Moral Engagement in Interactive Narrative Games:
An exploratory study of ethical agency in Life is Strange and The Walking Dead

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ABSTRACT

In an effort to understand the way we deal with moral choices in fictional contexts, this study focuses on aspects that may affect moral behavior in interactive narrative games. To understand moral disengagement and morality in games, a literature study was conducted. Deducing from the Moral Disengagement Model, Self-Determination Theory and the General Aggression Model, a model was devised to reflect the process of moral engagement in the short term. The drives for competence, relatedness and autonomy are viewed as essential in their relation to the Present Internal State to promote moral engagement. Furthermore, ethical agency is explored in Interactive Narrative Games through the representation of meaningful choice in Life is Strange and The Walking Dead Season 1. Situations in the game that provided ethical choice were categorized based on theme. These scenarios were analyzed on how they would afford or affect competence, relatedness and autonomy and how players responded. To get a general view of the response of players, statistical data and online discussions about the scenarios were used.

1. INTRODUCTION

In 1993 questions of in-game behavior, conduct and punishment were posed as a player of the multi-user dimension (MUD) LambdaMOO virtually raped another player in this text-based role-playing game (RPG) (Dibbell, 1994). As the player had not attacked the other person physically outside the game, but the player (and community) strongly felt that a violation had taken place, it showed the complex oscillation between the immersion in the game (by the victim) and the awareness that this was pretense (and therefore differed from conventional laws). On the one hand we view games as a safe environment in which we can experiment without physical harm (Peters, Vincent, van de Westelaken, Marleen, & Bruining, Jorn, 2014). On the other hand we view games as media that can affect us psychologically.

Years later we have various studies on aggression, violence and mature content in video games (Engelhardt, Christopher R, Bartholow, Bruce D, Kerr, Geoffrey T, & Bushman, Brad J, 2011) (Carnagey, Nicholas L, Anderson, Craig A, & Bushman, Brad J, 2007)(Brockmyer, 2015). There is an ongoing debate of what is suitable content for video games and an unanswered question of what we deem appropriate to circulate in these media. As Sicart pointed out, the tension between the perception of video games as children's entertainment and the demands of a mature audience for mature content is part of the ethical discussion around game design (Sicart, 2009). The notion that players might enjoy acts of violence, albeit in a virtual environment, sparks worry as it clashes with a pacifistic notion that causing harm and suffering should not be enjoyed. Yet it also shows that we regard video games as serious media, that need rules and regulations about collective values. There are still a lot of questions regarding our behavior in playing video games. Not only do we debate about how we should treat one another in online environments, we also question how we should treat non-playable characters (NPCs) in video games (Hartmann, Tilo & Vorderer, Peter, 2010).

Various research has shown what misconceptions there are about morality in games or how to morally disengage a player (Sicart, 2009) (Hartmann, Tilo & Vorderer, Peter, 2010). However, less is known about how we act on our values and what promotes ethical engagement in video games.

In an attempt to better understand ethics in video games I pose the following question: *What promotes moral engagement in Interactive Narrative Games?*
To answer this question, other questions need to be answered first: What is moral disengagement and what can it tell us about moral engagement? What aspects are necessary for moral engagement? How would a moral engagement model look like? How can Interactive Narrative Games tell us more about moral engagement? How do the Walking Dead and Life is Strange provide ethical agency and how does this relate to moral engagement (*The Walking Dead: Season One*, n.d.) (*Life is Strange*, n.d.)?

Therefore I will first look at what is known about moral disengagement in video games and what it can tell us about moral engagement. From the Moral Disengagement Model, Self-Determination Theory and the General Aggression Model how a Moral Engagement Model would look (Hartmann, Tilo & Vorderer, Peter, 2010) (Deci, Edward L. & Ryan, Richard M., 2000) (Anderson, Craig A & Bushman, Brad J, 2002). Then I will explain why Interactive Narrative Games (INGs) make interesting cases for researching moral engagement. I then look at scenarios and statistics from *The Walk-*

ing Dead and *Life is Strange* to test if in-game-situations that provide ethical agency, reflect aspects of moral engagement.

2. MORAL DISENGAGEMENT

Moral concerns differ from other social concerns in some conceptual ways. We view moral rules as different from social conventions in that they are unconditional and universal (Rothmund, Tobias, Bender, Jens , Nauroth, Peter, & Gollwitzer, Mario, 2015). In contrast to arbitrary social rules, a person can come to understand moral laws on its own. In the case of the virtual rape in LambdaMOO, players were convinced that a transgression against another player was made even though there were no rules or repercussions yet for that kind of behavior (Dibbell, 1994). Yet as Jonathan Haidt explains it, morality comes from a combination of innateness and social learning, resulting in a moral domain that varies by culture (Haidt, 2012). The way we look at morality in virtual environments is from a perspective of our established moral code. Yet having this moral code does not ensure moral behavior. People still are susceptible to inflicting harm in real and simulated environments. The Milgram experiment showed us that pressure from an authoritative figure can persuade us to harm (Milgram, 1974). The Stanford prison experiment showed us that social roles and situational attributions are more important than personality traits, and the banality of evil showed us that very ordinary people are capable of wronging others when given certain incentives (Zimbardo, Philip, Haney, Craig, & Banks, Curtis, 1972) (Arendt, 1963). Thus the situational context is important when regarding moral actions. Jonathan Haidt therefore discerns *judgment* from *justification*, showing that we can make instant automatic decisions and only use reason and logic to justify our decisions in hindsight. Reason thus facilitates emotion about moral concerns. Moral disengagement is a term to describe the ability to temporarily forfeit our ethical standards in favor for another goal (Bandura, 1999). The moral disengagement model shows that games can provide triggers to morally disengage players in oder to enjoy violent video games and reduce feelings of guilt.

2.1 Moral Disengagement Model

The moral disengagement approach states that while players regard NPCs as quasi-social entities, they do not enjoy inflicting virtual violence on them because of dysfunctional personality traits, but rather because the context of the game creates for automatic cognitive disengagement from their inner moral standards (Hartmann, Tilo & Vorderer, Peter, 2010). It suggests that a variety of cues may frame violent acts as not problematic for a particular situation. These include:

1. the severity of an opponents' misconduct: violence might be the appropriate form of action, if an opponent has shown condemnable misconduct before (ie: using violence as self-defense)

2. dehumanization of victims: the target of the violent act is declared to lack human qualities (ie: it is alright to use violence on monsters that show to be significantly different than humans)

3. moral justification: violence is considered as a necessary means to achieve a higher calling (ie: kill one person to save many others)

4. disregard for or distortion of the consequences of violence: harsh and potentially disturbing consequences are not portrayed or visually masked (ie: you will not see a character bleed out after you have shot him)

These cues are heavily based on Bandura's view on moral disengagement. He states that moral disengagement may center on: the reconstrual of the conduct itself so it may not be considered immoral; the operation of the agency of action so that the perpetrators can minimize their role in causing harm; the consequences that flow from actions; how the victims of maltreatment are regarded (by devaluing them as human beings and blaming them for what is being done to them) (Bandura, 1999).

There are a three important things to note here: First, information given to the player before the moment of disengagement is important as it can form the base of the player's justification. Thus framing an opponent as a villain or inhumane, can trigger moral disengagement in an encounter with said opponent. Second, the context or situation when the action would take place is important to judge whether the act would be judged as appropriate or immoral. Third, the implied consequences are a very important factor for moral disengagement.

2.2 Notes on the MDM

The moral disengagement model was based on research on a First Person Shooter. It looked at the relation of visual moral disengagement cues and feelings of guilt after shooting a NPC. While the FPS makes a great case for moral disengagement, it is less suited when looking for moral engagement. This is because repeated interaction with the game can teach a player to set different goals and expectations. I will explain how a player learns the procedural rhetoric of the game by interaction (Bogost, 2007), allowing him moral management (Klimmt, Christoph, Schmid, Hannah, Nosper, Andreas, Hartmann, Tilo, & Vorderer, Peter, 2006).

First Person Shooters (FPSs) heavily depend on the procedural gameplay of winning by hitting (or eliminating) the right targets. The game-mechanics of a FPS game call for such moral disengagement in order to enjoy competence in the game. The goal of the game is to shoot other characters. Similar to paint-ball, you cannot win without firing a shot. Shooting these targets furthermore requires some skill: first you have to hit the target and then you often score more points or other advantage with head shots (n.k., 2016a) (n.k., 2014). This makes it a competitive game, which could challenge the player to better himself in the way he plays the game. The knowledge of playing a game that is about shooting characters, could invite the player to justify shooting characters in favor of feeling competent in the game. Running and hiding without shooting will not get you far. Rewarding shots with points while making passive players more likely to lose, shows that the rules of the game are to engage in shooting characters. The moral disengagement cues only facilitate in making the competitive game-play more enjoyable.

Regarding the procedural logic of the game it is also likely that players change their perspective on these actions being

'immoral' as they learn to adjust their expectations about the consequences of their actions. Seeing that the 'immoral' actions do not result in punishment, physical harm or permanent consequences, might teach the players the distinction between the virtual and physical world. The actions are after all viewed as 'immoral' in the sense that the actions resemble condemnable actions in real life. One stands to argue that the actions of the player are not immoral at all, as one realizes that the player is just following the rules of a game and there is no physical harm done. Enjoying violence as part of competitive play and understanding the interaction with games to have different moral codes than real life are the two aspects of *moral management* (Klimmt, Christoph et al., 2006). Hartmann's research has shown that the discomfort felt by guilt can dissipate over multiple iterations of performing the same actions (Hartmann, Tilo & Vorderer, Peter, 2010), suggesting that the player might internalize the game's logic for the situation. Some might think this proves that these games will lead to desensitization to violence in real-life situations (Carnagey, Nicholas L et al., 2007) and increased aggression (Engelhardt, Christopher R et al., 2011). Yet the dissipation of guilt in playing violent video games could very well be a sign that the player has adjusted his expectations by learning the procedural rhetoric and distinguishing fiction from reality. Some research even states that the measurement of aggression in players is likely to be similar to measuring competitiveness (Rothmund, Tobias et al., 2015). The repetitive gameplay and competitive nature of the design makes FPSs not ideal to study moral engagement. Therefore, Interactive Narrative Games were chosen for this study, on which I will expand later.

3. FROM MORAL DISENGAGEMENT TO MORAL ENGAGEMENT

The moral disengagement model is based on extrinsic motivation cues. If we would like to understand moral engagement it would however not suffice to simply reverse cues in the moral disengagement model. However, in these cues there are indications to be found for moral engagement. For each moral disengagement cue one can find an aspect that may be important for moral engagement:

1. The severity of an opponents' misconduct and the use of violence as an appropriate form of action; This shows the importance of the nature of the situation and an understanding of appropriate conduct

2. The dehumanization of victims; This shows there that the relation of the subject to involved parties matters

3. Moral justification; This is underlines the subject's inner hierarchy of values

4. A disregard regard or distortion of the consequences of violence; This is indicates that the awareness and understanding of possible consequences are important

Thus it is important that one knows his inner values, can size up a situation to act appropriately, feels related to the parties involved and takes possible consequences of his actions in regard. If we look at these aspects in relation to intrinsic motivation, one can see that they coincide with the drives of the self-determination theory: relatedness, competence and autonomy. The relation to the victim or involved party is an issue of relatedness. The insight in the nature of the situation and understanding appropriate actions and consequences, are about knowledge and control: competence. The inner hierarchy of values is a matter of autonomy. The self-determination theory regards feelings of autonomy, competence and relatedness to be essential to psychological well-being. Yet it seems that these needs also provide conditions for moral engagement. Thwarting either one of these three conditions may result in moral disengagement as I will further explain.

3.1 Relatedness

The need for relatedness or a sense of belonging, is a need to connect to others and lean toward social coherence. When dealing with a situation that requires moral action, one must feel related to the matter at hand to be motivated to act on his beliefs. When such a connection is not felt, one can withdraw from the situation without feelings of guilt as one can convince himself that the issue did not concern him. Relatedness is reflected in empathy and sympathy. Bandura states that feelings of empathy support pro-social behavior and ward cruel behavior against others, even under duress if subjects feel personally responsible and victims are humanized (Bandura, Albert, Barbaranelli, Claudio, Caprara, Gian Vittorio, & Pastorelli, Concetta, n.d.).

Relatedness is tackled by MDC 1 and 2: framing of the victim by showing severity of misconduct and dehumanization of the victim (can be graphical design). The feeling of relatedness is therefore a condition to feel affected by the situation and involved parties on an emotional level.

3.2 Autonomy

The need for self-regulation revolves around the way we need hierarchical organization for a set of processes and mechanisms to function effectively in changing contexts. This way we can avoid being entrained for maladaptive practices and regulate our own actions for better self-maintenance. When it comes to dealing with moral decisions, autonomy is a very important factor to keep to one's moral belief system. Autonomy is needed to discern oneself from other as the agent to act out his moral beliefs. In other words: a sense of autonomy can motivate to take on responsibility in a situation by seeing the difference of oneself in relation to others. Lacking a feeling of autonomy, one can diffuse responsibility and get caught up in the bystander effect. This is reflected by Bandura's diffusion of responsibility. It is the underlying factor for the reasoning that 'the ends justify the means', as it shows favor for one above the other. Moreover, the feeling of autonomy is one of having a free will. Studies have shown that people are more likely to cheat when their belief in free will is reduced (Vohs, Kathleen D. & Schooler, Jonathan W., 2008). Moreover, reduced belief in free will would make people more aggressive and less likely to help someone in need (Baumeister, Roy F., Masicampo, E.J., & DeWall, Nathan, 2009). The feeling of autonomy is therefore conditional to feeling morally engaged.

3.3 Competence

The need for competence and being effective is quite straightforward as we regard ourselves challenged by ever changing situations, which is easier when we grow, learn and adapt. The feeling of competence is an important condition to act according to one's moral code because without it, one would think one's actions would not be meaningful and therefore

pointless. Feeling competent includes feeling you have the knowledge, skills and control to act according to your beliefs.

Thus, the player needs to feel relatedness, autonomy and competence to stay morally engaged when interacting with a game. The game can however put pressure on these feelings through the display of extrinsic cues as the Moral Disengagement Model has shown us.

3.4 Immersion

Just as having a moral code does not ensure moral behavior, providing a player with ethical agency does not mean that a player will automatically choose the moral high ground or even behave according to its own moral standards. From the self-determination theory we can understand that the drives for relatedness, competence and autonomy are important factors of motivation to act on one's beliefs. However, there is another aspect to consider when dealing with morality in video games, which is the game as an interface and medium. Because a game mediates, it requires interaction with the player in order to complete the experience. This is what complicates the matter of viewing games as harmful or not, as it enables different interpretations and perspectives. The oscillation between suspending disbelief and immersion is a complex factor in understanding morality in games. As a game provides the player with an interface, the player can have different motivations to play with what is presented. A **killer** type of player might want to experiment with the game choosing antagonizing answers(Bartle, 1996). An explorer type might choose answers just to find out what would happen if he explored that path. Thus you cannot simply assume that a player will engage seriously with the game, simply by presenting a meaningful world. It is essential for the player to feel a high level of immersion. This means, that the player is so engaged with the experience that he will forget his surroundings in favor of focusing on the game, feeling to be present in the virtual world. Thus without immersion, a player can easily distance himself from his in-game behavior and morally disengage by justifying his actions as meaningless or in jest. Understandably, if consequences are distorted in a manner that they become for example euphemistic, aesthetically pleasing or funny, it might disengage players emotionally and trigger curiosity to experiment with the consequences (Hartmann, Tilo & Vorderer, Peter, 2010). On the side of the spectrum, research has shown that full immersion by VR-experience could change the the attitude of subjects if they felt in control over their avatar. As one study showed how subjects could be positively affected regarding brand association through VR (Ahn, Sun Joo & Bailenson, Jeremy N, 2011), another study showed that controlling a dark-skinned avatar reduced implicit racial bias in their subjects (Maister, Lara, Sebanz, Natalie, Knoblich, Günther, & Tsakiris, Manos, 2013) (Peck, Tabitha C, Seinfeld, Sofia, Aglioti, Salvatore M, & Slater, Mel, 2013). Thus immersion and agency are very important for moral engagement as they may support engagement and influence affection.

