CHAPTER IV

FINDINGS AND DISCUSSION

This chapter describes the process of narrative formation and presents the analysis of the factors that affect the overall narrative in Mass Effect 3. In tempting to take a position in the issue, some salient positions are published to reach the understanding of the role of narrative in the pleasure of game experience. First, since a game may involve "story" to add the pleasure of gameplay, the games indicates narrative components – character, storyworld, emotion, narrative interface and micro narrative as proposed by Bizzocchi (2007). At the same time, the concept of immersion is seen as a dynamic process, the immersion of "flow" suggested by Csikszentmihalyi (1990).

Concerning to those positions, the discussion may cover Bizzocchi's parameters: (1) storyworld in which the game unfolds, (2) character, the beings populating the game world, (3) emotion shown by the game characters and potential emotion hidden in the player as an agent, (4) narrative interface – the representation of narrative sensibilities in the appearance and the functionality of the interface design, and (5) micro-narrative, that is, smaller moments of narrarive flow and coherence that occur within a broader context of game play. In this case, the prologue introduced in this discussion serves as a storyworld. In addition, to focus the discussion over a discovery of the story, Paragon option appears as a character involved. Clearly, the choice of Paragon option itself is concerned with its potential to illustrate the strength of characters' bond and that to invest some

forms of motivation. Meanwhile, emotion, narrative interface and micro-narrative are explored within development phase of narrative.

As RPGs, *Mass Effect* 3 clarifies its form of multi-linear story with beginning, middle and ending section. Beginning is the setup and complication, while development phase and resolution is in the middle section, and denouement is in the ending section of the story. At this point, it is argued that the middle section of *Mass Effect* 3 potentially influencing the ending may vary; depended on agent's choice in available options. The choice is identified as the investment of motivation available in situation given (provided from starting to nearly ending). As a result, the situations, as a storyworld, described through text and visual graphics are provided in this research analysis to give illustration and mechanism how motivation invested in situations triggers the choice.

4.1 Process and Factors in Beginning: Prologue (Priority: Vancouver)

As mentioned, a storyworld described through text and visual graphics may invest motivation to introduce the challenge. Thus, in this section, a storyworld and characters are introduced through prologue to view how the narrative formation proceeded. In its development, the challenge is introduced to trigger the motive and emotion between the player and characters in the gameworld. Then, the following description may give details of the idea.

This section is considered as tutorial mission of Mass Effect 3. Concerning to the framework of narrative arc, it introduces the characters and the storyworld in which they inhabit. In this mission, the game introduced the player, as an agent,

into the story and the gameplay to build emotion; such as what is happening and what the player should do to complete the story. As prologue, this mission only gives information to the player about the condition they face in galaxy and how to play the game. This information is presented as story through sequences of cut scenes. There were no differences in information given to the player between the first play and the second play. Therefore, this mission's analysis only shows about the information provided by the scene.

These scenes told a story of incoming disaster to the galaxy. As an introduction, the story began with conversations between two admirals, Anderson and Hackett, about something that had happened to the colonies beyond the Sol Relay, when they were all gone dark all of a sudden. This conversation builds up the background story of the game and gives the player information of the initiated conflicts. The initiated conflicts later become the complication of challenge to be overcome.



Image 4.1.1 Mass Effect 3 (Prologue)

The conversations continued into a report that came from Commander Sephard years ago about a race that had only purpose to cleanse organic beings all over the galaxy every fifty thousand years. They just realized that the report was true and they only had a little time to prepare for defending the Earth from that legendary race. Then they decided to mobilize every fleet they had to defend the Earth and they could only pray for what would come next. The introductory story was closed by textual narrative that gives information, a brief history of the game world, to the player.

