

Assassin's Creed Shadows

Lead Narrative Designer



SCOPE + CONTEXTS

I led or was directly hands-on with the **writing, conception, and content direction** of the following Quests and arcs.

- Critical Path Questline - The Noble
- Critical Path Questline - The Ox
- Yasuke Questline - The Silver Queen, A Promise, End of the Line
- Ally Questline - Yagoro
- Romance Quest - Koshiro

I worked in a very hands-on manner, from frequent playtesting and iterative feedback on quest, level, and cinematic design while being a primary scriptwriter. I performed editing passes on all scripts below, oversaw the writing and submission of casting bios and VO sessions, and ran frequent writer's room sessions for honest peer feedback.

The final delivery was a line count of approximately **2500+ lines for VO** that I brought from conception to lock.

During my time as Lead Narrative Designer, I directly managed 2 writers (one senior, one intermediate) and a lead cinematics designer. I also further developed Chengdu's relationship with Quebec and worked directly with the Creative Director on pitching and securing solutions on narrative systems and story.

Assassin's Creed Shadows

“End of the Line”



**Writing - Primary, Content Direction,
Gameplay**

Link to Video:

<https://www.youtube.com/watch?v=6pVnJOmngic>

CONCEPTION

I pitched and secured a three-part mission arc taking place in the high-level Tamba region as a fitting bow to tie on Yasuke's personal arc. I was the narrative and creative owner, delivering the entire script myself.

CREATION

Given how top-down the formation of the quest arc was due to the narrative, I then had to pitch internally for the big boss encounter at the end [against Nuno Caro](#). I worked with combat and quest designers to write out his lines and set the pacing of the entire encounter.

The [flashback cinematic](#) was locked particularly late in production and had to compress what could've easily been a 5-8 minute long scene into something much shorter. Likely 6 iterations, even more.

CHANGES

Initially, we had planned for a duel against Caro in the courtyard, but I later felt it did not reflect who he was: a self-interested and ruthless businessman. I re-pitched the idea of chasing Caro up the tenshu (tower) while plowing through his hired muscle. This better matched the player's emotions dealing with Caro, heretofore a cipher and unnamed enemy.

Assassin's Creed Shadows

“Kill/Spare Ukita Naoie”



**Writing - as Lead+Primary, Quest Flow,
Content Direction**

Link:

<https://www.youtube.com/watch?v=v3QzYG1Knak>

CONCEPTION

The Noble quest arc begins with a rengakai (poetry session), in which we introduce the target Ukita Naoie. I was the lead writer, editor, originator of the story map, and acted also as content director on quest and narrative. I wrote these scenes in the link.

CREATION

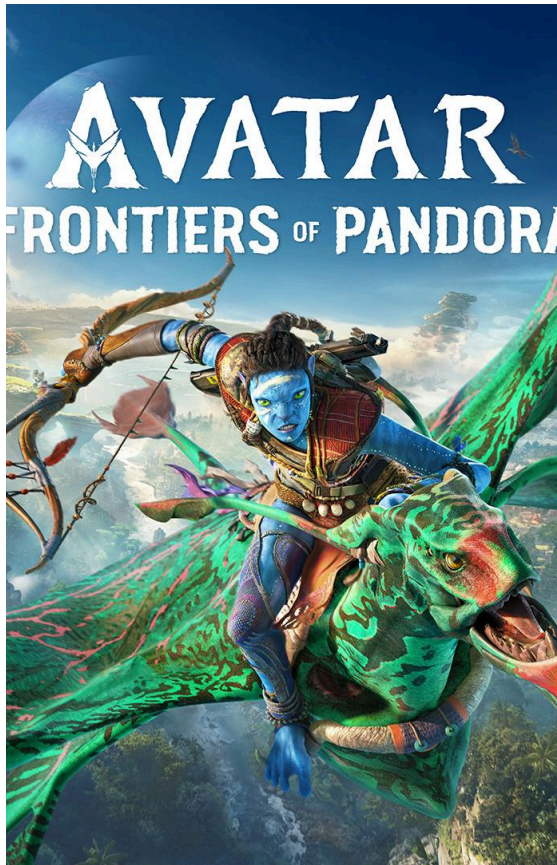
We originally led directly into a boss fight upon confronting Naoie in his quarters, but given the existing motif of the rengakai, I pitched the idea of Naoie, already trapped, returning back to read the stanza his son had written for him, to symbolize him realizing how much he had focused on power over his family. The opening rengakai scene was then rewritten to introduce the son's stanza, and other scenes in other quests had to be rewritten as well.