4. GENERAL AGGRESSION MODEL

The General Aggression Model (GAM) provides a theoretical framework integrating various theories into a practical model. By illustrating the drives in relation to this model, I hope to clarify the process of moral engagement in the short-term. The model (see Appedix A.1) shows the cycle of an interaction of a person in a certain situation, called an *episode* (Anderson, Craig A & Bushman, Brad J, 2002). The model categorizes Inputs, Routes and Outcomes. When we look at the Input factors, the GAM distinguishes person-factors and situation-factors. The drives from the self-determination theory are typical for Person-factors. The moral-disengagement cues can be qualified as Situation-factors. If we understand the Situation factors as factors in the game world, then the game should be able to provide moral engagement cues as well as moral disengagement cues. In other words, cues in the game may affirm ones moral beliefs or oppose them. Between the person and situation factors there is another complication when it comes to games, though. The interaction with the medium is facilitated by an interface, thus bringing two situations to the model. The first is the situation in the physical world that surrounds the player. This situation includes the room (space), the company (present others), atmosphere and sounds. The second is the situation in the virtual world that draws attention from the player. This situation includes the content and game feel. The level of immersion is the range of how the player is focused on the second situation in preference of the first. The GAM shows how the Inputs influence the Present Internal State of the subject, which are described as Routes. Cognition, Affect and Arousal are all categorized as Routes:

1. Cognition: is about the reasoning of the subject;

2. Affect: revolves around mood and emotion;

3. Arousal: concerns a physical state of the subject and in particular, their level of excitement.

Violent video games have been thought to influence aggression in the short- and long-term. In the short-term violent content would act as a situation-factor, stimulating aggressive cognition, affect and arousal. In the long-term it would promote aggressive beliefs and attitudes, which would create aggressive expectations and aggressive behavioral scripts. However, according to Adachi and Willoughby, studies that support these findings have overlooked factors like competitiveness, difficulty and pace of action. Moreover, they question if violent video games are more related to competitiveness than aggression (Adachi, Paul J C & Willoughby, Teena, 2011). As violent content, competitiveness, difficulty and pace of action might influence the Present Internal State of the player, I would argue that feelings of competence, relatedness and autonomy would also influence the Present Internal State. Relatedness can be seen as a range linked to competitiveness as it can alter what players might consider allies or enemies/contestants. Competence would be seen as a range similar to difficulty. I would argue that the pace of action would effect Arousal, but whether this would be perceived as constructive or stressful would depend on perceived competence. It has already been stated that psychological Arousal and physiological Arousal do not always coincide(Anderson, Craig A & Bushman, Brad J, 2002). Hot temperatures for instance can increase heart rate while simultaneously decreasing perceived arousal. I would argue that the arousal-factor is highly dependent on the way the drives or a person are effected. For instance, the way stress is perceived as harmful (thus damaging competence and autonomy) or as helpful (boosting competence and autonomy) might prove the difference between moral disengagement and moral engagement. Former research has shown that a

negative perception of stress with high experience of stress can have harmful physiological effects (Keller, Abiola et al., 2012), while reappraisal of stress can decrease attentional bias and improve cognitive effects (Jamieson, Jeremy P. & Mendes, Wendy Berry, 2012) (Jamieson, Jeremy P., Mendes, Wendy Berry, & Nock, Matthew K., 2013). Thus, in general the most important factors here should be Affect and Cognition, being supported by Arousal. However, Arousal does have very important different influence when it comes to the system for video games. This is the way arousal influences immersion through *flow*. Too little arousal may indicate that the player does not react to the video game and too much might trigger a fight-or-flight reaction and disengage the player. The relation to the Present Internal State and the Inputs should therefore first be considered in relation to how they affect the drives. In order to get an idea of how these drives relate to the player's behavior, the drives are illustrated in their relation to the Present Internal State below (for a model specified to moral engagement in INGs see figure 3 in Appendix A).
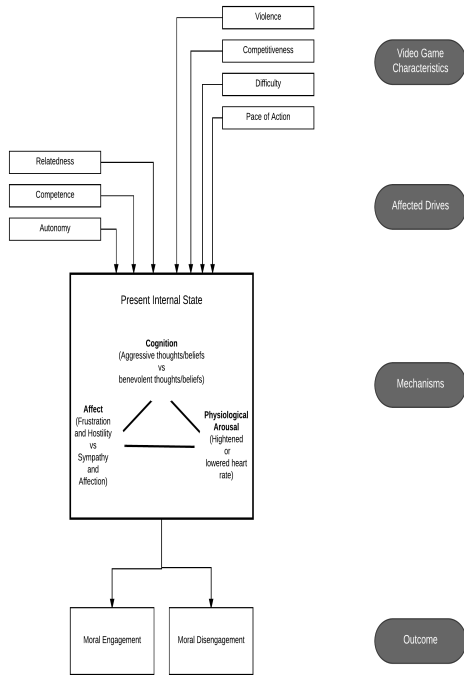

Figure 1: Drives relating to Present Internal State

4.1 Drives and concept

In Table 1 the drives are shown in relation to concepts and theories to propose some general hypotheses about the drives in video games. For instance, the drive for relatedness is a manner of identification from the subject to the material or actors in the situation. In order to let the subject identify himself with a NPC, one can use the notion of alignment to help render sympathy according to the way the NPC is framed. If the NPC has had more exposure in a positive light or if it is viewed in a subordinate manner, the player might be more prone to form allegiance with the NPC and

in thus feel a certain relatedness with the NPC. If a NPC has had little screen time, it is more likely that the player did not have a chance to form allegiance and thus will not identify easily with the NPC. The player might not get further than a stage of recognition, associating certain aspects of the NPC's appearance with behavior or people the player is already familiar with. If this recognition leads to negative associations for the player, the player will be more likely to treat the character as an opponent rather than ally. Thus in INGs it stands to reason that characters that get little screen time and are framed in a relative negative way, are likely to trigger moral disengagement with the player according to the first two moral disengagement cues. The screen time and framing of the characters building up to the situation can facilitate moral disengagement as it could help in de-humanizing the NPC or viewing the NPC as such a threat that the use of violence is the only option. Characters that get relatively much screen time and are framed to hold the same ideals are thus more likely to enable identification and promote moral engagement through relatedness.

The drive for autonomy is closely related to the concept of agency, where one experiences the power taking meaningful action. As described before, this meaningful action is only as meaningful as the player views it to be. Through explicit notions in the scenario that the player can make a choice, the player is made aware that he can act. The lack of feedback a player than gets about his choice, paired with the knowledge that there were other options that were not chosen, help in presenting each option as a meaningful decision. Though sometimes in INGs different actions lead to the same results. An experience with an answer that turned out not to have the indicated effect might challenge the player in experiencing agency. Yet it might also immerse the player better as it mimics unpredictability of the consequences in real life situations. The drive for competence can be associated with the theory of *flow*. The player must feel competent in his skills and knowledge and have an internal locus of control when he is to keep his moral engagement in a situation. If the situation feels too overwhelming, difficult, or stressful, the player might disengage completely

Unfortunately, the scope of this research is too small to test these hypotheses. In order to see if one can morally engage in a video game, I will look at how the video games acts as a Situation-variable influencing the drives through contextual cues.

5. MORALITY IN INTERACTIVE NARRATIVE GAMES

In order to have moral engagement in a video game, the video game has to provide for ethical gameplay. Considering video games as information systems and players as ethical agents, Sicart states the importance of the semantic Gradient of Abstraction (GoA) above the procedural GoA when discussing ethical gameplay. Games like Tetris or Pacman are not relevant for ethical theory as the procedural dominates the semantic aspect: fully understanding the semantics of the game is not crucial for the experience of the game (Sicart, 2009). Therefore an approach to video games that rely heavily on semantics like INGs proves interesting for the corpus of ethics in games. In INGs the semantics of the game are extremely important for the player as they guide their interactions with the system. For instance, the player

is often prompted to collect certain objects or or information by searching the virtual environment and conversing with NPCs. Understanding and using the presented information is key to the experiences of these games. Thus I will treat players that enjoy these games as "savey players": players that understand their interaction as both mechanical and meaningful. Ethics in games can in that way not be understood by solely looking at their design, but have to be analyzed by the interaction with the player due to these GoA's (Sicart, 2009). We could state that any player processes the information by decoding an encoded piece of information that is then variably observed by the model, that is the player, and countless other factors influencing the process.

As a prerequisite though, the game needs to provide for ethical agency. Thus, its world needs to reflect on moral choices (Sicart, 2009) and these moral choices should bear resemblance to moral choices in real life or they would not be understood as moral choices. In the next section I will argue that INGs provide for ethical agency through their focus on semantics and ambiguous design. To understand how INGs provide for ethical agency, we need to look at how INGs relate to agency in moral dilemmas. Yet to experience agency, one must regard his actions as meaningful. The next sections will expand on how INGs can provide ethical agency by portraying choice and consequences as meaningful.

5.1 Ethical Agency

Janet Murray defines agency as "the satisfying power to take meaningful action and see the results of our decisions and choices" (Murray, 1998). Most INGs are episodically structured and follow a structure of *branch and bottleneck* decision trees (Ashwell, 2015). As the player progresses through the narrative by making choices, he defines the path which is drawn along the tree. This results in the display of a specific storyline or specific scenes. INGs are marketed as games that are adaptive to your choices and tell stories tailored to how you play. They provide "free movement within limited space" by prompting the players with different choices that result in some deviations, but keeping the general trajectory the same by having the decision trees converge at certain points of the game - thus keeping to a general progression (Smethurst, Toby & Craps, Stef, 2015). The notion of agency in these games thus heavily depends on the player's perception of having different options. This perception of different options is made meaningful due to the way the game presents different options, but withdraws from giving feedback about the value of an option. Next to this, there are three aspects described by Brice Morrison that contribute to providing meaning to the choice.

5.2 Lack of evaluation

As stated before, FPSs do not generally enable the player pacifistic game mechanics to reach the same goal. Interactive Narrative Games do display different options to choose from, but usually do not show feedback in terms of scores or incremental figures that can be interpreted as an evaluation of your gameplay. The only feedback you get is what percentage of players have responded with the same answers. Whether you interpret this as right or wrong is up to you. As Sean Vanaman from Telltale stated about TWD: "The game players played in their heads was more dynamic than anything we could have come up with" (Kollar, 2013).

Smethurst states "The narrative branches that the player does not travel down but perceives as possibilities are just as important to their understanding of the story as the events that actually play out on the screen. One could reasonably field the argument that this overarching anti-narrative or phantom narrative is even more powerful than the narrative itself, since it colludes with the player's imagination to create might-have-beens that the game's developers could not possibly have anticipated or included in the game (this is somewhat akin to horror movie directors choosing not to reveal the monster, instead relying on the viewer to conjure up a more terrifying creature than the filmmakers could ever actually create)"(Smethurst, Toby & Craps, Stef, 2015). Thus the way a player progresses down one path through his actions, perceiving it to be different than other possible paths, makes his actions meaningful. So the meaning of our actions or choices are strongly connected to the way we perceive consequences of these actions and choices. If the player feels like choosing option A or option B will have the exact same result, he might not perceive the act of choosing to be meaningful.

5.3 Meaningful Choice

Choices are not simply deemed meaningful in how they display different options, though. Brice Morrison states that

Table 1: Drives and Hypotheses

Drive	Theory	Hypotheses
Relatedness	Structure of sympathy (Smith, 1994)	Players are more likely to morally engage with NPCs that have had previous positive exposure
	Identification	Players are more likely to morally engage with NPCs that the player identifies with
Autonomy	Agency (Murray, 1998) / Meaningful Choice (Morrison, 2013)	Players are more likely to morally engage when they perceive their action as meaningful
	Pseudo-Individualism (Adorno, Theodor W & Horkheimer, Max, 2002)	Players are more likely to morally engage when they perceive their power to be unique Players are more likely to morally disengage when there are other competent characters present
Competence	Flow (Przybylski, A K et al., 2012)	Players that feel in control and knowledgeable are more likely to morally engage
	Internal locus of control	Players that do not feel in control or confused are more likely to morally disengage

in order to define a choice made in the game as meaningful, it requires four components:

1. Awareness: The player must be somewhat aware they are making a choice (perceive a difference in his options)

2. Gameplay Consequences: The choice must have consequences that are both gameplay and aesthetically oriented

3. Reminders: The player must be reminded of the choice they made after they made it

4. Permanence: The player cannot go back and undo their choice after exploring the consequences (Morrison, 2013)

In INGs the way these different options are represented is often a combination of three of these aspects. First, the player is made aware there is a choice and is presented different options. Second, the game provides gameplay and aesthetically oriented consequences, for example, by following a different narrative branch. The consequences are often showed in a cut-scene. Permanence is created by sometimes showing these consequences only after saving the progress and loading a different scene. Other times, permanence is created by not showing the consequences right after the choice, but letting the effect show later in the game. This way, the player might understand his actions to be meaningful by being reminded of his choice. However, other 'reminders' that are not tied to consequences will not be deemed meaningful. If the player was simply reminded that he chose option "A" without "A" signifying a consequence, the reminder would not serve any purpose and might even interfere with the player's sense of immersion. Thus, the meaning of choices is tied to a perception of *different options*, with *different consequences* that *cannot easily be altered* later on.

6. METHODOLOGY

As moral engagement in Interactive Narrative Games calls for high engagement (immersion) and ethical agency, I will look at scenarios of two INGs that fit the criteria of *meaningful choice* and ethical agency. To narrow down the definition of ethical agency for these games, I draw upon Bandura's description of moral agency: "The exercise of moral agency has dual aspects-inhibitive and proactive. The *inhibitive* form is manifested in the power to refrain from behaving inhumanely. The *proactive* form of morality is expressed in the power to behave humanely. In the latter case, individuals invest their sense of self-worth so strongly in humane convictions and social obligations that they act against what they regard as unjust or immoral even though their actions may incur heavy personal costs"(Bandura, 1999). In this case, behaving humanely will be interpreted as *pacifistic* towards NPCs; behaving in a manner that is deemed to support other characters in contrast to inflicting any violence to another character. Special attention will be given to situations where actions would support other characters at the cost of the main (playable) character. After selecting the meaningful situations that reflect ethical agency, I will give a semiotic analysis of the situations and how they could affect moral engagement. The form of the scenarios will be judged on interference of Relativity (R), Competence (C)

and Autonomy (A). If interference is low, it is expected that the game allows for high moral engagement. Then I will draw upon statistics about the responses of players to check if the general sentiment aligns with previous ideas of moral engagement. To interpret the statistics I look at how the distribution of responses over the answers as shown in the games on the Playstation 4 version and as documented by the fan-community online under the game's discussion pages on Steam (n.k., 2016b) (n.k., 2016c). Answers with high percentages may reveal situations where signs are unified in pointing to either moral engagement or moral disengagement. This might show that signs in the game affirm a present belief or that there are strong signs that let the player disengage. In contrast, a more homogeneous distribution among answers may reveal more complex situations or moral gray areas.

7. CASE STUDIES

Two games were chosen to analyze how they would provide ethical agency: The Walking Dead Season 1 (TWD) from Telltale Games and Life is Strange (LiS) from DONTNOD Entertainment. Both games follow a *branch and bottleneck structure*. This means that while players can follow different narrative branches, the branches converge at certain points to maintain a general storyline (Ashwell, 2015). Both games are episodic and show choice-percentages at the end of each episode. The choice-percentages show the player what percentage has made the same choice in decision moments that effected the narrative. LiS launched in early 2015 and TWD was first released late 2012 (n.k., 2017b) (n.k., 2017d). On the PS4, both games often use the four buttons with geometrical shapes on it (the triangle, square, cross and circle), showing options next to the symbols to display which feedback is tied to pressing which button. These controls are usually tied to giving feedback in conversations.