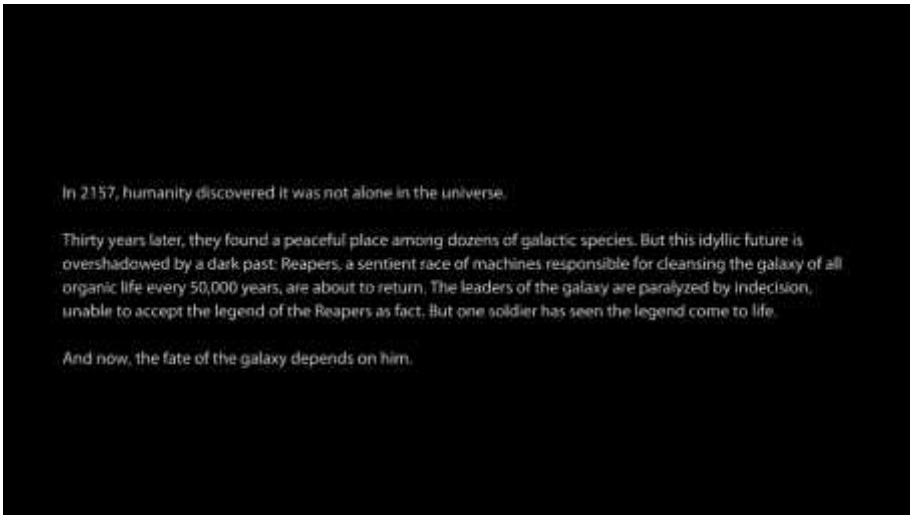


Image 4.1.2 Mass Effect 3 (Prologue)

Images 4.1.1 through 4.1.2 describes the opening of Mass Effect 3's story as cut scenes using cinematic narrative supported with text. Its function is to introduce the player to the fictional world and its properties (human discovered that they are not alone and the galaxy is on the verge of extinctions). The cut scenes itself provides the narrative content, presenting pre-scripted events, and giving background information on the storyworld. Most games used cut scenes to

present their storyworld to the player. These cinematic sequences also intended to trigger the players so they can be immersed by showing an advance visual graphics and by giving them the background story before they take control of the game, called as spatial immersion. To be immersed is to be interested, and obviously, the players will continue to play the game when they are interested, and the story will be progressed as the game played. The images tell the situations and the conditions of the gameworld, which there is something awful approaching the Earth, and humanity is under a siege. This information is shown to the players without their involvement as the agent. In other words, the players have no control over the scenes. The images of cut scenes shown above can be categorized as *exposition*, because it gives the players information about the main objectives of the game, which is to save the galaxy from the Reapers, and it makes appearance before the players play the game (introduction).

Video game *expositions* can use different modes of presentation, such as written text and graphic or cinematic narrative (as shown above) and the players almost cannot skip these introductory sequences or texts. They are closely related to the cut scene; the main difference is that they are not interrupting gameplay but preceding it. Therefore, the story in this section is build up by two modes of operation in presenting the storyworld to the players, namely through *cut scenes* and *exposition*, and both of them are included in passive forms for their nature of operation.

In order to reach the development phase of narrative arc, illustrating the protagonist works toward his goal, the story progressed in the next scenes when

Commander Shepard, who did not know about the galaxy's condition, was staying in a room somewhere on Earth. A man called James came in to the room to inform Shepard that the defense committee wanted to see him. Soon he was puzzled by the crowded activity around him when Anderson came to pick him up. While heading to the defense committee, Anderson gave him the information about something 'big' that was headed to Earth. Shepard guessed that the Reapers were coming and Anderson answered him that he did not know. At this point of conversation, a dialogue tree emerges and there were two options to be chosen, allowing the players to experience resolution as culmination of the struggles of the development phase. This dialogue tree cedes the players a share of control of interactive experience. It means that a critical degree of fine authorial control is lost.



Image 4.1.3 Mass Effect 3 (Prologue)

As provided, these two options consists Paragon and Renegade characteristics that may be selected to represent characteristic of Shepard as a main character:

Paragon : We should've prepared more.

Renegade : I'm certain.

As focused character in this discussion, Paragon option was chosen. Then, the response to Anderson statement, Shepard said that Earth was not ready at all to face the Reapers and the discussion at the defense committee was a time wasting. Anderson gave him an understanding that they were only scared because they had not seen what Shepard had seen. The conversation continued the story of Shepard fighting Reapers couple of years ago and his experience could help Earth fighting the Reapers. As the conversation goes, they arrived at an office with an officer waiting for them. On the way to the defense committee, they met Kaidan. He greeted Shepard as if he had known him for a long time. This scenery gave James surprise and he approached Kaidan to confirm his curiosity if he knew Shepard. Kaidan simply said, "I used to".