CHANGES

Later on, to add some meaningful choice, we re-edited major changes at the end of the quest flow with two choices: first, do you let Naoie finish reading what his son had written? And later on, do you spare or kill him? If you choose correctly, Naoie's last words will be a message to pass along to his son, which unlocks an additional dialogue option in the questline's denouement.

Avatar: Frontiers of Pandora

Writing Lead



SCOPE + CONTEXTS

I led or was directly hands-on with the **writing, conception, and content direction** of 20+ side quests as well as multiple **exotic encounters (combat)**.

I was the primary writer on the following:

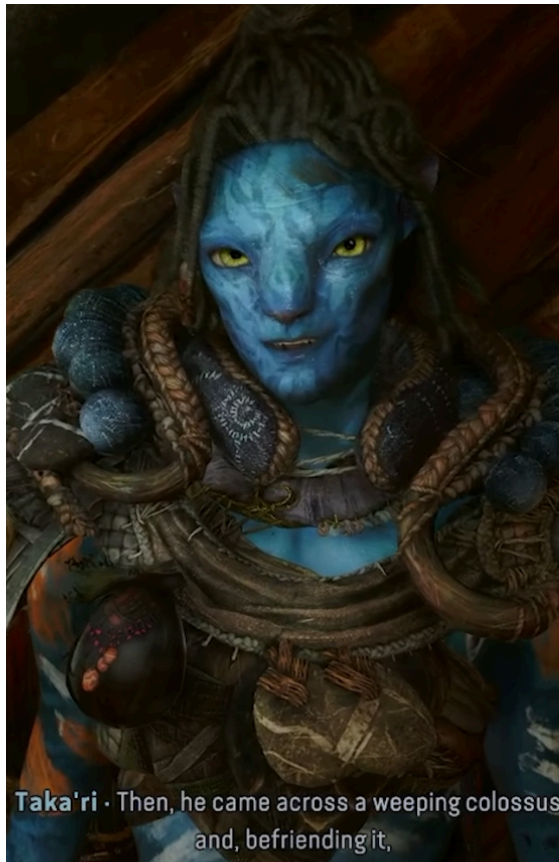
- Breathing Room
- Crush
- A Match Made in Pandora
- Field Research
- Flight of Memories
- Stories Old and New
- The Black Wind
- To Build a Home
- The Unsung Hunter
- The Buried Treasure
- The Missing Colossus

I also led the writing efforts of ten other sidequests by guiding the initial pitches past internal leadership, to Lightstorm Entertainment, and to lock with editing passes and additional writing.

In my capacity as a lead, I also provided support to both Quest and Narrative teams by setting up necessary discussions or workshops between different disciplines, driving action items, and performing vertical communication to align on shared goals.

Avatar: Frontiers of Pandora

“Stories Old and New”



Writing - as Primary, Quest Flow

Link to Video:

<https://www.youtube.com/watch?v=UY2qTSYf01M>

CONCEPTION

In wanting to highlight the oral tradition of the Kame'tire clan, I pitched the idea of the storyteller Taka'ri's fable, meant to comfort the distraught wanderer Manwe, seemingly manifesting into reality. I was the sole writer on this quest.

CREATION

Another instance of top-down creation (story influencing design heavily), I worked with Quest Design and worldbuilding to identify locations that could be freed up for this quest and iterate on the gameplay and investigation flow. The quest script also underwent close scrutiny from Lightstorm writers, and I addressed their feedback while proposing my own solutions, which were accepted.

CHANGES

The investigation locations had to be changed a few times due to the changing nature of the open-world, and as such, I had to rewrite descriptions from Taka'ri's fable multiple times to match the physical description of the gameplay locations. This did alter the originally intended thematic relationship of the three locations, so I leaned heavier into the mythology aspect, where not everything needs an explanation.