The games were chosen on the basis that they are from different game studios and present the choice-moments in a different manner. When a player needs to make a decision in LiS, the game freezes any ongoing action on-screen and displays the available options with corresponding symbols representing the input from the player. The game remains in this state until the player gives input for either option. Furthermore, the narrative of the game revolves around the main character discovering the power to rewind time. In effect, the game enables the player to sometimes rewind part of the game in order to try a different option. This option to rewind does not span multiple areas or episodes in the game and is therefore limited, but other than that, it allows the player to try out different options and make a decision with the knowledge of any immediate consequences of each option. This way of making decisions is in sharp contrast with the way TWD incorporates the decision-making moments, as TWD limits the time to give a response. The game might only slow any ongoing action on-screen, but as soon as the options (with the corresponding controls) appear, a shrinking bar appears above the options as well. When the bar has dissipated, the options fade from the screen as well. In some cases this will result in the main character refraining from any action, while the game continues. This way the game shows that *not* undertaking action can also be a way to deal with a situation. However, not taking any action can still put your character in danger, antagonize NPCs, or have tragic consequences. The option to refrain from any action is

not always available. Some decisions are limited to two options and work a little different with the input controls. For some choice-moments in TWD, the screen displays arrows at the side of the screen and dot-shaped markers where the player can interact with other elements in the scene. The arrows at the side of the screen show that the player can switch between views - like looking at one person or looking at another person. Often each view shows a dot which represents an option. In these cases, either the shrinking bar appears to indicate a limited time frame or the screen displays an increasingly red overlay. If the player refrains from action here, the game will take the option of which view is displayed on-screen as input. The difference in the representation of choice related to time will therefore render different results. It will be expected that extension of time (by freezing action) and enabling the exploration of consequences will result in more deliberate decision-making. It will also be expected that the limited time to provide feedback in TWD will result in less deliberate decision-making and even unintentional feedback. Overall, the content and the structure of the games differs a lot. TWD has more violent content, a higher pace of action and is more ambiguous regarding relationships with NPCs than LiS. In TWD a lot of relationships are short-lived and the characters that the player might invest in, will not necessarily show reciprocation. In LiS the majority of characters will at least slightly award friendly behavior. In effect, the overall feedback given in LiS is expected to reflect more moral engagement than the feedback given in TWD.

7.1 The stories

LiS tells the story of Max Caulfield, a young girl that returns to her home town Arcadia Bay to study at the renowned Blackwell Academy. When she encounters her old best friend Chloe Price in a dramatic situation, Max discovers she has the ability to rewind time. After using her ability to save Chloe, the two reunite. They set out to find information about the disappearance of Rachel Amber, a former Blackwell student and friend of Chloe. TWD tells the story of Lee Everett, an African-American former history professor from a town in Georgia, called Macon. Convicted for killing a state senator that slept with his wife, Lee is on his way to prison when a *zombie apocalypse* breaks out. After Lee gets into a car accident, he escapes and encounters a little girl named Clementine. The two set out on a journey of survival, avoiding zombies they call "walkers". They quickly meet up with other characters and travel to Atlanta in the hope to find better fortune and maybe find the parents of Clementine.

7.2 Game Statistics

To get a general idea about the way the players would choose to act in these games, I looked at the choice statistics provided by each game per episode. Checking these statistics on one console (PS4) once and six months later again, showed only minor changes of one or two percent. The statistics shown in TWD are stated to be tracked on a global scale. Both games have sold millions of copies (Ohannessian, 2014), making the choice statistics valuable to understanding the general reaction of players to the game. Taking into account how little the percentages have changed in the last months compared to when the games were released, one can assume that the little deviation indicates that they represent

a large user base and have plateaued. The percentages in LiS are said to be global statistics as well by forum members on Steam ('Psyonix', 2015).

The choice statistics from LiS and TWD show a difference in structure when compared. LiS makes a distinction between major and minor choices, while TWD does not. As this research is only exploratory and has a limited scope, the analysis of the choices in LiS has taken only the major choices into account. The statistics of the minor choices can still be found in Appendix A1.

When reviewing the choice statistics of both games, three general observations were made. First, the choice statistics show that reactions varied as can be expected from different players playing the game in their own way. However, this means that while given the option to withdraw from violent options, some players did choose to act violently while there was another option available. It is easy to contribute this to moral disengagement or a lack of immersion with some players. Second, some choice-moments were distributed in an even manner. The answers were approaching a 50-50 distribution. Third, some choice-moments showed a clear majority for a particular answer. Next I will outline the choices that were uniform or ambivalent according to the distribution in their answers.

7.3 Recurring themes

When comparing the choice-scenarios of both games, you can find certain recurring themes revolving around morality. These are:

- Choosing to lie or tell the truth to a NPC

- Choosing whether to take or leave things you find in the game, that look to belong from someone not present at the moment

- Choosing to use violence (or threats of violence) over other means of communication

- Choosing which NPC to side with or which NPC to blame

- Choosing to save or kill a NPC

- Choosing whether to silently observe or actively intervene when other NPCs are in conflict or apparent danger

The theme of saving and killing NPCs an be divided in three more subthemes:

1. help a NPC commit suicide

2. murder a NPC or aid and abet in killing a NPC

3. sacrifice one NPC or another

As these themes mirror conventional moral scenarios, it is interesting to see how they are represented in both games. Some scenarios however, do not reflect the points of meaningful choice. To lie or tell the truth is, for instance, less meaningful than to steal from an absent other. In regard of the meaningful choices, the most important choices revolve around saving and killing other NPCs. For exploratory purposes we will also look at stealing and a deliberate use of violence above other means. For Life is Strange, the minor choices have been excluded as well as we like to focus on

which moral choices are presented as meaningful [1]. To see if these morally themed scenarios are regarded as uniform or ambivalent, this division will first be further explained.

7.4 Uniform and Ambivalent choices

The uniform choices are defined by clear majorities in particular options. This means that when there are two options for a choice and one of those options has 75 or more percent, the choice is considered 'uniform'. The uniform choices are expected to display relative high affordance for competence, relatedness and autonomy. Uniform choices are expected to reflect certain social standards or show signs that one of the options is preferred over the other option.

Ambivalent choices are defined by their distribution approaching an even split of percentages over options. This means that a choice with two options is considered 'ambivalent' if the choice-percentages are between 50/50 with a deviation of 9%. Thus, up to 59 % and down to 41% is considered ambivalent. According to this logic, a choice is also considered ambivalent if it's three answers have around 33 percentage each. Ambivalent choices are expected to have relative low affordance for competence, relatedness and autonomy. This can be visible through mixed signs; the presence of signs for both options, or signs that would oppose a social convention. Signs opposing a social convention could be prompts to convince the player of performing an action that in real life would be against the law, like stealing from someone.

7.5 Stealing from absent other

In both games these choices are ambivalent, though in LiS the closest NPC in relation to the protagonist argues *for* stealing, while the closest NPC in relation to the protagonist in TWD argues *against* stealing. **LiS** In LiS the narrative shows Max and Chloe breaking into the principal his office at night. After they found information they needed, Chloe discovers five thousand dollars in an envelope labeled 'the Handicapped Fund'. It is up to the player to decide whether to take the money or put it back. Chloe tells you that they could pay back Frank with the money and get away from this place. This prompt could persuade the user to take the money and justify his action as to favor loyalty to Chloe (and her safety) above the wellbeing of strangers. Moreover, while the envelope might be labeled as a donation, some players questioned the purpose of the money. They wrote that they thought the money may not have been intended for the handicapped or that is was hush money from Sean Prescott to keep quiet about the incident with his son Nathan Prescott (n.k., 2015c). The competence factor is therefore only slightly interfered with as players could feel frustrated about not being able to find out where the money belongs to. However, players that responded online with the theory that the money held a different purpose could feel very competent. The player must evaluate whether taking the money is bad in the first place. An important factor here is relatedness, as the player can argue that the money does not belong to anyone and can

be freely given to the best cause. The player should then contemplate if the money should go to the principal or the handicapped fund (depending on his interpretation), or if it should go to Chloe. The autonomy factor is a little interfered with as Chloe begins to state what this money could mean for her. However, the autonomy factor is also a little boosted as, other than Chloe, you have no witnesses and are free to choose what to do.

TWD In TWD this choice is also an ambivalent choice. The narrative shows how Lee and the group find an abandoned car full of supplies. C is only interfered with due to the lack of knowledge about the owners of the car. It is uncertain whether the person that left the car is still alive and if the person is friendly (as others have tried to kill members of your party). R is torn between the group and Clementine or Lily. While Kenny and Katjaa make remarks in favor of taking the supplies, Clementine and Lily state that stealing is wrong and harmful. If the player feels more relatedness with Clementine and Lily, they could choose to adopt the same opinion. If players feel more drawn to Kenny and Katjaa, they may be quicker to adopt their logic. The signs showing the group is divided in their opinion, shows ambiguity about what answer should be regarded as better'. A is thwarted as the group seems to be convinced taking the supplies is the better option. It would be easy for the player to join the group in this action. However, Clementine states that it is wrong to take from others, affirming the social convention not to steal. The player could be reminded of this belief as well as feel loyal to Clementine and not take from the car.

7.6 Use of Threats and Violence

In both scenarios these choices are ambivalent, but in LiS this choice is more about violence and in TWD this choice is more about making threats. **LiS** In LiS this scenario is about letting someone get beat up, when it is not justifiable as self-defense. This way, it can also be about getting revenge. One of these NPCs, named Warren, has been warm and kind with Max throughout the game. The other NPC, named Nathan, has been shown to be aggressive, violent and secretive. As the two are fighting, Warren gets the upper hand. While Nathan is down and Warren continues the violence, the player must decide whether to stop Warren or just stand by. The competence is not interfered with as the player cannot justify the violence as self-defense. R is interfered with by the previous actions of Nathan and negative framing, making him a target for revenge. The Autonomy is high in this situation as Warren does not look to be stopping on his own and the explicit framing of the choice makes the options clear that Warren will continue beating Nathan unless stopped by Max.

TWD In TWD this choice is ambivalent and is situated around an encounter with a stranger called Vernon, who holds Lee at gunpoint (Appendix C.2.10). Lee can choose to try and calm Vernon down or threaten him and the group in order to get the gun away from Vernon. This choice, like other conversational choices (Appendix C.2.1 and C.2.3), is not very explicitly stated. The player can choose a couple of responses throughout the conversation. It is not always clear at which response the player has chosen one option or another. This implicit way of framing the choice, interferes a little with the competence factor as certain knowledge and insight is necessary to choose as intended. Next to this,

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[1]Thus in LiS this excludes the minor choices regarding characters like Alyssa or the blue jay. The threats to these characters were implicit in the way that a player could 'let the blue jay die' or 'not help Alyssa' by not noticing these actors in the game. The player was not halted to explicitly choose one option or the other in these cases

another NPC is putting pressure on Vernon to shoot Lee. The pressure from the other NPC, the time-pressure and the pressure from the threat of being at gun-point (you can die in this part of the game) all work to undermine the player's competence. However, the Relatedness might boost alliance with Vernon and the group as, despite the gun, they seem to be a group of old and fairly peaceful people. From the dialogue one could distill that that they are trying to protect themselves from a greater threat. The Autonomy is not interfered with at all as Lee is the only one that is in favor of keeping himself alive in the first place.

7.7 Help a NPC Commit Suicide

In both games these scenarios are ambivalent choices. **LiS** In LiS Max travels to a parallel reality where her friend Chloe had an accident and supposedly spent the last five years quadriplegic, needing a respiratory system, a wheelchair and heavy medication. As Max visits Chloe at her parents' house, Chloe tells her that she is suffering and her parents will suffer, while they are only prolonging the inevitable (Appendix B1.3). Chloe then asks Max to help end her life. The player is given the choice to accept, refuse or tell Chloe that you don't know. When the player chooses to say that she does not know a dialogue will follow between Max and Chloe that redirects to the same choice-moment. The matter of competence is hardly interfered with in this moment. While the player could question that Max knows how to 'crank up the IV' and that this would be the best option here for Chloe, the factor of competence is not much interfered with. One could argue that the player does not know if aiding in Chloe's suicide is the best option, but there is an option to respond with "I don't know". This option prompts the player to honor Chloe's wishes and help her where she cannot help herself anymore. Relatedness is therefore an important factor as the player must contemplate how far his loyalty to Chloe goes. This appeal to loyalty could morally disengage players that would have preservation of life in high regard. Players that value quality of life above a prolonged life-span could also easily justify honoring Chloe's request. In any case, the Autonomy of the player is hardly interfered with in this case. Chloe and Max are alone in the room as Chloe utters her request and Max is asked to do something Chloe cannot do herself. Furthermore, Chloe states that her parents will not help her and Max is the only one she can turn to. Thus for pacifistic players this would be a difficult choice. Not only because the choice must be made if it is better to end the life of someone suffering, but also if loyalty to Chloe is more important than the rest of your opinion in the matter. There is another subtle interference with this loyalty. The player has, up to this point in the game, played out several scenario's in which Max would save Chloe's life. This previous investment makes it harder to act against saving her life. This time however, Chloe herself makes the request.

TWD Irene is bit and asks for your gun (Appendix C.1.4). The signs that implicate the consequences of giving the gun to this NPC are a little ambiguous. On the one hand, giving the gun to this NPC might help her end her suffering, on the other hand it might jeopardize your party to hand over a weapon. C gets mildly interfered as the player has to decide whether he thinks suicide is preferred to a prolonged but suffering life. If the player would value quality of life and autonomy over longevity of life, he might give the gun to Irene. If the player thinks that there could be a way to save this character, condemns the act of suicide or is unsure about handing over the weapon, he could prefer to refuse Irene the gun. This consideration is however tightly related to the factor R, with which might be influenced by the previous act of trying to save this NPC. The narrative steers the player to clear the path to this NPC from danger, only to find out that this NPC suffers from a fatal wound. The previous sign to save this person works as against giving the gun, as it affirms a sanctity for life. Moreover, the previous investment in trying to save the life of this NPC works against the action of giving the gun. While the player has little information and little exposure to the character that is Irene, the commitment to save this NPC as a human being works as a sign to not give the gun. When Irene eventually is shown to the player, she is displayed as troubled and displaying distraught behavior. She goes on about what is Christian or not, has widened eyes and her tone of voice changes from sounding screeching, to sobbing to a subdued eagerness. This displays her as possibly unreliable, which could prevent the player from choosing to hand over the gun. However, the prompt is also displayed that Irene might turn into a threat after dying if not shot. Furthermore, the A is highly interfered with in this scenario. If the player actually decides to give the gun to Irene, he can only tell NPC Carley to do so as she is the one holding the gun. This character responds negatively (Appendix C.2.4) and the player needs to choose a response to convince Carley to hand over the gun.

7.8 Murder or help in killing a NPC

In this case, the choices in both games were ambivalent. **LiS** In the case of Life is Strange, this action is represented by choosing to shoot a NPC named Frank Bowers. Frank was introduced in episode 1 as a drug dealer Chloe loaned 3000 dollar from to repair her banged up truck (n.k., 2015b). Frank is displayed in episode 2 to be aggressive and prone to violence. This is shown through his constant swearing and ease to pull a knife (Appendix C.1.1). If the player chooses to shoot Frank, the scenario will show how the gun doesn't contain any bullets and Frank will mock Max while he puts back his knife. Upon leaving he will threaten Chloe and Max for Max's intent of shooting him. Chloe will react thankful towards Max, but Max will be shown thinking she almost shot someone and made a more dangerous enemy for her and Chloe. If the player should refrain from shooting, Frank will grab the gun from Max and take it with him as he leaves mocking and threatening Max and Chloe to pay the money back. In this scenario Chloe starts off sarcastically towards Max, but softens when Max tells her she doesn't like guns or pointing them on human beings. Chloe states her worries on holding off Nathan and Max will think to herself that it was her fault Frank now has Chloe's gun. The choice to shoot Frank is therefore not deemed as morally meaningful as it were if the character actually got shot. This could be inviting the player to morally disengage, as it could be justified to not be an immoral action, as it is lacking consequences associated with the action of shooting someone. As the player can explore these options by turning back time, this becomes more of a choice regarding Relatedness towards the character Chloe. Shooting Frank symbolizes standing up for Chloe and presenting Max as someone that stands her ground, but at the cost of endangering both Chloe and Max

(as it antagonizes Frank). Not shooting Frank will result in a safer situation but will diminish the bond with Chloe. The Autonomy is not interfered with as the player always has the choice to turn back time and explore the different outcomes.

TWD In TWD this choice is represented in both an ambivalent choice and an uniform choice. In the ambivalent choice, the player has to decide whether or not to try and revive a passed out NPC or to kill him (Appendix C.2.6). You do not know if this NPC, Larry, is actually unconscious or dead. This lack of knowledge interferes with the competence factor. The Relatedness factor is here torn between sympathy for Kenny, and sympathy for Larry or Lilly. Larry has been displayed as aggressive and possibly violent. He swears a lot and had tried to kill or oust Duck earlier in the game. Kenny has been displayed as sympathetic, but also fearful and his argument to kill Larry could be viewed as extreme. The player could also feel sympathetic towards Lily, who is presented as Larry's daughter and has been shown trying to help him. A is interfered with as both of the characters make an argument and you have to decide about the fate of someone else with regard of your own fate and the fate of the group.