These sequences of cut scenes provide information about Shepard backstory. The players could know that Shepard was the only one who had seen the Reapers and fought them. Both options that are given in *dialogue tree* shown in Image 4.1.4, told the players that Shepard knew about the one who is causing the uproar in their base. The *dialogue tree* also gives the players chances to influence the course of their conversation with more positive response, which is something that a Paragon character would do. The chances to influence the course of the conversation also part of emotional immersion, because the players have

chance to build positive relationship between the characters. Most conversations in the game are presented as cut scenes and some with a dialogue tree. Although the players could not interact within the cut scenes, the appearance of dialogue tree that interrupts the scene requires the players to interact with it. This interruption is recognized as *quick time events* and automatically changed the mode of operation from passive form to active form. Therefore, these scenes have three modes of operation: cut scenes, dialogue tree and quick time events. It also has two kinds of forms based on their nature, passive form and active form.

The story progressed to Shepard and Anderson arrival at the defense committee. They were consulting about the disappearance of the colonies beyond the Sol Relay. Shepard assured them that they already knew who was coming, the Reapers. The committee asked him about the way to stop them, and then he said that it was not about strategy or tactics, it was about survival. He also told them that the Reapers were more advanced than human, more powerful, more intelligent and they will never take pity on anyone. At this point, a dialogue tree emerged as the committee wondered if there was a way to defeat the Reapers, as shown in Image 4.1.4. There were two options:

Paragon : We stand together.

Renegade : Survival at any cost.



Image 4.1.4 Mass Effect 3 (Prologue)

The option chosen resulting in Shepard statement that human had to stand together if they were going to have any chance to survive. The meeting was interrupted by a report of attack on Luna Base. They just realized that the Reapers had breached their defenses and Earth was under attack while they were discussing on a way to face them.

The scenes above give the players information about the Reapers strength known by Shepard. The information provided by the *cut scenes* and *dialogue tree* processed similarly with the previous section. The conversations that presented as *cut scenes* and a *dialogue tree* changed the course of their conversation based on the player's actions. In these scenes, the players have opportunity to change the conversation between the defense committee and Shepard provided by dialogue tree shown in Image 4.1.4. The choice made by the players gives more motivation to them that the characters in the game should stand together to defeat the Reapers, in other words, the players gives hope within their conversation. The

Reapers also make their appearance in the game within the scene and the scene provides visual information to the players about the devastations the Reapers brought for the first time, as shown in Image 4.1.5. This visual information also part of spatial immersion.



Image 4.1.5 Mass Effect 3 (Prologue)

This information, provided by the cut scenes and dialogue tree as shown in Image 4.1.1 through 4.1.5, gives the players knowledge of the storyworld. The game mostly delivered the story by cinematic and conversation through cut scenes. The players cannot interact with the story as long as the scene progresses, except when the dialogue tree emerged as a need for the interaction of the players. The dialogue tree may change the course of the conversation presented by the cut scene depending on the player's actions. The process continued during the game in progress. Therefore, the cut scenes and dialogue tree has an important role in telling the story and information about the game to the players.

4.2 Process and Factors in Development Phase

As mentioned, development phase is the long phase that dominates the bulk of the storytelling, as the protagonist works towards her goal, by exploring emotion, narrative interface and micro-narrative provided by the scenes in missions. In this section, the development is shown by playing the missions twice to see the differences of information between the developments of the story. This development phase also could affect the course of the game's story, the phase is described as follows.

4.2.1 Priority: Mars

Following the Reapers attacks, Shepard commanded by Anderson was talking to the Council for a help. As he was departed from Earth by ship, Normandy, Sephard was ordered by Admiral Hackett to go to Mars. His mission was to gather the information Dr. T'soni about something that could wipe out the Reapers, it was held in Mars's Archives together with the researches about Protheans. In Mars, Sephard discovered that the facility was under attack by Cerberus.

In the next development phase, there were significance differences in gathering information of the storyworld between the first play and the second play when the players was playing this mission. Therefore, following analysis shows the differences of information gathered by the players; information that may invest motivation initiating characters' emotion, both games characters and the players.

4.2.1.1 Conversation between Shepard and Liara

4.2.1.1.1 First Play

In his way to the Archives, he found Cerberus chased Liara. He talked to her when the chased was over and informed her that he was ordered by Hackett to gather information about the Reapers. Fortunately, she knew about what was going on and how to stop the Reapers. She informed Sephard that she discovered a weapon that could wipe out the Reapers, but Sephard seemed could not believe about the discovery.



Image 4.2.1.1 Mass Effect 3 (Prologue)

At this point, options emerged to be chosen by the players. There were three options available:

Paragon : Seems too good to be true.