Avatar: Frontiers of Pandora

“Flavor of the Past”



Writing - as Lead, Quest Flow, Direction

Link to Video:

<https://www.youtube.com/watch?v=tUAB1c1DIYQ>

CONCEPTION

I had mentioned to one of my writers that cooking mechanics were woefully underrepresented in later-stage quests, and she took that seed of an idea and ran with it. I guided the scriptwriting process, filled in with some lines, but primarily acted as a go-between with our writer and designers.

CREATION

I helped my writer craft the synopsis for Lightstorm approval and mentored her on how to pitch ideas and take feedback in a meeting with stakeholders, and also provided guidance and some additional writing on character voices and the descriptions on food and drink. I also drove the meetings and negotiation with other Quest Designers, as well discussions with progression design on where to slot this quest. Finally, I performed the editing pass for the script and pushed it to lock with the Narrative Director.

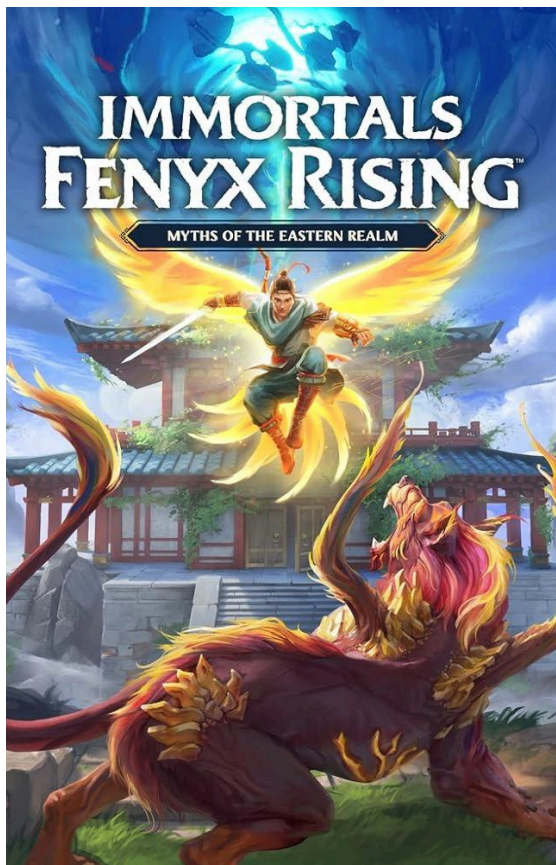
CHANGES

Due to the NPC scheduling in an open-world setting, we had to essentially soft-gate this quest behind other quests that involved Relun and Kin, two guest star NPCs that were crucial to the cooking theme. I drove all necessary discussions and negotiations as a lead, and pushed on action items.

IFR: Myths of the Eastern Realm

Lead Writer /Assoc.

Producer



SCOPE + CONTEXTS

I and one other writer delivered the entire game script for a standalone Chinese mythology-themed DLC. I also delivered all text for descriptions, objectives, and UI/UX call to actions over the period of eight months.

A bit of a unique working context: I was pulling double-duty as both the narrative lead and in a key production role as an Associate Producer, and juggled both responsibilities in short, focused bursts with additional support from other project managers.

I wrote, polished, and locked roughly **2000+ lines** as both primary and lead writer while functioning as both the creative and production stakeholder on the delivery of cinematics, audio, narrative, localization, and cutscene production.

In my responsibilities as an AP, my biggest accomplishments were uniting myriad workflows inherited from myriad past projects onto one single project structure as well as successfully conceiving, aligning, and driving the closing strategy of our DLC.

IFR: Myths of the Eastern Realm

“Ku Reunites with Nuwa”



Writing - Primary+Lead, Quest Flow

Link to Video:

<https://www.youtube.com/watch?v=YkxKP-gp5GE&t=729s>

CONCEPTION

This was one of the most important scenes in the game, as it established the logic of our mythological Chinese fantasy world as well as the relationship between the goddess Nuwa and Ku.

CREATION

This scene was one of the first scripts I ever delivered after a decade of not working in narrative. As such, this was an excellent exercise for me to challenge and overcome my bad writer-ly impulses and tics, such as overly long lines and too much exposition. Originally running much longer, I eventually moved some non-crucial exposition into ambient and gameplay lines.

CHANGES

This scene originally took place in another POI, but design later requested a tutorial-ization of the player's base of operations, the Forge. After this decision, I had to rewrite this entire scene to fit the context and visuals of the Forge.