In the uniform choice the player has to decide whether to shoot a dying child. This child is presented as the child of two NPCs the player travels with. The act of shooting the child is presented as a better alternative then letting the child 'turn'. The in-game logic implies that the consequence of *not* shooting the child in the head, is the boy turning into a zombie. The player can only choose between shooting the child themselves or telling NPC Kenny to shoot the child. Thus, this leaves no pacifistic option. Seeing as Kenny is the father to the child needing to be shot, volunteering to shoot the child could be viewed as a humane action as it would not burden this character with having to shoot his own child. The burden of shooting the child is indicated by showing the distress with the parental figures. The NPC Katjaa, mother of the child, is showed to have committed suicide moments before. This indicates the tragedy of the situation and adds to the hardship one can imagine for Kenny's situation. As far as C concerned, the act of shooting an already fatal and possibly dead child is not presented as very difficult. The player only has to choose whether he thinks it better to abandon the child to its fate and possibly endangering others, or to shoot the child. Knowledge about the game-logic would indicate that shooting the child is appropriate use of violence. Relatedness is an important option as signs indicated that Katjaa had wanted to have Duck shot before turning into a walker. Sympathy for Kenny in this situation could convince the player to take on the act of shooting Duck. Although these signs would provide for moral disengagement as there is no pacifistic option, the implied consequences and game-logic indicate that shooting this character is a more humane option than letting him be shot by someone else. This indicates that next to moral engagement and moral disengagement, we should consider that players can form separate moral standards for some fictional contexts. This differs from moral disengagement as these morals would still persist over time, but are specific to the fictional context (for instance: shooting someone is alright if it prevents them from turning into a zombie and killing others). A is only little interfered with by the presence of Kenny and the option to let Kenny shoot the child. Kenny is presented to be in clear distress about the situation and was shown to be in denial about Duck dying in the moments leading up to this scenario. As the capabilities of Kenny can be questioned and Kenny asks Lee literally what to do, the player can still feel Autonomous in his decision. It would be expected that players that chose to shoot the child would not feel more guilty than players that told Kenny to shoot the child.

7.9 Choose who to sacrifice

In both games these scenarios are ambivalent choices. **LiS** In LiS this choice is the only major choice the player can make in the last episode. Therefore this is also viewed as the most important choice as the player *cannot* rewind this choice without restarting the whole episode. The choice revolves around sacrificing NPC Chloe or all NPCs living in the hometown of the main character. C is interfered with in the manner that the player has no pacifistic option. The most pacifistic option would be to sacrifice one for many, but this is still debatable. The more important factor is that the player has been acting continuously to save Chloe in the game. Having the final choice present the option of sacrificing her against sacrificing other NPCs makes the decision complex as at is counter-intuitive with what the player has adapted of the game-logic. In other words, the player has maybe viewed saving Chloe as a goal and linking the negative consequence in this scenario (of Arcadia Bay being hit by the storm) could distress players. Players even stated that deciding to sacrifice Chloe would diminish the meaning of all previous choices, making your interaction with the game pointless (n.k., 2017a). In terms of Relatedness the player can be torn between an allegiance with Chloe and the relationship with all other characters the player has encountered in the game. As Chloe has had more exposure than other characters, it could be viewed that allegiance with this character is stronger. However, the framing of the character has been ambiguous as Chloe is presented as rebellious, smoking pot, dropping out of college, playing with guns and having a big mouth. Some players thus how they disliked the character Chloe and saw no difficulty in sacrificing her to save other characters. Other fans displayed annoyance with Chloe as well, but chose to save her because they imagined how Max would care for her and did not want to hurt Max that way (n.k., 2017e).

TWD In TWD this theme is represented twice and early on in the game (in the first episode). First, there is a scenario in which the player needs to choose between the character Duck or Shawn. Second, there is a scenario in which the player needs to choose between Carley or Doug. C is highly interfered here due to how fast the pace of action has become. There is an imminent threat and the player has little time to consider who to save. From earlier on in the game, the players that chose to rescue Shawn have experienced that choosing an option will not always result in the intended result. This could damage the confidence to choose a character now, as the player may have learned that some characters can't be saved. In a way, the player could be scared to choose the 'wrong' character. R is dependent on the information given to the player about these character. Players that chose to save Doug often stated his personality and skills (knowledgeable of electronics) as arguments for saving him, while players that chose Carley argued for her skills (being 'a good shot') and personality (n.k., 2015a). Other players did not value Carley as they thought some-

one to overlook the fact that radio's need batteries would not be very helpful in a zombie-apocalypse. Some players noted that Doug had technical skills and that Carley said he had saved her before. Both characters have had little screen-time before. As far as Autonomy goes, the player has probably discovered that he can only save one of both characters. Relative to the Shawn or Duck scenario, this time the urgency for help is clearer. Both characters are in the grasp of walkers, have no weapon, and are at other sides of the store. The autonomy is therefore clearly displayed: You are the one that can help them and you have to act now. However, some fans did declare that they thought the character Carley to be capable of freeing herself and were surprised by the outcome (n.k., 2015a).

7.10   Uniform and ambivalent choices

When we look at all the uniform major choices in LiS, they align with a principle of refraining from doing harm if possible. When having to choose between making fun of a bully when having the upper hand or comforting the same bully, the majority chose to comfort. When having to chose to take a picture or intervene when someone else gets bullied, the majority chose to actively intervene. When having the choice to answer or ignore a distressed friend's phone call, the majority chose to answer the phone. When encountered with violence, most reactions showed players tried to keep characters - even dogs - from harm. These scenarios may show that most players have pacifistic values or that the game shows less signs in favor of causing harm than signs to refrain from causing harm. In TWD we see a lot less uniform choices overall when compared to Life is Strange. Only one in each of the last three episodes (episode 3, 4 and 5) is considered uniform, which is about keeping your weapons or giving them up. The majority of 81% chose to keep the weapons. While this is not necessarily a choice about harm or fairness, it does seem to indicate that players prefer to have a violent option available. This could affirm that violent content and a high pace of action changes the expectations of players to be more prone to violent actions in the game. Overall, there are also a lot more ambivalent choices in TWD than in LiS. This is in line with the hypotheses that some of the answers given in TWD are involuntary answers - as they would be likely to provide some margin of random answers. It could also indicate that the factor of time constraint could be viewed as a form of pressure, making it harder to morally engage as the drive of competence gets thwarted. Another particular thing about the choice statistics in TWD is the way the first episode contains many ambivalent choices and the last episode does not contain any ambivalent choice. LiS starts out with little ambivalent choices and works up to a singular ambivalent choice in the last episode. One could argue that TWD starts out quite difficult and gets easier during the game as the player learns how to dealt with the time constraints. LiS would then become more difficult due to the relationship the player has build with other characters in the game. However, one has to consider that the choice in LiS leaves no pacifistic option and is therefore inherently a complex decision.

8.   CONCLUSION

Moral disengagement has shown us that players can temporarily forfeit their moral belief system in order to enjoy violence in video games. Moral disengagement cues revolve around an appraisal and understanding of the situation, appropriate conduct, possible consequence, attitude towards involved parties and a hierarchy of inner values. Drawing from this, I argue these extrinsic factors to relate to the intrinsic drives of self-determination: competence, relatedness and autonomy. In order to outline what aspects contribute to moral engagement, I state that a player needs to feel competent about his control and knowledge in the situation, related to the parties and autonomous to act on his beliefs. However, in order to draft a model of moral engagement in video games, we must understand moral engagement to be first of all a matter of engagement. This means that immersion is necessary for the player to engage seriously with the game as a situation. Secondly, in order to engage players morally, the game itself has to provide for ethical agency. This means that the player should experience his actions to be meaningful. Interactive Narrative Games provide a good situational context for the study of moral engagement as they provide high semantic spheres, where there is little feedback provided about the value of one's decisions. Therefore, the player has to provide meaning through his own process of reflection, instead of reacting to and incremental value-system.

Both The Walking Dead and Life is Strange provide contexts for such ethical agency as they contain scenarios that mirror moral situations and present them as moments of meaningful choice. If we compare the games, we can discern recurring themes of interaction like lying, stealing, blaming, siding, killing or sacrificing. The most meaningful actions regarding notions of consequence and permanence are about killing or sacrificing other NPCs. However, both games deal with certain themes in a very different way. TWD has more violent content, a higher pace of action and uses time constraints in moments of making a decision. LiS has a slower pace of action, contains less violent content and enables the players to rewind after most choices. The player could thus explore direct consequences before settling his decision. The choice statistics on the choices of both games reveal that TWD contains more choices that were answered ambivalently: responses were almost equally divided among the options for a choice. LiS contains more scenarios where players answer with a clear majority, which I named 'uniform choices'. With regard to the moral engagement aspects, this could mean that the high pace of action, time constraints in video games could compromise feelings of competence and therefore provoke unintended responses. The violent content could affect competence in another matter: it may teach the player that violence is a means in this context, pressuring the player to forfeit his beliefs in other means for the use of violence. LiS did not present this kind of pressure regarding time, which might explain the more uniform choices. However, both games displayed choices where they proposed non-pacifistic manners to be a better alternative than refraining from action. This shows that we should consider another option than moral engagement and moral disengagement, which is the understanding of new moral principles specific to fictional context only. Looking at the progression of the game, TWD showed more ambivalent choices in the first episodes and more uniform choices at the last, while LiS started with many uniform choices to lead up to one ambivalent choice in the end. Where TWD showed to often pressure the competence of the player on a mechanical level,

LiS played on competence and relatedness on a semantic level. As the game repeatedly proposes a player to save a NPC only to ask for this NPCs sacrifice later on (versus the sacrifice of a whole town), the player's competence is thwarted and relatedness is tested. Online discussions showed that players felt that the relationship with this NPC made the choice difficult and others stated they would always choose this character over the town. The community on Steam did confirm that some choices were involuntarily. However, it was not tested to what extent this is the case for the statistics. Regarding the drives, autonomy was less obviously represented compared to competence and relatedness. As these games are about interaction through controlling the main character or choosing his responses, the autonomy is implicit in the game mechanics. Yet it is not very clear if the presence of other NPCs in a situation affects the moral engagement of the player.

Approaching the choice statistics with regard of the game-situation does show that there is more to the process of moral decision making than moral engagement and moral disengagement. The moral content has a broader scope than harm versus care, or fairness versus injustice. Factors like loyalty and sanctity might play a role in this as well. To answer what promotes moral engagement in Interactive Narrative Games, we can conclude that ethical agency has to be provided through morally recognizable scenarios in which the player feels immersed, competent, related to involved parties, autonomous and confident that his actions are meaningful.

9. DISCUSSION

With regard to the approach of this study, it is important to note a number of flaws. First of all, this study tried too cover too many aspects of a relatively new field. Due to the limited scope, it was therefore not possible to test the experience of players regarding there engagement with the games. This makes it impossible to see if moral disengagement has occurred and if players would be affected in their moral beliefs. The model and aspects are therefore not tested as preferred. To understand moral engagement more fully, one could test what moral principles are important to the player, let him play out similar game-scenarios, document their experience in terms of moral engagement and test their moral principles again. Since the games require the experience of the full narrative, this was not possible as a short term study. Second, the choice statistics used are not of the most reliable source. They are published by the studios themselves, but do not specify what they entail. It is unknown if the statistics refer to platform-specific data, if they update with each iteration of the game or only the first game. It would be better to have an independent source verify and specify the data used for this research. Moreover, it would be valuable to have meta-data on these statistics like decision-trees, age of players, geographical location, play-time and gender. I have reached out to people at Telltale Studios in order to ask questions about these aspects, but did not receive an answer.

10. FURTHER RESEARCH AND APPLICATION

The distinction between a change of content for moral engagement and the temporary change for moral disengage-

ment was not measured in this research. It would be interesting to have players react to questions about similar scenarios before playing a game like these and check if they will react differently to the same scenarios after playing. It would be wise to note what justification the players would endorse if they would change their answers to the same scenario. This would be beneficial for studying games as persuasive media. Next, the statistics do not show what percentage of the players felt immersed and what percentage was 'trolling'. Although it might be hard to measure immersion due to the Hawthorne effect, it would be valuable to track the behavior of immersed players. As immersion is a kind of pre-condition to moral engagement, it would be interesting to see if immersed players would experience competence, relatedness and autonomy, and how they would behave when one of these factors was thwarted. This would be especially important in the distinction between the two games.