Renegade : Finally, some good news.

Investigate : We’re just learning this now?

As the first step to collect the data, a straight response as Paragon was chosen. The result of the response was Sephard statement about the weapon that he would believe it when he saw it. He asked Liara about the weapon, she explained that it was not a weapon but a plan of device, a blueprint; she also told him that Cerberus could be after the same thing with unknown purposes. The conversation ended when Cerberus attacked them.

This conversation provided by the scenes gives information to the players about blueprint of a device that could stop the Reapers and about the reason of Cerberus attacked the facility, although it was still unclear. Simply, the information motivates the game characters and the player's emotion when accomplish the mission, whether they gain a form of victory or defeat. In this case, design strategies are managed to be applied; meaning the narrative interface designs narrative form. In the same time, the information gives a pleasure of story and experience of interaction through making a particular decision.

The decision to choose straight Paragon response – since the discussion focussed on Paragon – has eliminated the other available options of response, especially the left center option in dialogue tree. This decision also made the story progressed further to the point of resuming the game. The second play attempted by the players show different result in information received. The difference is shown in the following sub chapter.

4.2.1.1.2 Second play

As the second step to gather more data, replaying the game was chosen by choosing the additional options given in the dialogue tree, specifically the left center option.



Image 4.2.1.2 Mass Effect 3 (Prologue)

The result of choosing this option is that Shepard told Liara that they had known about the Archives for decades, then he asked her “why now?” She then explained to Shepard about the discovery that began when she got the data from Alpha Relay incident (one of Mass Effect 2 events). She had to do something about the data and, fortunately, Hackett realized it too. Hackett contacted and asked her if she could help him find a way to stop the Reapers. Her search led her to Mars and Hackett gave her access to the Archives also kept her updated on Shepard’s status. Liara told Shepard that she meant to come to see him, but her research required

her to spend a lot of time than to visit Sephard. At this point of conversations, an additional dialogue tree emerged as a response to Liara statement.



Image 4.2.1.3 Mass Effect 3 (Prologue)

There were two options:

Paragon : You did the right thing.

Renegade : Don't worry about it.

As a Paragon's response chosen by the players, Shepard explained that he was under house arrest and he could not do much to help her. As the result, Liara seemed relived after listening to Shepard explanation. At this point of conversations, a dialogue tree emerges as a response to Liara's declaration about her work that was paid off and she found an overwhelming amount of data in the Archives. The options in dialogue tree returned to the options shown in Image 4.2.1.1 and 4.2.1.2. However, the additional option was no longer available because it was already chosen.

In these scenes, the players have opportunity to control the course of Shepard and Liara conversation by choosing an additional option provided by dialogue tree. “Investigation” response chosen in Image 4.2.1.2 gives the players additional information about Liara’s discovery. The conversation also progressed further to Liara intentions of visiting Shepard, as shown in Image 4.2.1.3, before it returned to the options that shown in Image 4.2.1 and Image 4.2.1.2. The difference was that the options presented without the additional option because it was chosen to gather further information about the event. These results show that when the players decided to choose an additional option, they could receive additional information or additional story from the conversation and it also affecting the player’s perception of the story. In addition, the players would not receive that additional information if they decided to choose straight Paragon response. The decision to “investigate” taken by the players is part of epistemic immersion and in this case, it can be only gained by replaying the game, which is part of temporal immersion.

4.2.1.2 Conversation between Shepard and Illusive Man

4.2.1.2.1 First Play

As soon as Shepard and his crews arrived at the Archive, Liara checked the data and the Illusive Man, Cerberus leader, contacted them through a hologram. The appearance of Illusive Man made Cerberus attack be seen more clearly; they wanted the Prothean archives, in which the key to solve the Reapers threat was hold. However, Shepard could not be convinced about what Cerberus

said because he had seen their solution, Cerberus troops were turned into monsters. Illusive Man said that they were being improved and this was what separates them, where Shepard saw it meant to destroy, he saw a way to control the Reapers power. At this point of conversation, a dialogue tree emerged.



Image 4.2.1.4 Mass Effect 3 (Prologue)

There were three options:

Paragon : You're deluded.

Renegade : Over my dead body.

Investigate : You're wasting time!

As the result of straight Paragon response, Shepard said that he had gone too far and the Reapers would kill them all if they did not stop fighting each other. In here, Paragon's motivation remain still; "we stand together" (dialogue tree 1.5).

