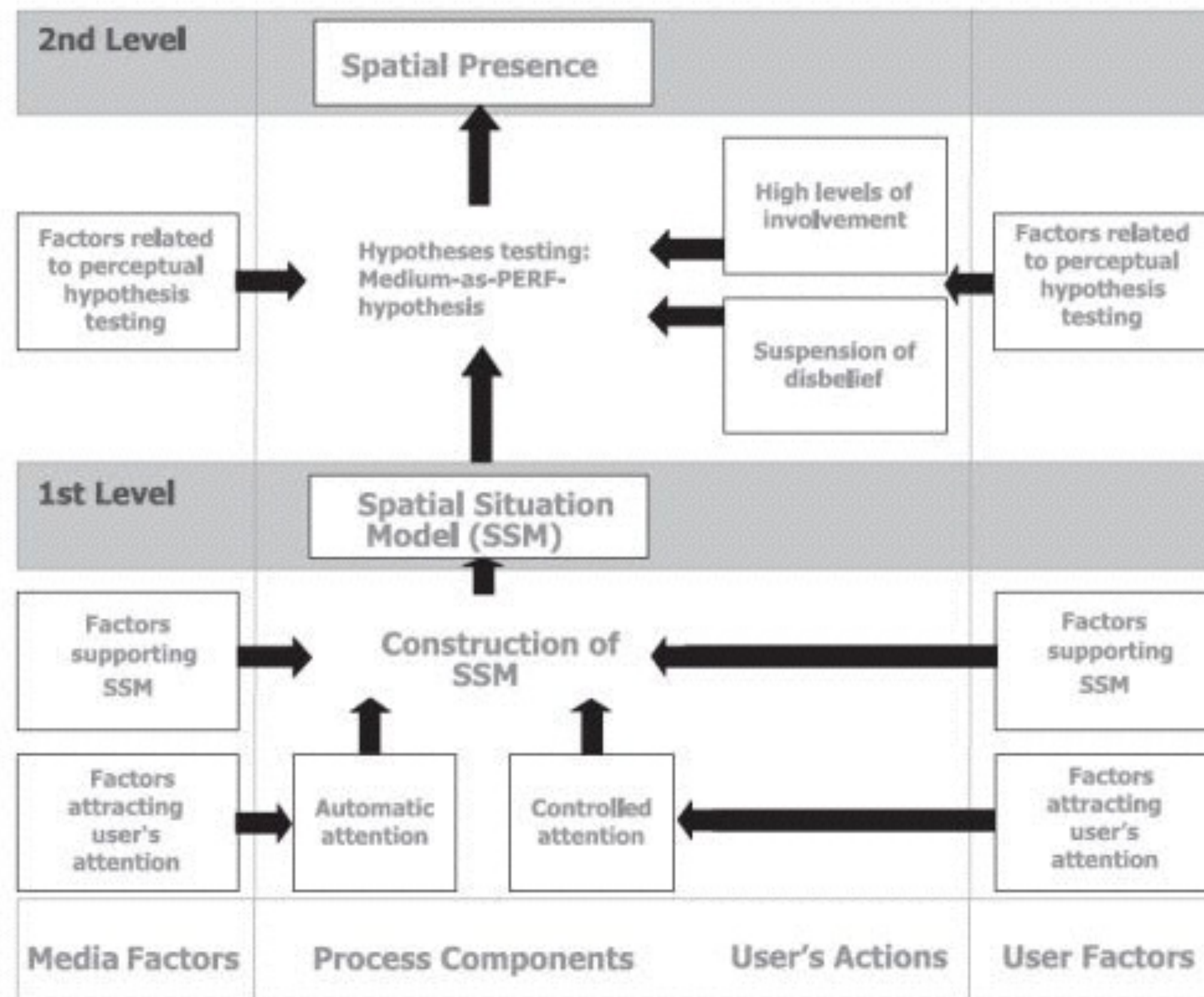
Players form a representation in their minds of the space or world with which the game is presenting them.

Players begin to favor the media-based space (I.e., the game world) as their point of reference for where they "are" (or to put it in psychological gobblety-gook, their "primary ego reference frame")

Profit!

# Transformation



Transformation as masquerade. The game experience allows the player to transform themselves into someone else for the duration of the experience.

Transformation as variety. The game experience offers a multitude of variations on a theme. The player is able to exhaustively explore these variations and thus gain an understanding of the theme.

Personal transformation. The game experience takes the player on a journey of personal transformation.