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APPENDIX

A. GENERAL AGGRESSION MODEL

Figure 2 shows an illustration of the General Aggression Model (GAM). Figure 3 displays how the GAM would look modified to video games.
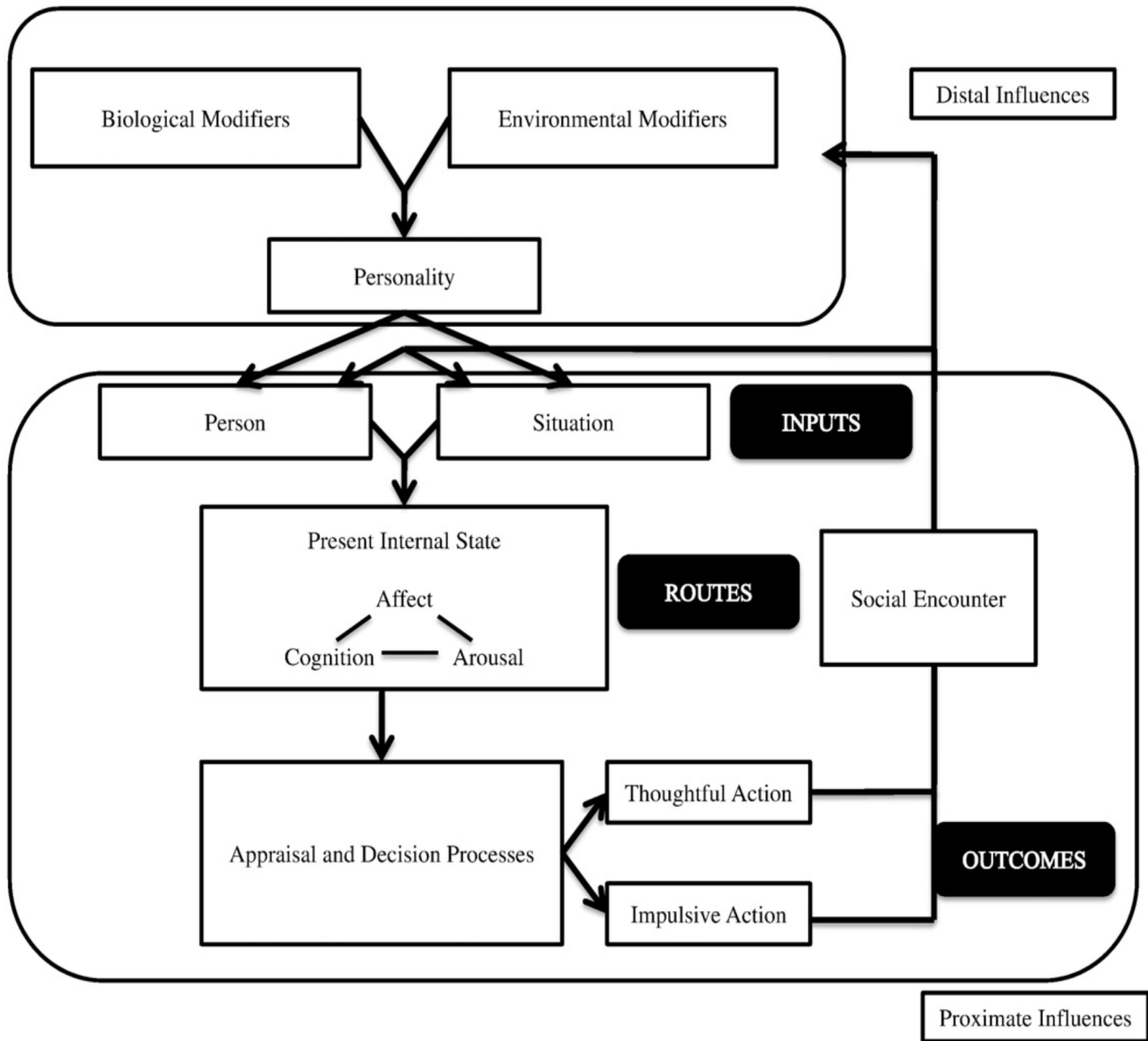
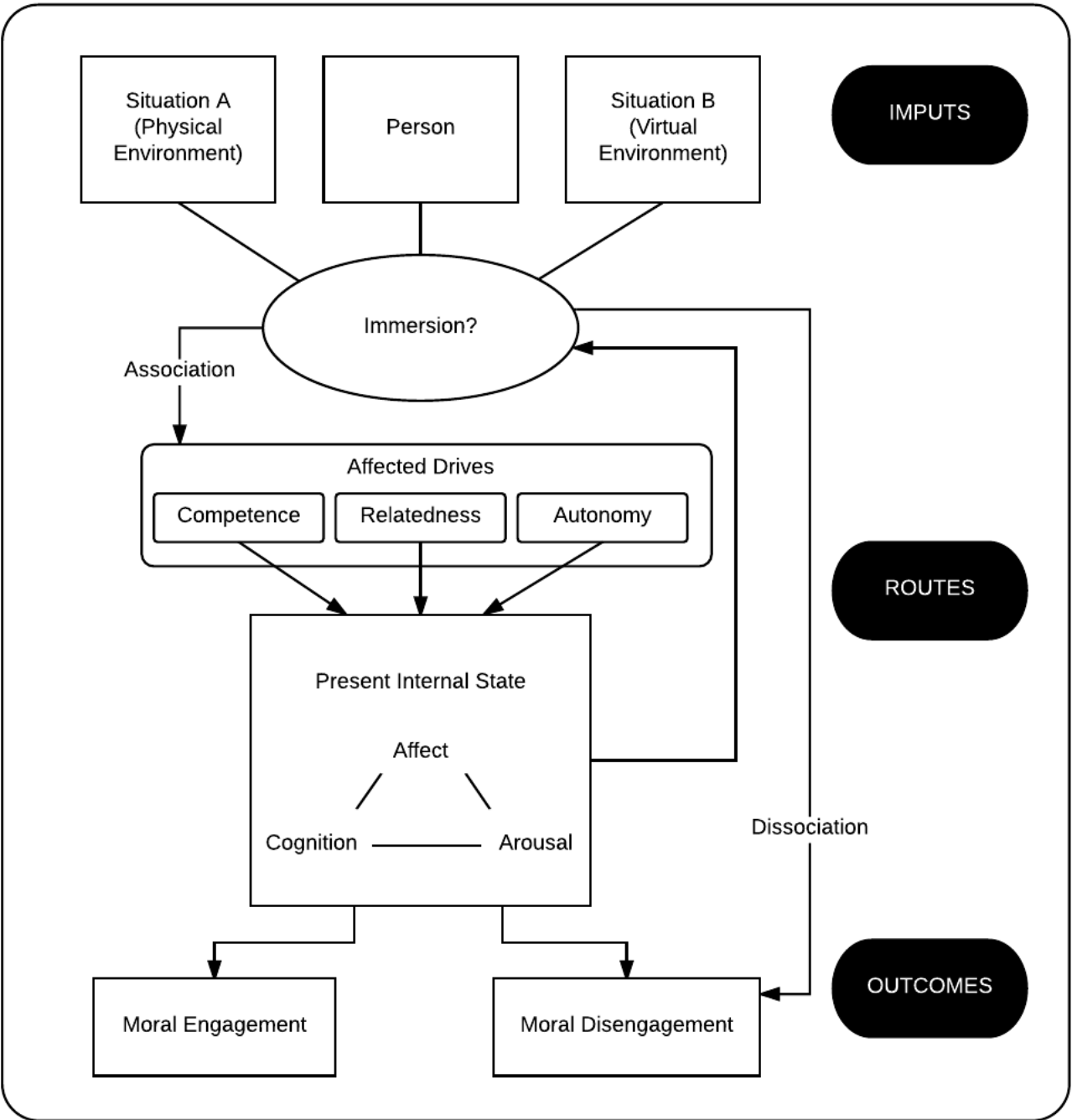Figure 2: The General Aggression Model according to Anderson and Bushman (2002)

Figure 3: The General Aggression Model Modified for Moral Engagement in Video Games

B.   CHOICE STATISTICS

The following tables feature the choice statistics available to view once a player has finished an episode. The choices are grouped in lists per game per episode.

"Episode 1: Chrysalis - Major"		
1.1	You reported Nathan to the principal	66%
	You hid the truth	34%
1.2	You Made Fun of Victoria	25%
	You Comforted Victoria	75%
1.3	You Took a Photo of David Hassling Kate	17%
	You Intervened to Help out Kate	83%
1.4	You Took The Blame for Chloe	24%
	You Blamed Chloe	1%
	You Stayed Hidden	37%
	You Came out of Hiding to Intervene	38%

"Episode 1: Chrysalis - Minor"		
1.5	You let Daniel draw your portrait	45%
	You didn't let Daniel draw your portrait	55%
1.6	You signed Ms. Grant's petition	45%
	You didn't sign Ms. Grant's petition	55%
1.7	You helped Alyssa	82%
	You didn't help Alyssa	18%
1.8	You erased insults on Kate's slate	53%
	You didn't erase Kate's slate	47%
1.9	You watered your plant	67%
	You didn't water your plant	33%
1.10	You touched Dana's pregnancy test	3%
	You didn't Dana's pregnancy test	97%
1.11	You 'reorganized' Victoria's photos	28%
	You didn't touch Victoria's photos	72%
1.12	You wrote on a dirty RV	26%
	You didn't write on a dirty RV	74%
1.13	You saved the bird	47%
	You let the bird die	53%
1.14	You broke Chloe's snow globe	14%
	You didn't break Chloe's snow globe	86%
1.15	You left evidence, searching through David's stuff	22%
	You didn't leave any evidence	78%
1.16	You read David's files	68%
	You didn't read David's files	32%

"Episode 2: Out of Time - Major"		
2.1	You told Kate to go to the police	34%
	You told Kate to wait for more proof	66%
2.2	You answered Kate's call	80%
	You didn't answer Kate's call	20%
2.3	You tried to shoot Frank	55%
	You didn't try to shoot Frank	45%
2.4	You couldn't save Kate	35%
	You saved Kate's life	65%
2.5	You blamed David	13%
	You blamed Nathan	76%
	You blamed Mr. Jefferson	11%

B.1   Life is Strange

The folllowing is the complete list of choices for each decision point in Dontnod Entertainment's Life is Strange, grouped per episode. Blue lines indicate moral decisions that percentage-wise align with conventional moral standards. Red lines indicate moral decisions approaching randomized distributions.

"Episode 2: Out of Time - Minor"		
2.6	You watered your plant	69%
	You didn't water your plant	31%
2.7	You helped Alyssa	57%
	You didn't help Alyssa	43%
2.8	You erased the link to Kate's video	93%
	You didn't erase the link to Kate's video	7%
2.9	You were friendly with Taylor	46%
	You weren't friendly with Taylor	54%
2.10	You accepted Warren's invitation	80%
	You rejected Warren's invitation	20%
2.11	You wrote a message	59%
	You didn't write a message	41%
2.12	You tampered with the rail tracks	31%
	You didn't tamper with the rail tracks	69%
2.13	You gained entry to the Vortex Club party	52%
	You didn't gain entry to the Vortex Club party	48%
2.14	You helped Warren	48%
	You didn't help Warren	52%
2.15	You told on David to Mr Jefferson	81%
	You didn't tell on David to Mr Jefferson	19%

"Episode 3: Chaos Theory - Major"		
3.1	You stole money from the handicapped fund	47%
	You left the money	53%
3.2	You kissed Chloe	79%
	You didn't kiss Chloe	21%
3.3	You sided with David	20%
	You sided with Chloe	80%
3.4	You got Frank's dog hurt	6%
	You kept Frank's dog from harm	94%
3.5	Chloe has David's gun	68%
	Frank has David's gun	32%

"Episode 3: Chaos Theory - Minor"		
3.6	Lisa (the plant) is alive	40%
	Lisa (the plant) is dead	60%
3.7	You helped Warren with his exam	33%
	You didn't help Warren with his exam	67%
3.8	You are on the Vortex Club Party list	62%
	You are not on the Vortex Club Party list	38%
3.9	You erased some names from the Vortex Club party list	23%
	You did not change the Vortex Club party list	77%
3.10	You erased the cop's answerphone message	43%
	You didn't erase the cop's message	57%
3.11	You helped Alyssa	54%
	You did not help Alyssa	46%
3.12	You warned the homeless woman	34%
	You didn't warn the homeless woman	66%
3.13	You took a photo in the past	52%
	You didn't take a photo in the past	48%
3.14	You left a mark on the fireplace	33%
	You didn't leave a mark on the fireplace	67%

"Episode 4: Dark Room - Major"		
4.1	You accepted Chloe's request	58%
	You refused Chloe's request	42%
4.2	You let Warren beat up Nathan	42%
	You stopped Warren from beating up Nathan	58%
4.3	Chloe killed Frank	5%
	Chloe wounded Frank	23%
	No one got hurt	72%
4.4	Victoria believed your warning	74%
	Victoria didn't believe your warning	19%
	You didn't warn Victoria	7%

"Episode 4: Dark Room - Minor"		
4.5	You saved the blue jay	45%
	You let the blue jay die	55%
4.6	Disturbed the bird's nest	11%
	Did not disturb the bird's nest	89%
4.7	Found David's code	41%
	Got David's files in another way	59%
4.8	Kate helped you find Nathan's room	56%
	Kate didn't help you find Nathan's room	44%
4.9	You motivated Daniel to attend the Vortex Club Party	31%
	You motivated Daniel to attend the Vortex Club Party	69%
4.10	You left a message on Warren's slate	23%
	You didn't leave a message on Warren's slate	77%
4.11	You figured out Nathan's PIN code	31%
	You didn't figure out Nathan's PIN code	69%
4.12	You helped Alyssa	69%
	You did not help Alyssa	31%

"Episode 5: Polarized - Minor"		
5.1	David got a scar during the fight	97%
	David didn't get a scar during the fight	3%
5.2	David killed Jefferson	45%
	David didn't kill Jefferson	55%
5.3	Saved the trucker	59%
	Didn't save the trucker	41%
5.4	You saved Evan	60%
	Didn't save Evan	40%
5.5	You saved Alyssa	61%
	Didn't save Alyssa	39%
5.6	You saved the fisherman	72%
	You didn't save the fisherman	28%
5.7	You helped Joyce believe in David again	36%
	You didn't change Joyce's mind about David	64%
5.8	You told the truth about Rachel to Frank	63%
	You didn't tell the truth about Rachel to Frank	37%
5.9	You kissed Warren	73%
	You didn't show Warren any affection	5%
	You hugged Warren	22%

"Episode 5: Polarized - Major"		
5.10	Decided to sacrifice Arcadia Bay	46%
	Decided to sacrifice Chloe	54%

B.2 Walking Dead

The folllowing is the complete list of choices for each Telltale Games' The Walking Dead episode of Season 1.

"Episode 1: A New Day"		
1.1	Told Hershel the truth	54%
	Lied to Hershel	46%
1.2	You tried to save Duck	53%
	You tried to save Shawn	47%
1.3	Sided with Kenny	54%
	Sided with Larry	46%
1.4	You refused to give Irene the gun	52%
	You gave Irene the gun	48%
1.5	You saved Doug	51%
	You saved Carley	49%

"Episode 2: Starved For Help"		
2.1	Left David to die	57%
	Chopped off David's leg	43%
2.2	You did not shoot Jolene, but Danny did	60%
	You shot Jolene yourself	40%
2.3	Tried to revive Larry	51%
	Helped Kenny kill Larry	49%
2.4	You did not kill both brothers	61%
	You killed both brothers	39%
2.5	You took supplies from the car	52%
	You did not take from anything from the car	48%

"Episode 3: Long Road Ahead"		
3.1	You did not shoot her	59%
	You shot the girl	41%
3.2	You let Lily back on the RV	55%
	You abandoned Lilly	45%
3.3	You fought Kenny to stop the train	54%
	You talked Kenny down to stop the train	46%
3.4	You shot Duck yourself	81%
	You had Kenny shoot Duck	19%
3.5	You helped Omid first	60%
	You helped Christa first	40%

"Episode 4: Around Every Corner"		
4.1	You killed the boy-zombie in the attic	73%
	You did not kill kill the boy-zombie	27%
4.2	You tried to be rational and honest with Vernon	57%
	You threatened or lied to Vernon	43%
4.3	You told Clementine to stay	53%
	You brought Clementine along to Crawford	47%
4.4	You let Ben go	54%
	You pulled Ben up	45%
4.5	You revealed the bite	80%
	You concealed the bite	20%

Although it is only shown after completing the episode and cannot be viewed by checking the "Stats" option in the episode

select menu, there is a screen that shows who went with Lee to search for Clementine. 3 parties can go with Lee: Omid and Christa (always both together or both not going), Ben and Kenny. None, 1, 2 or all of them can go with Lee. Who goes with him will influence the opening to the following episode.

Search party		
4.7	You brought only Kenny	18%
	You brought Ben, Christa, Omid and Kenny	16%
	You brought Ben, Christa and Omid	14%
	You brought Christa, Omid and Kenny	13%
	You brought Ben and Kenny	12%
	You brought Christa and Omid	11%
	You brought Ben	10%
	You went alone	6%

"Episode 5: No Time Left"		
5.1	Chopped off the arm	63%
	Left it alone	37%
5.2	Lost your temper with Kenny	65%
	Calmly argued with Kenny	35%
5.3	Kept your weapons	81%
	Gave up your weapons	19%
5.4	Had Clementine kill him	65%
	Killed him yourself	35%
5.5	Made sure Lee didn't turn	60%
	Told Clementine to leave Lee	40%

C. SCRIPT SCENARIOS

The following scenarios are per illustration of the choice moments in the games. The dialogue is was taken from the game, recorded scenes of the game via YouTube and online fanmade wikia. The scenarios listed are limited to the ambiguous choice-moments.

C.1 Life is Strange

C.1.1 2.3 Shooting Frank

In the second episode Frank approaches you and Chloe. Chloe gets mad from seeing Rachel's bracelet. Frank shows a knife and you threaten him by pointing the gun at him. Did you try to shoot Frank or did you not shoot Frank?
Chloe gives the gun to Max. Frank approaches and Max quickly hides the gun behind her back. Frank: "Hey, it's Thelma and Louise. Or is it Bonnie and Clyde?"
Chloe: "Excuse us, Frank."
Frank: "Oh, sorry, Chloe. Don't let me get in the way of your bonding. I heard the gunshots and the breaking glass. It's cute that you're playing with guns. Just like me at your age."
Chloe: "We're not anything alike, man."
Frank: "We both need money. In fact, you need it so bad you owe me a shitload, don't ya, Chloe? Huh?"
Chloe: "You'll get your money."
Frank: "Don't they all say that? Y'know, even when they're broke and acting tough..."

Frank (at Max): "What're you hiding there, girlie? Let me see!"
As Frank points at Max, Chloe notices the bracelet on his wrist. Chloe: "Where did you get that bracelet?"
Frank: "A friend. And it's none of your goddamn business. You're my business now and I..."
Chloe: "That's Rachel's bracelet! Why the fuck are you wearing her bracelet?!"
Frank: "Calm yourself, alright? It was a gift."
Chloe: "No, it wasn't! You stole that shit! Give it to me right now, asshole!"
Chloe reaches for the bracelet. Frank pulls out a knife.
Frank: "You better step back before you regret it, girl. I mean it. You want me to cut you, bitch?"
Frank and Chloe look over at Max, who is pointing the gun at Frank. Max: "Please...please step back."
Frank: "You're kidding. Put that down."

Shooting   Frank

A: Shoot Frank

B: Don't shoot Frank

Shoot Frank:

Max pulls the trigger, but the gun is out of bullets. Frank: "That is hilarious! Oh, man... I'll remember you, kid. I'll remember you almost shot me. And you'll wish I had no memory, because I never forget. You have until Friday to pay me. Don't ever pull crap like this again. It'll be the last time you do. Try bullets next time, brainiacs."
Frank puts the knife back in his pocket and leaves. Max: "Sorry."
Chloe hugs Max. Chloe: "You were awesome. Thanks for standing up for me...Let's blow. My secret lair didn't feel secret today. At least Frank is gone; he won't fuck with us again. He just wants his money."
Max (thinking): "Jesus, I almost shot this guy and now he'll be more dangerous to Chloe and me."