Illusive Man responded by saying that he did not expect Shepard to understand and certainly was not looking for his approval. The conversation progressed to Illusive Man warning about Shepard interference and ended with Shepard chasing the stolen data.

The conversation provided by the scene gives the players information about Cerberus real intention attacking the facility. According to Illusive Man, the Prothean data on Mars asrchive was the key to face the Reapers threat and he intended to control and harnesses their power than to destroy them as Shepard intended to. This information provided by the cut scenes and the dialogue tree gave the players opportunity to response to what Illusive Man said. Based on the player's response, the scene was progressed to another conversation between them to the point of resuming the game while the other options in dialogue tree were no longer available. This straight Paragon response only gave the players information about Illusive Man intention without showing his reason. The players could receive different information in this kind of dialogue tree by replaying the game as part of temporal immersion as follow.

4.2.1.2.2 Second Play

Replaying the game to gather the data as the second step were taken to see the difference in given information provided by the scenes and the dialogue tree. The following analysis describes "what if" situation when replaying the game. As mentioned on the first play before, the scenes when Shepard arrived in the archive still provided the same information until the dialogue tree emerged. The

information relatively differs when the players decided to choose the additional options provided by the dialogue tree, particularly the left center option, as follow.



Image 4.2.1.5 Mass Effect 3 (Prologue)

By choosing the left center options, it led to Shepard question about Illusive Man motivation to control the Reapers while Earth was under siege. Afterwards, Illusive Man said that his goal had been, and always be, to use whatever means he had at his disposal to protect humanity. Shepard responded by saying that the Reapers was a means to an end, but Illusive Man thought otherwise and said that this was not Shepard's fight any longer and he could not defeat the Reapers even with the Prothean data. At this point of conversation, another dialogue tree emerged giving the players chances to change the course of their conversation.

The options were a bit different from previous dialogue tree shown in the previous analysis.



Image 4.2.1.6 Mass Effect 3 (Prologue)

There were four options:

Paragon : Then I'll get help.

Renegade : Watch me.

Charm : Help me then.

Intimidate : Don't count me out.

The "charm" option was chosen during this second play, the purpose was to get more Paragon bonus point as the reward. This decision resulted to Shepard effort in convincing Illusive Man to join him by giving him control of Illusive Man resources to stop the Reapers. Illusive man responded by saying that he knew that

Shepard would do better than most, but the odds were not in his favor. More importantly, Illusive Man did not want the Reapers destroyed because he thought that he could dominate them, use their power, and harness their very essence to bring humanity to the apex of evolution. Afterwards, a dialogue tree emerged to the point of the first play options; the only difference was the additional option was no longer available.



Image 4.2.1.7 Mass Effect 3 (Prologue)

This section shows that the story or the information given by the game to the players is depended on how the game was played by the players. The players decisions to choose either Paragon or Renegade response as their character's morality resulted in different information in discovering the game's story and these moral options filled the character reputation meter as the reward. The

“Charm” and “Intimidate” options shown in Image 4.2.1.6 can be activated depends on the character reputations meter. As Paragon, every decision of Paragon response will fill the character reputation meter by Paragon as the character moral. This reputation affected a dialogue tree in certain conversation. In other words, it opened up another dialogue options that could affect the continuity of the game’s story. As the result in deciding to choose “charm” option, the character was trying to do diplomacy than challenge towards his opponent. In addition, the conversation revealed Illusive man motivation behind his doing. The players could not receive this information if they did not decide to choose additional option as shown in Image 4.2.1.5. This information builds up the story as the players play the game and every decision can build different narrative received by the players. To sum up, the players as agent take control over narrative form. The game gave the players chances to choose different options when they replaying the game, which is recognized as temporal immersion.

4.2.2 Priority: The Citadel 1

As a form of resolution of challenge, Shepard had to go to Citadel as the enemy beat up Kaidan in the previous mision. In addition, he visited Citadel, as instructed by Anderson, for the first time his motives were to have a talk with the Council about the invasion and the discovery of the blueprint. The first time Normandy crews landed on Citadel, they gave Kaidan to medical unit to be treated. Unfortunately, they could not accompany Kaidan for there was more important thing to do, talk to the Council. Commander Bailey, former Captain,

was there to tell Shepard information that the Council was expecting him, but they had to deal with their own problems and they apologized for the inconvenience. Bailey pointed at Udina's office to meet them there and suggested to visit the medical center for Kaidan.