Don't shoot Frank:
Frank: "Come on, girlie. Shoot me."
Frank walks toward Max, who looks around uncertainly. Frank takes the gun out of Max's hands.
Frank: "Oh, Christ. You're more like Abbott and Costello. Nice piece. I'll consider this interest on your loan. Thanks. You have until Friday to pay me. Or I'll track you down with this interest. Have a good play, kids."
Frank waves the gun tauntingly and leaves.
Chloe: "You really stood your ground."
Max: "I freaked. I don't like guns."
Chloe: "It'll be hard to keep Nathan off my ass... My step-shit will have his other guns sealed in an electrified bunker by now."
Max: "Sorry, Chloe. I've never held a gun on a human being before. Not cool."
Chloe: "I know, Max. Really. I'm actually relieved it worked out this way instead... And there are more guns

out there...Let's blow. My secret lair didn't feel secret today. At least Frank is gone; he won't fuck with us again. He just wants his money."
Max (thinking): "Oh, man, Frank took Chloe's gun because of me..."
cue: 1/3

I'll take you on a road trip to Portland for the day. We'll stock up on tats, beer, weed, and donuts."
Max: "And books from Powell's."
Chloe: "And strip clubs... Kidding! But you never know..."
Chloe walks away with the envelope.
cue: 2/3/4

C.1.2 3.1 Money from the Handicapped Fund

In the third episode you break into the principals office. Searching the computer Max and Chloe find some interesting files. Chloe: "We got our info, let's bail. But maybe we shouldn't leave without a gift..."
Max: "No, you are not taking the cozy chair."
Chloe: "Max, do your powers include mind-reading? Or, did you just rewind because I tried to steal the chair? Shit, I'm confused."
Max: "It's the powers of best friendship. I know how you roll..."
Chloe laughs and starts to open a drawer.
Max: "We should definitely get out of here. We pressed our luck enough."
Chloe takes out an envelope from the drawer.
Chloe: "Hullo, what have we here?"
A shot shows the envelope containing a stack of bills and has "Handicapped Fund" written on it.
Chloe: "Holy shit, jackpot! Cha-ching!"
Max: "Wowser, that's a lot for the 'handicapped fund'."
Chloe: "Dude, there's five thousand dollars here. I could pay Frank back tonight! This will chill him out after you almost, you know, shot him"
Max is shown drawing up her eyebrows. Chloe: "Are you going to make a big issue out of this? Or just rewind and take the greenbacks for yourself? I hope you do that instead of lecturing me"

What to do with the money

A: Leave the money

B: Steal the money

Leave the money
Max: "You really want to take money from the handicapped fund? I know you need the money to pay Frank back, but... I've got my power to protect you, right?"
Chloe: "There's a lot of power in that horse-choking wad of cash...
Chloe puts back the money in the drawer.
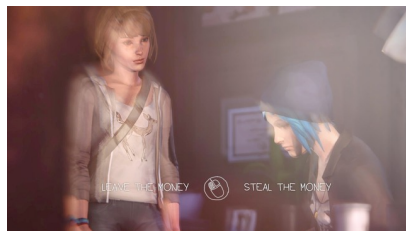Chloe:"but yes, Moral Max is right again. I guess..
Chloe stands up and walks away.
Chloe:"Let's get the hell out of this office morgue"

Steal the money
Max: "Frank knows things about Rachel and he might talk if he's been paid... Right?"
Chloe stands up from the chair and hugs Max.
Chloe: "You are SuperMax. And with the leftover dough,

C.1.3 4.1 Chloe's request

In episode 4 you experience a different reality that was formed after you save David in the past. You come to visit Chloe and find her quadriplegic because of an accident, depending on a respiratory system and medication. As Max is sitting next to Chloe's bed, flipping through an old photo album, Chloe asks Max for a favor.

Chloe: "Listen, Max, my respiratory system is failing and... and it's only getting worse. I've heard the doctors talking about it when they thought I was zonked out. So I know I'm just putting off the inevitable, while my parents suffer along... and I will, too. This isn't how I want things to end."
Max: "What? What are you saying?"
Chloe: "I'm saying that being with you has been so special. I just wanted to feel like when we were kids running around Arcadia Bay... and everything was possible. And you made me feel that way today. I want this time with you to be my last memory... Do you understand?"
Max: "Yes, I do."
Chloe: "All you have to do is crank up the IV to eleven..."
Chloe's request to end her life

A: Accept Chloe's request

B: Refuse Chloe's request

C: I don't know

I don't know:
Max: "Chloe... I really don't know if I can do this. I had another friend who wanted to end it all and I did everything I could to try and save her life. How can I be responsible for ending yours? I mean, there's got to be another way."
Chloe: "Max, you were there for your friend no matter what. Now I'm asking you to help me the same way."
Max: "I want to help you, Chloe, but I think my help is hurting."
Chloe: "At least you have a choice. When you want to make a decision, you can just do it. Look at me, I'm at the mercy of... everybody. For once, I want to make my own choice... the most important one in my life. Please... help me, Max."

Accept Chloe's request:
Max:"Cloe..."
Chloe:"I'll just drift asleep... dreaming of us here together... forever"
Max stands up and turns something off screen, afterwards returning to sit beside Chloe's bed.
Chloe: "Thank you so much. I'm so proud of you following

your dreams. Don't forget about me."
Max: "Never."
Chloe: "I love you, Max. See you around."
Max: "Sooner than you think."

Refuse Chloe's request: Max: "Chloe... I can't. It wrecks me to see you in any pain, but I don't have any right to do this."
Chloe: "I'm an adult. I'm giving you the right."
Max: "But Joyce... and William..."
Chloe: "I already said my goodbyes to them, but they won't honor my wishes. You will... right?"
Max: "I can't... kill you with an overdose."
Chloe: "Max, I'm dying from my illness, not my dosage. This accelerates the process. I'd rather go out on a wave than a rock. And I want my best friend to help me out..."
Max: "I'm going to help you, but not like that. You have to believe, me Chloe."
Chloe: "Why, Max? You're just bailing on me like everybody else! Why don't you go now? You've been wanting to since you got here, right? So go and don't come back."
Max: "Chloe, I am never leaving you again."

cue: 3

C.1.4 Warren fighting Nathan

Max searched Nathan's room and found a phone taped to the side of a couch. She leaves with it and meets Chloe in the hallway.
Chloe: "Damn, Max, you're finally back. I got worried... So, what did you find?"
Max: "His room was clean and...creepy. Check this out..."
Max gives Nathan's phone to Chloe. Chloe: "Boom, Nathan! We got you by the balls, fucker."
Nathan enters the Boys' Dormitories, surprised to see Chloe and Max Nathan: "What are you doing in my dorm?!"
Max and Chloe start to back away. Nathan: "You're such a nosy bitch, Max!"
Max: "Stop right there, Nathan!"
Nathan: "Make me, ho!"
Nathan steps toward Max and Chloe. Chloe grabs him by the shoulders. Warren suddenly appears and pushes Nathan backward. Warren: "Max, I got this!"
Nathan: "Get the fuck outta my face!"
Warren grabs Nathan's shoulders and headbutts him. Warren holds his head and groans in pain. Max gasps and covers her mouth with her hands. Nathan: "You are so fucking dead–!"
Nathan reaches for his gun, but Warren kicks it out of his hands, then kicks Nathan in the stomach. Max gasps again.
Nathan: "Get off me, brah!"
Warren kicks Nathan a few more times.

Option A: Stay out of it

Option B: Stop Warren

Stay out of it:

Max says nothing as Warren continues to kick Nathan.
Warren: "You like to hurt people, huh? Like Max? Like Kate? Like me? Huh? Feel this, motherfucker!"
Warren repeatedly punches Nathan in the face.
Nathan: "Get...off me... Please...please stop!"
Warren gets up. Nathan turns over and holds his head in his hands.
Max: "He's down! Hey...come on..."
Warren leaves. Nathan: "Stop... Sorry..."
Chloe reaches down and takes the gun lying on the ground.
Chloe: "Yes, we have to go!"
Chloe leans down toward Nathan.
Chloe: "Who's the bitch now?"
Max: "Chloe!"
Chloe leaves.
Max (thinking): "Damn, Warren went full alpha on Nathan...and it was good. But...scary..."

Stop Warren:
Max runs to Warren and pulls him off Nathan.
Max: "Warren, stop it! Come on."
Nathan: "Oh! Ow, my head... Why are you all looking at me like that, huh?! You, and you, you're all dead!"
Nathan grabs his gun and gets up.
Chloe: "Let's go. Now!"
Chloe and Warren leave.
Nathan: "Plus, my dad is on his way! You're all fucked! He owns you!"
Nathan leaves around the corner.
Max (thinking): "Even if Nathan definitely deserved a beating...we should try to be better than that."

C.1.5 Sacrifice Arcadia Bay or Chloe

Chloe and Max stand near the light house in the rain on the top of a hill overlooking Arcadia Bay. A huge tornado has formed in the bay and is slowly approaching the town while thunder and rain is crashing all around.

Max: "This is my storm. I caused this.. I caused all of this. I changed fate and destiny so much that.. I actually did alter the course of everything! And all I really created was just death and destruction!"
Chloe: "Fuck all of that, okay? You were given a power... you didn't ask for it and you saved me. Which had to happen, all of this did... except for what happened to Rachel. But without your power we wouldn't have found her! Okay, so you're not the goddamn Time Master, but you are Maxine Caulfield... and you're amazing."
Max looks away to the storm overseas.
Chloe: "Max, this is the only way."
Chloe hands Max a picture of the blue butterfly Max shot at the beginning of the game (when she rescued Chloe and got her power to rewind time).
Max: "I feel like I took this shot a thousand years ago."
Chloe: "You could use that photo to change everything right back to when you took that picture... All that would take is for me to... to..."
Max: "Fuck that! No... no way! You are my number one priority now. You are all that matters to me."
Chloe: "I know. You proved that over and over again... even

though I don't deserve it. I'm so selfish... not like my mom... Look what she had to give up and live through... and she did. She deserves so much more than to be killed by a storm in a fucking diner. Even my step...father deserves her alive. There's so many more people in Arcadia Bay who should live... way more than me..."

Max: "Don't say that... I won't trade you."

Chloe: "You're not trading me. Maybe you've just been delaying my real destiny...

Look at how many times I've almost died or actually died around you. Look at what's happened to Arcadia Bay ever since you first saved me. I know I've been selfish, but for once I think I should accept my fate..."

Chloe takes Max's hands.

Chloe: "...our fate."

Max: "Chloe..."

Chloe: "Max, you finally came back to me this week, and... you did nothing but show me your love and friendship. You made me smile and laugh, like I haven't done in years. Wherever I end up after this... in whatever reality... all those moments between us were real, and they'll always be ours. No matter what you choose, I know you'll make the right decision."

Max: "Chloe... I can't make this choice..."

Chloe: "No, Max... You're the only one who can."

Max's   sacrifice

Option A: Sacrifice Chloe

Option B: Sacrifice Arcadia Bay

Sacrifice Chloe:

Chloe: "Max... it's time..."

Max: "Chloe... I'm so, so sorry... I... I don't want to do this.

Chloe hugs Max.

Chloe: "I know, Max. But we have to. We have to save everybody, okay? And you'll make those fuckers pay for what they did to Rachel.

Being together this week... it was the best farewell gift I could have hoped for. You're my hero, Max."

Max: "Oh, Chloe.. I'm gonna miss you so much."

Chloe and Max hug again. Chloe holds Max by the shoulders.

Chloe: "I'll always love you... Now, get out of here, please! Do it before I freak." Chloe backs away from Max.

Chloe: "And Max Caulfield? Don't you forget about me..."

Max: "Never."

The screen fades to black. The screen fades in of Max standing in the school bathroom dropping the picture of the butterfly to the floor. She looks around the stalls to the entrance of the bathroom. The door opens and then backs away to stand with her back against the stalls in the corner. You hear footsteps approaching.

Nathan: "It's cool Nathan..."

Nathan breathes heavily.

Nathan: "Don't stress, you're okay, bro, just... count to three. Don't be scared. You own this school... if I wanted, I could blow it up."

The camera follows the blue butterfly Max took a picture of. It lands on a sink and the camera pans up to show Nathan, leaning on the sink, talking to himself.

Nathan: "You're the boss."

The door opens and Chloe walks in.

Nathan: "So, what do you want?"

Chloe: "I hope you checked the perimeter, as my step-ass would say."

Chloe pushes some doors doors of the stalls open en looks in. Max is hiding behind the last stall.

Chloe: "Now, let's talk bidness."

Nathan: "I got nothing for you."

Chloe: "Wrong. You got hella cash."

Max slowly sits down.

Nathan: "You don't know who the fuck I am or who you're messing around with!"

The camera stays with Max who sits with her head in her hands and her knees pulled up.

Chloe and Nathan continue off screen.

Chloe: "Where'd you get that? What are you doing? Come on, put that thing down!"

Nathan: "Don't EVER tell me what to do. I'm so SICK of people trying to control me!"

Chloe: "You are going to get in hella more trouble for this than drugs."

Nathan: "Nobody would ever even miss your punk ass, would they?"

Chloe: "Get that gun away from me, psycho!"

The sound of a gun shot follows. Max is shown to bury her head in her knees, her arms folded around them. A shot shows the butterfly flying up. Then the camera shows the floor beneath Max getting wet from her teardrops. The camera turns to show a distressed Nathan. As the camera pans up to show a birds-eye view, it shows Chloe lying still on the ground on her side. There is blood on her shirt and it spills into a larger pool on the ground. Nathan walks nervously up and down and shakes Chloe by the shoulders. Music softly begins to play in the background. The camera shows the scene from above, where Nathan is pacing, Chloe lies unmoving and in the far corner Max is crying. The screen fades to white. A series of pictures are shown. Pictures showing moments of the game with Chloe in it disappear and make room for other pictures that are not played out. They imply how the story continued after this moment in time. They show Nathan is arrested by David and put in jail. They show Mister Jefferson being arrested. They show Max visiting Chloe's parents etc. The music still continues. Then the screen shows Max staring at the sunrise while she is at the lighthouse on the hill. She wears a black dress and a gold medallion of a deer. A shot follows of the Arcadia Bay Cemetery, where characters from the game gather in black. There is no dialogue but the music is louder now as we watch what would be Chloe's funeral. Suddenly a bright blue butterfly (similar to the one in the bathroom) flies down and sits on the casket, heavily fluttering its wings. The camera shows a close-up of Max noticing the butterfly and looking up straight, slightly smiling.

Sacrifice Arcadia Bay: Chloe: "Max... it's time..."

Max tears up the picture and throws it to the storm.

Max: "Not anymore."

Chloe: "Max... I'll always be with you."

Chloe takes a step forward to stand next to Max. Both

watch the storm reaching Arcadia Bay.

Max: "Forever."

Chloe reaches with one hand for Max's hand. They hold hands while watching the storm.

Music plays in the background. Max turns around and buries her face in Chloe's shoulder. A shot of Chloe still staring in front of her fades to black.

The music continues. Another shot shows Arcadia Bay, now sunny, but wrecked. A couple of shots follow showing the town in shambles. Suddenly you see a car driving through. The screen shows Max sitting in the car, looking outside. Another shot shows Chloe in the driving seat looking sad. Chloe looks at Max and strokes her shoulder reassuringly. You see the two of them drive past a sign with the writing "Another great day in Arcadia Bay. thank you-come again" on it. The screen fades to black.

C.2   The Walking Dead

C.2.1   1.1 Lying or telling the truth to Herschel

Earlier in the game Lee encounters Shawn Greene. He tells Lee that he can take him and his daughter (Clementine) to his father's farm for safety. Lee responds that he is not Clementine's dad but...

just some guy / a neighbor / her babysitter / ...

Herschel:"Thank God you're ok."
Shawn: "I was worried it'd be bad here too."
Herscherl: "Been quiet as usual the past couple of days. Ol' Breckon down the way thinks his mare's gone lame but that ain't nothing new. Shawn: "I wouldn't have made it without Chet" Herschel: Well I'm glad you took him with you then. You brought a couple guests. Lee: "Your boy is a lifesaver / We need a place to stay / We just need some help"

Lee: "Your boy is a lifesaver."
Herschel: "Glad he could be of help to somebody"
OR
Lee: "We, uhm, need a place to stay."
Herschel: "You're welcome to stay here, but just for the night. I don't run a bed and breakfast."
OR
Herschel: "..."