In this Mission, the players have chances to explore the place and try to interact with the NPCs. Either the players choose to explore and interact or to do the main mission, the story received by the players would differ. In other words, micro-narrative allows different narrative form.

4.2.2.1 First Play

For the first play, doing main missions is being a priority. Therefore, for this section, heading straight to Udina's office was taken. Unfortunately, Udina was not present but his secretary, she was there to pick Shepard to the Council's office where they were expecting him. The Council was in the middle of discussion about the invasion on Earth that took the first hit by the Reapers when Shepard came. The Council was in doubt about the report because the Reapers attack were began to spread, but Shepard assured them that the reports were accurate and that the Earth was in need of help, also, the invasion of Earth was just the beginning. Shepard tried to convince them to help the Earth with everything they could spare, but the Council held their opinion because their worlds were falling too. Shepard tried to convince them more by revealing the blueprint of Prothean device he got from Mars, which was explained in detail by Liara. Even with the blueprint, the Council still doubted his plan because

millennia ago the Reapers wiped out the Protheans, who created the blueprint. At this point, a dialogue tree emerged as one of the Councilor asked him if he believed that the device could defeat the Reapers.



Image 4.2.2.1 Mass Effect 3 (Prologue)

There were two options:

Paragon : I believe in trying.

Renegade : Do you have a better plan?

As Paragon response was chosen, Shepard said that he believed in something that Liara did and he said that this was the time for them to stand together. The fact that the Reapers would not stop at Earth until they destroy every organic beings in the galaxy was the only reason for them to work as allies. Unfortunately, the Council could not give Earth the military support as he requested because their own planet must come first and the meeting was dismissed. Udina, Earth's Councilor, asked Shepard to meet him at his office after the meeting.

The scenes described above gives the players information about the galaxy's state. The Reapers attack that spread all over the galaxy added problems for the character to gather helps. No one would help even though the character had tried to convince the Council by showing the device blueprint that could defeat the Repaers. This information also brought a hint about challenges that would come for the players within the game. Those challenges were to be discovered by the players through missions or cut scenes and every mission reveal the storyworld to the players. In addition, the decision to choose Paragon shown in Image 4.2.2.1, shows that the character chose to believe in what his friend said than challenging the Council to do a better plan, as Renegade would do. The decision also shows that Shepard is a trustworthy, wise and reliable man for his crew. In some case, by choosing this Paragon response, the players could strengthen the relationship between Shepard and his allies or crew.

The discussion with the Council was unsuccessful but fortunately, a Turian Councilor came to Shepard when he was talking with Udina in his office. The Councilor said that he could not give what Shepard asked but he could tell him how to get it. He said that if Shepard could get Palaven's Primarch into the war summit, Shepard could gain one ally that had power to grant him the support. The trouble was he did not get out of his planet's system when the Reapers attacked. This information shows a challenge to the players, to save the Primarch from his planet's system while there was a chance that the Reapers could attack them. This information was hinted in the previous scene that it would not be easy to gather allies while the Reapers invading the galaxy. The conversations

proceeded to the point of resuming the game, when the players could explore the Citadel or directly visit the Normandy to continue the mission.

4.2.2.2 Second Play

In this second play, despite of heading to Udina's office, exploration was taken to see the difference in story provided by the game. This exploration gave the players chances to interacts with NPCs and every NPCs have different story related to their personal story or to the Reapers attack, which is part of temporal immersion. The following are the examples.

4.2.2.2.1 Conversation between Shepard and Dr. Chakwas

Shepard could find Dr. Chakwas in the hospital and interact with her. Shepard seemed surprised when he found her in the Citadel then she said that she came as fast as she could when she heard Shepard escaped Earth in the Normandy and that someone was critically injured. They traded information regarding Kaidan's condition and she said that she wished she could have been on Mars to help. A dialogue tree emerged at this point of the conversation.

There were three options:

Paragon : You belong on the Normandy.

Renegade : You should work in the labs.

Investigate : What have you been up to?



Image 4.2.2.2 Mass Effect 3 (Prologue)

The decision to choose “investigate” was taken to discover the story of Dr. Chakwas. As the result, Shepard it had been six months and he wanted to know about what she had been doing. She said that she had been good and fortunate despite the fact that she was working for Shepard, when he was working with Cerberus to defeat the Collectors (Mass Effect 2 event). She also said that she would have tried as an accessory if Shepard was judged to be a war criminal. Afterwards, the dialogue tree returned as shown in Image 4.2.2.2 without “investigate” option. Therefore, Paragon response was taken to precede the conversation and Shepard said that her place was in Normandy’s med bay, not some lab. She agreed to what Shepard said and would follow him if he say the word. Another dialogue tree emerged as shown in Image 4.2.3.3.



Image 4.2.2.3 Mass Effect 3 (Prologue)

There were two options:

Paragon : Welcome aboard.

Renegade : Stay at the labs.

As Paragon, Shepard said that Normandy would not be the same without her. He also told her to bring her things to where Normandy was docked. She thanked him and disappeared from hospital when the game resumed.

The difference shown in this section is when the players chose to explore than to do straight main mission. Dr Chakwas, an NPC, could be found only by exploring the Citadel and by interacting with her. The players also could find her backstory by choosing “investigate” option and her story is recognized as micro-narrative, because the players can only find this story by exploration. In addition, by choosing exploration the players could recruit her as Normandy’s crew, while the players probably miss this chance of recruitment if they choose to do straight

main mission. Obviously, the presence of Dr. Chakwas in Normandy can give different experience about the story received by the players when progressing the game.

4.2.2.2.2 Conversation between Shepard and Bailey

Another example is the conversation between Shepard and Bailey. The players could find his office near Earth Council office at the Presidium. A scene of a reporter harassing Bailey interrupted the play when the door's office was opened. Shortly after the reporter left the office, Shepard said that Bailey was keeping the peace but could not agree. Despite the higher pay grade, he said that he would rather be back on the street than facing political issue, while Shepard saw it as a move up. A dialogue tree emerged at this point of conversation.



Image 4.2.2.4 Mass Effect 3 (Prologue)

There were three options available:

Paragon : Bear with it.

Renegade : It’s a stupid game.

Investigate : Why take the job?

The same process was taken as the previous section. “Investigate” option was chosen to reveal Bailey reason taking the job. He said that he could not say no to Udina, maybe Shepard would but he had to live in Citadel. He also said that he did not know why Udina picked him, could never understand politicians and he hated political business. Afterwards, a dialogue tree as shown in Image 4.2.2.4 emerged without “investigate” option. As Paragon response chosen, Shepard suggested him to not losing his edge because he might need it. The conversation proceeded to the point of resuming the game.

The process is quite similar with the previous section. The players could get information about Bailey backstory by choosing “investigate” option just like when the players interacted with Dr. Chakwas. The difference is the players could get another chance to interact with Bailey, while Dr. Chakwas disappeared after the interaction. This chance of interaction gives the players opportunity to dig more information related to Bailey. Image 4.2.2.5 shows a dialogue tree within the scene that initiated the conversation by interacting on it and there were two options: “Investigate” and “Good luck, then”. Obviously, the players get nothing when they decided to choose the second option because it terminates the interaction.



Image 4.2.2.5 Mass Effect 3 (Prologue)



Image 4.2.2.6 Mass Effect 3 (Prologue)

Therefore, “invesatigate” option is the only option that progress the interaction. As the result, the dialogue tree branched into five interaction options that could be chosen by the players, as shown in Image 4.2.2.6. There were five options available: “The war”, “Citadel”, “Trouble?”, “Your promotion” and “Family”. Each option have different information and the players have the opportunity to discover all of them or by choosing only one option, either way, the information that players got is different. For example, if the players decided to choose every option, the players could know Bailey’s opinion about the war, Citadel recent situation, troubles in Citadel, the story behind his promotion, and his family who were still on Earth when the Reapers attacked. However, the players will only have one information about Bailey if the players only chooses one option. These information is also recognized as micro-narrative because it gave the players a broader story happened in the storyworld.

4.3 Process and Factors in Ending: Normandy (First visit)

This section is the ending of the challenge initiated in starting up section. The challenge was to visit the Citadel to talk to the council in order to gather allies. The process of gathering the allies is described in development phase section and the challenge ends in this ending part. The details is described as follows.