Herschel: "So... it's just you and your daughter then."
Depending on what was told to Shawn about who Lee is, Shawn will respond:
"Oh, not his daughter, he's the babysitter."
OR
"Oh not his daughter, he's... well... just some guy who found her alone."

Herschel: "Honey, do you know this man?"
Clementine: "Yes.."
Herschel: "Ok, then."
Herschel: "Well, looks like you hurt your leg pretty bad there."
Lee: "Yeah, it's not doing so good."
Herschel: "I can help you out. Shawn, run on in and check on your sister. You, take a seat up on the porch and I'll go see what I have."
Lee sits in a chair on the porch and Herschel returns with some band aid.
Herschel: "Let's have a look. Yeah, this is swollen to hell."

Lee: "It hurts like hell" / "It's not too bad" / "It could be worse"

Lee: "It hurts like hell"
Herschel: "I bet it does"
OR
Lee: "It's not too bad"/ "It could be worse"
Herschel: "Tough guy, huh?"

Herschel: "What did you say your name was?"
Lee: "It doesn't matter"/ "It's Lee" / "I didn't"

Lee: "It doesn't matter"
Herschel: "..." OR
Lee: "It's Lee."
Herschel:"Nice to meet you, Lee. I'm Herschel Greene" OR
Lee: "I didn't"
Herschel: "Well, now's the time"
(if you then again refrain from telling your name, Herschel will tell Lee that he needs his name if he is willing to stay or otherwise can hit the road. Lee automatically responds with "It's Lee".
Herschel: "Well, Lee - just Lee, I take it? I'm Herschel Greene"

Herschel: "How did this happen?"
Lee: "Jumping a fence" / "I fell"/ "Car accident" / "I don't remember"

Lee: "Jumping a fence."
Herschel: "Running from something?"
Lee: "Just like everybody else."
OR
Lee: "Car accident."
Herschel: "That so. Where were you headed? Before the car accident?"

Lee: "I was getting out of Atlanta."
Herschel: "The news says stay."
Lee: "Yeah well, that's a mistake. We hit a guy, one of those things when we were out on the road"
Herschel: "Who were you with, the girl?"
Lee: "I was with a police officer. He was giving me a ride."
Herschel: "That's awful nice of him."
Lee: "I'm an awful nice guy."
OR
Lee: "I don't even remember. It's crazy back there in the city."
Herschel: "It must be."
Herschel: "What type 'a danger has the girl seen?"
Lee: "Nothing bad."
Herschel: "I just hope she's not in any now."
Lee: "I'm not some kidnapper, all right? I'm just trying to help."
Herschel: "We can leave it at that."

The next part is non-determinant and happens regardless of the player's choices:

Herschel: "House is full up with mine. We've got another displaced family of three sleeping in the barn. You and your daughter are welcome to rest there, when we're done here.

C.2.2 Duck or Shawn

Herschel and Lee are having a conversation in the barn when suddenly, Shawn screams out from the fence. Hershel orders him to go help while he gets his gun. Lee rushes around the house and finds Shawn and Duck. Shawn has his legs pinned beneath a tractor that Duck is riding, while a pair of walkers try to break through the unfinished fence. Duck is stupefied upon the tractor at having run Shawn over, and a third zombie reaches over the fence and grabs him.

Option A: Help Shawn

Option B: Help Duck

Help Shawn:

If the player chooses to help Shawn, Lee will rush over to the younger man and test his options of either trying to move the tractor, pull Shawn out, or attack the walkers. After his first failed attempt, Kenny arrives to pulls his son out of danger, but struggles with the walker attacking Duck. Lee then tries one of the other two options and fails again. Kenny successfully frees his son from the walker's grasp.

Kenny: "I got you."

Shawn looks up from under the tractor.

Shawn: "Kenny, help Lee!"

But Kenny chooses to run away with his son instead of helping Lee free Hershel's son.

Shawn:"Kenny!"

The walkers then burst through the fence and leap onto Shawn, biting into his leg and neck. Hershel then arrives and looks on in horror at his son suffering, but quickly recovers to shoot the walkers with his shotgun. He then rushes over to Shawn's side.

Shawn: "I'm okay, pop. I'm okay."

Herschel: "I can fix you, don't worry. We'll stitch you up."

Shawn: "It-it almost got me, man. It almost...eh- Lee tried to save me.."

Herschel: "I know, son."

Shawn: "I..."

Shawn grunts as he dies. Herschel lays his head next to his son and everyone gathers around Lee and Herschel.

Herschel: "Get out."

Herschel stands up, his eyes wide with anger.

Herschel: "GET THE FUCK OUT OF HERE!"

Kenny: "I'm sorry."

Herschel: "SORRY?! Your son's alive. You don't get to be sorry!"

Hershel (to Lee): "You tried to help him, but this piece of shit (Kenny) let him die."

Kenny looks down. Lee: ../ It's my fault / It's nobody's fault / It's Kenny's fault

Lee: "I wasn't strong enough, I'm sorry." Herschel: "If your girl is ever trapped, you better hope you get stronger.

All your friends are cowards!"

OR

Lee: "You can't blame Kenny."

Herschel: "The hell I can't. You watch your back. Wait until it's your daughter and you need his help."

OR

Lee: "If Kenny had helped, your son would be alive."

Herschel (to Kenny): "And that's why I'll wish you were dead the rest of my life."

Help Duck: If the player chooses to help Duck, Lee will rush over to the boy and test his options of either trying to punch the walker, pull Duck away, or picking up a fragmented board and bashing the walker with it. If Lee does either of the former options, then he is unsuccessful in saving Duck until Kenny arrives to help him, in which case Lee will try again. If Lee chooses to pick up the board and hit the walker on the first attempt, then he is successful in incapacitating Duck's attacker, and Kenny comes along to pull his son out of danger. Duck: "DON'T LET EM TAKE ME!"

Kenny: "I got you."

Lee: "Now Shawn."

Shawn: "GET THIS TRACTOR OFF OF ME!"

But Kenny runs away to get Duck to safety.

Shawn: "LEE, HELP ME! PLEASE!"

Before Lee could aid Shawn, the walkers break through the fence and leap onto him, biting into his leg and neck while Shawn screams. Hershel then arrives to the horrifying sight of his son's corpse being devoured. Hershel promptly shoots all three walkers in the head and rushes to his dead son's side. Everyone gathers around.

Herschel: "Get out."

Herschel stands up, his eyes wide with anger.

Herschel: "GET THE FUCK OUT OF HERE!"

Kenny: "I'm sorry."

Herschel: "SORRY?! Your son's alive. You don't get to be sorry!"

Hershel (to Lee): "And YOU. You didn't even try to help."

Lee: "I'm sorry."

Herschel: "Look at him. Sorry is no damn good. Please, just go."

The next part is non-determinant and happens regardless of the player's choices:

Herschel: "Please, just go. GET OUT! And never come back."

Hershel orders them all to leave again as he tends to his son's corpse. Kenny somberly approaches Lee and tells him he and Clementine could tag along with them to Macon if he wanted to. He then takes his family to the truck as Lee pulls Clementine away.

C.2.3 Side with Kenny or Larry

Lee and the party (Kenny, Katjaa, Duck and Clementine) make their way to Macon. Their truck runs out of gas and Kenny shouts to a man if he's friendly and willing to help them out. The man turns out to be a walker and the group gets attacked by a horde of walkers in the street. Duck is then tackled by a walker and screams for help until a gunshot sounds out and kills the walker, spraying blood all over Duck as he fearfully runs to his dad. Lee looks and sees the shooter; a woman who had come out of the drugstore with an Asian man. The man tells them to run as the woman con-

tinues to shoot walkers. The group runs to a drugstore and the man closes a security gate immediately after everyone is inside. Immediately after, an argument ensues between the two rescuers and another woman. Later you will learn that the rescuers are called Glenn and Carley and the angered woman inside is called Lily.

Lily: "We can't take risks like this"
Carley: "And we can't just let people die either."
Lily: "When I SAY 'that door stays shut no matter what' I fucking mean it. We don't know who these people are; They could be dangerous."
Larry (other man inside):"Worse, they could've let them right to us."
Carley:"Where the hell is your humanity? They would've died out there"
Larry: "And we'd let 'em."

Lee: "... / We have kids / We're ok / Chill out, lady"

Lee: "..."
Lily: "We can't trust anybody. We already know that."
Carley: You'll have to excuse her."
Lily: "The hell he, or anyone will. This is about survival. Do you guys not see what is happening?"
OR
Lee:"We have kids with us."
Larry:"I see ONE little girl.."
OR
Lee: "We're ok."

Clementine is tugging on Lee's sleeve.
Lee: "What is it?"
Clementine: "I... I have to pee."
Lee: "In a minute / Just go / ..."
Clementine looks down.
Glenn: "I'd go out there again in a second."
Carley: "I'd bet you would."
Glenn: "They've got kids, Lily"
Lily: "Those things outside don't care."
Kenny: "Maybe you should go join 'em, then. You'll have something in common!"
Larry: "Goddamnit, Lily! You have to control these people!"

Lily (whispering): "Carley and Glenn just ran out there!" In the background Clementine slowly walks away from the group.
Larry: "I don't give a flying fuck. We're in a warzone!"
Lee: "... / She's not wrong / She's the leader / She's an asshole"

Lee: "She's the leader here, but it looks like she's losing control over her people."
Lily: "If you were in my shoes, you'd be dea-"
OR
Lee: "She's an asshole, that's for sure."
Lily:"That's what it takes."
Lee:"Well, you don't have to be a bitch about it."

Larry (looking to Katjaa trying to clean up Duck, who is covered in blood):"Ho-ly SHIT. Son of a bitch, one of them is bitten!"
Lee: ".../ Oh shit / He wasn't bitten"

Lee: "Shit."
Larry:"You let one in, you stupid shits!"
OR
Lee: "He wasn't bitten"
Larry: "To hell he wasn't."

Larry: "We have to end this, now."
Larry approaches Katjaa and Duck, but Kenny steps in front of them."
Kenny: "Over my dead body."
Larry: "We'll dig one hole."
Katjaa: "No! I'm cleaning him up! There's no bite! He's fine!"
Larry: "Don't you fucking people get it? We've already SEEN this happen. We let someone with a bite stay and-and WE all end up bitten!"
Kenny: "Shut up."
Larry: "We gotta throw him out! Or smash his head in!"
Katjaa: "KENNY! STOP HIM!"
Kenny: "Lee, what do we do about this guy?"
Lily: "Dad, it's just a boy. It's ..."
Larry: "Lily, I'll handle this..."
Lily: "But your heart, dad. You need to calm down."

Lee: "... / It's him or Duck / Kick his ass / Reason with him"

Lee: "..."
Kenny: "With or without you, I'm protecting my kid with my life."
OR
Lee: "We kick his ass."
Kenny: "That's what I'm thinking."

Carley: "Everyone CHILL THE FUCK OUT!"
Lily: "Nobody is doing ANYTHING."
Larry: "Shut up, Lily! And YOU. Shut the fuck up. They will find us and they will get in here and none of this will fucking matter. But right now, we're about to be TRAPPED in here with one of those things!"
Kenny: "What the hell are you talking about?"
Larry: "He's bitten! That's how you TURN."
Katjaa: "He's not bitten! Lee, stop this! It's upsetting him!"
Larry: "Oh, haha, I'm upsetting him...? Upsetting is getting eaten alive!"
Lily: "Dad, we get it. It's a big deal."

Lee: "... / It's his SON / Sit down, or else / If it was your girl?"

Lee: "..."
OR
Lee: "Sit down, or that's IT."
Larry: "You're gonna whoop me? You and what homo parade?"
Kenny: "This one"
Larry: "HA, that's good! Little boy! Before you EAT your mommy, you can watch your dad get his nose broken."

Kenny: "I'm gonna kill him, KAT. Just worry about Duck!"
Clementine is standing on the other side of the room before a door to the toilet.
Clementine: "Lee.."

Lee: "Yeah?"
Clementine: "There's someone in there."
Lee: "It's just locked. The key's behind the counter. Probably."
Larry: "Hey, I'm not the bad guy here. I'm just looking out for my daughter."
Kenny: "No, you're just the guy arguing for killing a kid!"
Larry: "He's covered in muck. She'll find the bite, WATCH!"
Kenny: "She won't."
Larry: "And if she DOES? The first thing he'll do is sink his teeth into his mom's face. Then, when she's dead, he'll probably pounce on your little girl. She'll turn fast and then they'll be three."

Lee: "... / Deal with it / We do what you say / He's just a boy"

Lee: "Then we do what you say, toss him out and save the group."
Kenny: "Lee? What the fuck, man!"
Lee: "What other choice is there?"
Larry: "Finally. Someone gets some sense. But we can't wait. We're tossing him out, now!"
OR
Lee: "He's a little boy; I think we can handle him."
Larry: "A little boy?! He'll be an uncontrollable man eater!"
Kenny: It's not gonna happen!"
Larry: "It is and we're tossing him out NOW!!!"

Lee: "Hit him, Kenny. (Stop him) / NO (Stop him) / You're right (Let him) / I'm sorry, Kenny (Let him)"

Lee: "Knock this guy out."
Kenny: "Happily"
Kenny punches Larry. Larry hits Kenny in the face and Kenny slides to the ground.
Kenny: "Oh, man."
OR
Lee: "You're right, man. That boy is a time bomb."
Larry: "Then it's settled."
Kenny: "Lee... This is my boy, Lee! My boy! We can't!"
Lee: "I'm sorry, Kenny, but he is right. This is about survival."
Katja:"No, he is not bitten. Look! He's clean! Not a scratch!"
The camera shows Duck with a clean but sad face.
Kenny: "Not a goddamn scratch. What do you think about that?"
Larry: It's Larry, and I'm fucking sorry."
Kenny: "Good."
Lily: "Look, we're fish in a barrel here. With all the commotion we could be under siege any minute."
Kenny: "Then we better start fortifying this place. I'll work on getting that window barricaded."
Lily: "Dad, sit down."
Larry: "I'm fine, Lily."
Lily: "Dad, please."
Larry: "Alright."

The next part is non-determinant and happens regardless of the player's choices:
Clementine cries out as a walker attacks her from the bathroom. The party's focus shifts to the walker attacking. As

Carley fires a shot to kill the walker, more walkers are drawn to the drugstore and the group hides behind the counter. Larry collapses and Lily explains that he has heart problems and needs a certain medicine.

C.2.4   1.4 Irene and the gun

In the first episode you rescue a woman from walkers in a motel. The woman (Irene) is locked in a motel room and does not want to come out until you tell her that you will break in the door if she doesn't come out. As she opens the door, she is shown to be wounded.
Lee: "You're hurt."
Carley: "Oh, God"
Irene: "I.. I said stay away"
Glen: "We need to get you help"
Irene: "It's too late for that."
Carley: "Guys, she's been bitten"
Lee and Glen: "What?"
Irene: "I told you! I said go away, I'm bit. But you wouldn't just leave." Lee: "Let's calm down. You could be fine."
Irene: "I won't be fine. My boyfriend was bitten. You get sick and you die and you come back and you kill anything you can find!"
Glen: "You have a boyfriend?"
Carley: "Glenn!"
Irene: "I don't want that! It's not Christian. Please, just leave me, please go."
A choice follows with three conversational options. Lee:"Ok, we'll leave" / "Come with us, we'll get help" / "What if you turn and come after us?"
Lee: "What if you turn and follow us back to our group?"
Irene: "I know! That was why I was locked away. I can't let this happen to me."
OR
Lee: "Come with us and we'll find you some help"

A shot shows the gun Carley is holding. Irene: "You have a gun."
Carley: "So?"
Irene: "Can I borrow it?"
Carley: "What do you mean 'borrow'?"
Irene: "Give it to me. I can just, you know, end this and then - then there's no problem."
Lee: "Whoah whoah whoah..."
Irene: "PLEASE! I don't want to be one of them. They're... they're.. satanic."

A: Give it to her

B: You can't have a gun

Give it to her:
Lee: "Give it to her"
Carley: "What? You can't be serious."
Lee: "Do it."
Carley: "NO!"
Lee: "Do it"/ "Look at her. Please give it to her" / "We can't take the risk of her alive" / "Then shoot her"
Carley: "FINE! You're all fucking crazy" / "..."

Irene: "I've seen what hell is like and it is coming back as one of those things.
A shot of Carley laying the gun on the floor and Irene picking it up.
Irene: "Thank you so much. I know how terrible this must be."
Glenn: "We can't watch this, let's go."
Carley: "We can't go yet."
Glenn: "What?! Why not?"
Lee: "Because somebody needs to pick up the gun. We can't leave it. You two go on."
Glenn: "Ok."

You can't have the gun: Lee: "We can't let you do that to yourself."
Irene: "Then do it for me!"
Carley: "We need to get going."
Irene: "Give it to me, please!"
Glenn: "This is crazy"
Carley: "Please, step back"
Irene: "It's just two seconds, one bullet... and I could be with my family and it.. it'll all be fine."
Lee: "Miss..."
Carley: "Back up."
Irene (while grabbing for the gun): "Please!"
A struggle follows and the party crashes down. While everyone stands up, Irene picks up the gun and backs away from the group.
Lee: "Whoa, take it easy. We just want to help."
Irene (points the gun to her head): "You can't."
Lee: "Miss, just relax now... you need to think this through... we'll find you a doctor, it'll be ok, let's all just... Nonono no, NO!"
Irene shoots herself in the head. cue: 3

C.2.5 1.5 Doug or Carley

Lee reports to Lilly that he had the keys and the two enter the office. Lee uses the pharmacy to open the locked door, but as soon as he enters, the alarm to the pharmacy rings out and begins attracting walkers. Lilly runs for the nitroglycerin pills as Kenny prepares everyone to move. He tells his family to remain in the office and wait with Glenn until he honks the horn in the alley. He orders Lee, Carley and Doug to keep their defenses up until then, and he takes Lee's axe as he goes out through the alley. Lee rushes over to the main doors as the walkers break through the gate. Doug tries to tell Lee that- in case they didn't make it- he thinks Lee is a good guy. Carley tries to tell Doug something else under the same circumstances, but is cut off by a particularly ferocious bump against the door. A window shatters behind and Doug and Carley leaves them so that she could shoot at any walkers trying to get in. Lee asks Clementine to look for anything that could keep the doors together. Doug leaves Lee to hold the doors as he goes to repair a boarded up window that had caved in. Clementine returns with a walking cane Lee's father had used before he'd died. Lee sticks it between the handles and then sees both Carley and Doug held by walkers (n.k., 2017c).
Doug: "Ahhhhhh! Get offm get off, Lee!"
Lee:"SHIT! I'm out! I'm OUT!"
Carley: "LEE! Helo! Ammo! In my purse! "

Time slows and the player can choose to help Doug or Carley.

Option A: Save Doug

Option B: Save Carley

Save Doug:
Lee rushes over to Doug, who
was in danger of being pulled out of the window. Lee grabs him and helps him get free of the walkers.
Doug: "Oh man, thanks."
Lee and Doug turn to watch in horror as Carley is devoured on the other side of the store.

Save Carley: Lee rushes over to Carley and finds her ammunition stored in her purse. He grabs a fresh clip inside of it and tosses to her. She uses her gun to shoot the other walkers and free herself.
Doug: "No, get them off of me! Aaaaaah!"
Lee and Carley look in horror as Doug is pulled out of the window. Doug continues to scream as he is dragged to the ground and eaten by walkers.
Carley: "Oh, my god."

C.2.6 2.3 Larry in the meatlocker

Lee awakens inside of a meat locker, with everyone except Duck and Katjaa. He asks Larry, who is pounding on the locked door, to calm down. Larry threatens to tell everyone who Lee really is, so Lee backs down. While trying to find a way out of the room, Larry grabs his chest in pain and collapses. Lily rushes over.
Lily: "No! Dad, come on! DAD! Oh God, he's stopped breathing. I think he's had a heart attack!"
Kenny: "Shit! Is he dead?"
Lily: "He's not dead. Somebody help me!"
Lily starts CPR on Larry. Kenny: "Fuuuuuuck...if he's dead....."
Lily: "HE'S NOT DEAD"
Kenny: "...you know what has to happen, Lee."
Kenny looks at Lee
Kenny: "Think about it. You saw that poor bastard at the motel. How fast he turned."
Lily: "What are you saying?"
Kenny: "Lily, I'm sorry. I truly truly am. But in a few minutes, we're going to be stuck in a locked room with a 6-foot-four, 300 pound, SERIOUSLY pissed off dead guy!"
Lily: "FUCK YOU! We can bring him back! LEE!"
Kenny: "We'll mourn him later. But right now, we have to keep him from comin' back. "
Clementine: "NOO!"
Lily: "God dammit, Kenny! He's not dead!!!"

Lee: "We can't kill him if he's not dead / Lily can still save him / Maybe you're right "

Lee: "We can't kill him if he's not dead"
Kenny: "You remember how hard it was for you to get that

monster off of Katjaa? And Larry is twice his size. It's him or us."

OR

Lee: "Lily can still save him"

Kenny: "I wish she could. Believe me, I do. But that man is dead. You BOTH know what happens next."

OR

Lee: "Maybe you're right."

Lily: "No, god dammit! My dad survived worse than this!"

   Lee: "Look, Kenny... Back at the drug store when we all thought Duck was bitten, I gave him the benefit of the doubt. Maybe we should do the same now." (<only if you sided with Kenny>)

Kenny: "That was different. Duck wasn't bitten. But, come on, we KNOW this guy's not gonna make it." Remember what Ben said. Gotta destroy the brain... Come on, Lee. You can't be in the middle on this one. You've gotta have my back this time!"

Lily: "God dammit Lee! I NEED you! Please help me!!"

Option A: Help Lily

Option B: Help Kenny

Option C: Do nothing

Help Lily:

Kenny: "Lee!"

Lee: "Is he breathing at all?"

Lily: "No, no I don't think so."

Lee:"Okay, let me take over! Keep checking his pulse!"

Kenny looks over to a stack of salt licks.

Kenny: "Are you stupid?! He's gonna turn! You're putting us ALL at risk, you son of a bitch!"

Lee: "One.. two... three.."

Kenny: "You're worthless, Lee."

Kenny drops a heavy salt lick on Larry's head, smashing it to pieces.

Lily: "NOOOOOOOO!!!!"

Lee: "Kenny... WHAT THE FUCK?"

Kenny: "I'm sorry, I'm so sorry! I just- it had to be done!"

Lee: "You don't know that!!"

Kenny: "Yes I do, Lee!! And so do you! I was counting on you, man."

Lee kneels down next to Lily.

Lee: "I'm sorry, I know it- "

Lily: "Don't you fucking touch me!"

Lee stands up and looks over to Clementine crying.

Do nothing:

If Lee does nothing, Kenny will push Lee to the ground.

Kenny: "You're USELESS, Lee!"

Kenny picks up the salt lick and Clementine runs to the corner with the hands covering her ears.

Clementine: "NOOO!"

Kenny screams as he drops the heavy salt lick on Larry's head.

Lily: "NOOOOO!!!"

Lee hugs Clementine while she's crying.

Lee: "Shh.. I know, I know. But you gotta be strong right now. I need you to be strong. Think about something else... something hopeful."

   The relationship between Kenny and Lee will be the same as if you tried to save Larry. Lily would not hate you for not choosing a side.

Help Kenny:

Lee: "You're right, Kenny. Let's get this over with."

Lily: "You fucking monsters! Both of you!"

Clementine: "I don't wanna see!"

Lee: "I'm sorry."

Lily: "No, no, no! Get off me!! Don't do this!!"

Lee has grabbed Lily and the player needs to pry her away from Larry. Kenny picks up a salt lick and smashes Larry's head in.

Kenny: "God help us."

Lee: "I'm sorry, I know it- "

Lily: "Don't you fucking touch me!"

Lee stands up and looks over to Clementine crying.

Lee: "Clementine.."

Lee kneels down and Clementine tuns to face him.

Lee: "Clem.. You okay?"

Clementine: "Why Lee?! Lily said he wasn't dead!"

Lee: He was dead, Clementine.." Clementine: "But, what if he wasn't?"

Lee: "He was. I- I promise."

Lee hugs Clementine while she's crying.

Lee: "Shh.. I know, I know. But you gotta be strong right now. I need you to be strong. Think about something else... something hopeful."

C.2.7   2.5 The abandoned car with supplies

   As the farm is overrun, the group sets out again. They hear a noise.

Kenny: "Sounds like a car."

Ben: "Oh God, not more strangers."

Everyone creeps up on the noise, to which they find an abandoned car. Lee: "Hello / Come out or I'll shoot! / Don't shoot. We're here to help"

Whatever Lee chooses, there is no answer and Lee sneaks up to the car.

Kenny: "Oh, crap. Baby you've got to see this."

Kenny peers through the back window of the car.

Kenny: "There's a shitload of food and supplies back here."

Katjaa: "This food could save all of us."

Lily: "Not ..ALL of us."

Kenny sighs.

Ben: "Look, we don't know if these people are dead."

Lily: "If they come back, then we're just monsters who came out of the woods and ruined their lives."

Clementine: "This stuff is't ours."

Duck: "Dad, who's car is it?"

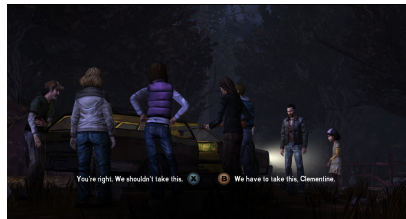Kenny: "Don't worry about it Duck, it's ours now."

Katjaa: "It's abandoned Ducky, don't worry."

Clementine: "What if it's not? What if it's not abandoned? What if it IS someone's?"

Lee: "We have to take this, Clementine / You're right. We shouldn't take this."

A: Took from
the car

B: Left the sup-
plies

**Took from
the car**: Lee:
"We have to take this, Clementine. We need it to survive."
Katjaa: "I'm sorry, sweetheart. But it's not about right and
wrong anymore. It's about survival."
Lee opens the car.
Lee:"Great, maybe we'll survive this after all. Duck, why
don't you carry this"
Duck: "Okay."
Lee unloads the car, giving everyone something to carry. Lee
then finds a hoodie.
Lee: "This hoodie looks to be about your size. Why don't
you hold on to this, it might get cold."
Clementine: "..It's not mine."

Lee: "It's yours now / Just hold onto it for safekeeping /
We're not like the bandits"
Lee: "We're not like the bandits, honey. We didn't hurt
anybody to get this. Understand?"
Clementine: "I guess so."

Left the supplies: Lee: "You're right. We shouldn't
take this".
Kenny: "What? Did you get some meal back there, the rest
of us missed out on? We have to take this stuff."
Lee: "... / I don't want any part in it / We'll survive without
it / You're on a tear today, huh"
Lee: "You're on a real tear today, huh?"
Kenny: "What do you mean with that?"
Lee: "Come on, Kenny, between this and the meatlocker.
You know what it means."
Kenny: "Fine. Suit yourself. The rest of us are taking this
stuff"
The rest of the group will start through the stuff, calling out
what they find. Lee and Clementine watch from the side.
Katjaa: "Lee, there's a hoodie in here. Could probably fit
Clementine."
Clementine looks up to Lee and shakes her head.
Lee: "She's good, thanks."
Kenny: "Whatever, man. It's going to get cold out eventu-
ally."

**The next part is non-determinant and happens re-
gardless of the player's choices**:
Doug/Carley finds batteries in one of the boxes and gives
them to Lee to use with the camcorder. To their shock,
the camcorder shows a video of Jolene filming the group's
stay in the motor inn, particularly focusing on Clementine,
saying that she needs a mother to look after her. It is as-
sumed that this is reason why she took Clementine's hat.
Jolene then says that the real danger in this new world is
the humans, not the walkers, stating that as long as they
get food from the dairy (which is now overrun with zom-
bies) Clementine will be safe. The bandits then find Jolene.

She then addresses several of the bandits by name, cursing
them and calling them, "rapist monsters", before the camera
blacks out, ending the episode.

C.2.8 3.4 Shooting Duck

Kenny, Katjaa and Duck go into the woods to find a spot
to shoot Duck, who is dying, in order to prevent him from
returning as a walker. As they are taking a moment to say
there goodbyes a gun shot sounds and Lee rushes to the
place in the woods. He finds Katjaa lifeless, sprawled on the
ground with Kenny bending over her. Duck is positioned up
to the trunk of a tree. Blood forms a pool around Katjaa's
head while Kenny is desperately calling her.
Kenny: "KAT! KAT! KATJAA!"
Katjaa does not respond and you can hear Duck breathing
heavily.
Kenny: "What do we do?"

A: Shot Duck
yourself

B: Told Kenny
to shoot Duck

Lee: "Give
me the gun, I'll
do it / You do
it. End this, Kenny"

Shot Duck yourself:
Lee: "Give me the gun, Ken, I'll do it."
Kenny is shown to look away as he gives Lee the gun. Lee
looks up with a sad frown and points the gun. The player
needs to click the head of Duck to fire and you see Lee shoot-
ing Duck as Kenny watches silently.
OR
Told Kenny to shoot Duck:
Lee:"You're his dad. You've gotta do this. Just put an end
to it, man."
Kenny looks at Duck, tears streaming down his face. He
points the gun and hesitates. Kenny shakes his head, but
still does not take the shot. Duck is showed hanging his
head and his breathing stops.

Lee: "DO IT!/ It'll be okay..."

Lee: "DO IT!"
This will result in Kenny pulling the trigger with eyes wide.
Next you see Lee with a sad face and Kenny sobbing. OR
Lee: "It'll be okay..." (or doing nothing)
Kenny: "I...can't. Let's just go."
Kenny is shown sobbing and Lee hangs his head. Lee: "Let's
go."
They look at each other and walk off, leaving Duck behind.

C.2.9 4.2 Dealing with Vernon

In the fourth episode you encounter a group of people hid-
ing in a basement at sewer-level. Vernon, a local doctor, has
a gun pointed at you.
Vernon: "Who are you?"
Lee: "... / Nobody / I could ask you the same / I don't want

any trouble "

Lee: "I could ask you the same question."
Vernon: "You barged in on us. And-and I'm the one holding the gun, so I'll ask you again. Who are you?"
OR
Lee:"It's alright. It's ok. I don't want any trouble."
Vernon: "Neither do we. Which is why you'd do well to turn around and leave. R-right now."

Lee: "Look, I'm sorry to have disturbed you folks. I'll just be going."
woman: "You can't let him leave. He's from Crawford! If he goes back there and they'll find out we're down here..."
Vernon: "Are you from Crawford? D-don't lie to me, I'll know."
woman: "Where else could he be from? Everywhere else around here is dead."
Vernon: "I think you'd better start talking."

Lee: " ... / I'm just trying to get out of here / I'm not from around here / We're just looking for a boat"

Lee: "Look, I got cornered down here. All I want is to get back out to the streets and find my group."
woman: "Bullshit."
OR
Lee: "I'm not from around here. I'm from Athens, grew up in Macon."
Vernon: "I have a brother in Macon. You were there? How was it? As bad as here?"
Lee: "I'm sorry."

woman: "You can't trust him, Vernon. You can't let him leave."
Vernon: "W-what do you want me to do? Shoot him in the head?"
woman:"Why not? That'd be more of a mercy than anyone from Crawford ever showed us. Think, Vernon! What do you think they'll do if they find out we're down here, right under their feet?"
Vernon: "Dammit, you're right. I'm sorry friend. Can't take the risk."

Option A: Tried to reason with Vernon and the group

Option B: Threatened Vernon and the group
Lee: " ... / I'm not from Crawford / Let's talk about this / (Treathen him) "

Reason with Vernon Lee: "I'm not from Crawford, but I saw what they did up there. It made me sick. I'm not like them. And I don't think you are either. I think you're a good man."
Lee steps closer to Vernon.
Vernon: "Keep back, or I swear I'll shoot."

Lee is now close enough and you can take the gun from him, all the while ushering reassuring words.

Threaten Vernon Lee: "You're threatening me, old man? Because you're not going to like how that goes. Put the fucking gun down before you really make me mad."
woman: "He's bluffing."
Lee: "You think so? Try me."
Vernon: "Keep back, or I swear I'll shoot."
Lee: "No, I don't think so. I know killers. Seen my share. You ain't got the look. That means that you ain't got the balls. NOW DROP THE GODDAMN GUN!"
Lee snatches the gun out of Vernon's hand, while the group cowers to the back.
woman: "Vernon, what have you done.."