Shepard went back to Normandy after visiting the Citadel. Sequences of cut scenes were preceded when the players decided to continue the mission by visiting Normandy. In this section, the players have opportunity to explore the

Normandy for the first time, in game's term is called *free roaming*. The players can build relationship between Shepard and his crews; the players can also visit various planets in Milky Way galaxy through galaxy map. As the process of telling the storyworld is particularly same, which is provided by cut scenes or dialogue tree as narrative interface, therefore, this section only shows information that the players could get if they decided to build relationship between Shepard and his crews rather than doing main mission straightly. There are various NPCs that could be interacted by the players and the process of interaction is same as described in Citadel (second play), except for one. The interaction between Shepard and James is a bit different from others, as follows.

James could be found at fifth level, Normandy's shuttle bay, and interact with him. James asked Shepard about the council meeting when Shepard approached him. Shepard said that the council was same as usual, noncommittal and unhelpful, but still wanted him to help them by rescuing a turian primarch from Palaven. James said that it was sound like fun because he was never been to the turian homeworld. Afterwards, a dialogue tree emerged as he asked Shepard why he came down to shuttle bay. There were two options:

Paragon : Thought I'd come say "Hi".

Renegade : I don't need a reason.



Image 4.3.1 Mass Effect 3 (Prologue)

As Paragon response was chosen, Shepard said that he came down just to talk because he did not know about James personal record when they met. James forgot about that and asked him to “dance” and talk at the same time. Another dialogue tree emerged as shown in Image 4.3.2.



Image 4.3.2 Mass Effect 3 (Prologue)

There were two options:

Paragon : I’m game.

Renegade : Watch your tone, soldier.

As a friendly leader or Paragon, Shepard responded by saying that he could handle it. The scenes progressed into sparring scenes between James and Shepard. James said that Shepard sounded like his old CO, Captain Toni, who died with most of his squad protecting a civilian colony from a Collector attack. Shepard asked about the colony and James said that there were two conditions, it was either saving the colony or the intel they had about Collectors that could destroy the Collectors, and James chose the intel. Shepard felt sorry about that because James did not really need the intel for Shepard were out saving the galaxy by taking down the entire Collectors homeworld.



Image 4.3.3 Mass Effect 3 (Prologue)



Image 4.3.4 Mass Effect 3 (Prologue)

There were prompts that could be interacted by the players within the conversation provided by the scene, a Renegade prompt as shown in Image 4.3.3 and a Paragon prompt as shown in Image 4.3.4. These prompts emerged separately with limited time to be interacted. Paragon prompt resulted in Shepard dodging James fist, while Renegade prompt resulted in Shepard hitting James. However, if the players failed to hit the prompt, James would hit Shepard. Either way, their conversation continued to the point of Shepard brought down James to the floor as Paragon prompt emerged and successfully hit. The sparring scene was ended when Shepard told James that he had to value his live because Shepard needed him to defeat the Reapers. Afterwards, James thanked Shepard for the talk and the “dance” by calling him Loco as Shepard nickname. A dialogue tree emerged for the last time to give players chance to respond, as shown in Image 4.3.5.



Image 4.3.5 Mass Effect 3 (Prologue)

There were two options:

Paragon : Loco? I like that.

Renegade : It's "Commander".

Shepard said that James could call him whatever he wanted as long as he remembered who was in charge, as paragon response was chosen. James responded by saying that he would not forget about that. The conversation ended and the players could resume the game.

By exploring, the players can get more information about everyting happens in the gameworld. This information, recognized as micro-narrative, adds knowledge and experience about the storyworld for the palyer. There are different ways to discover this kind of information, such as by opening the journal, datapad, oeverhearing NPCs conversations and interacts with the NPCs. The conversation between Shepard and James lead to another cut scenes that processed similarly with other interactions. The difference was the prompts that emerged in certain

dialogue between their conversations, as shown in Image 4.3.3 and Image 4.3.4. These prompts is recognized as quick time events although it did not interrupts the continuation of their conversations, it could affect the scenes showed to the players depending on the player's ability to hit the prompt on time, and Shepard's response to the conversation will be different. Paragon prompt resulted in Shepard showing sympathy to James story, however, Renegade prompt resulted in Shepard intimidating James by hitting him while listened to his story. Either ways, the conversation still progressed, even when the players failed to hit the prompt and resulted in James hitting Shepard. These actions took by the players could determine the relationship between Shepard and James, which is part of emotional immersion. In addition, the relationship between Shepard and his crews could determine their lives in their final battles against the Reapers; therefore, every decision taken by the players could affect the narrative received by the players.