Andrea D’Angelo

Narrative Designer · Writer

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I give games a story that fits them: shaped by gameplay, platform and production, and delivered through every channel the player meets.

I design and write game narrative from high concept to voice-over direction: story, world, characters, quests, dialogue and cinematics. I start from the game’s problem, whether a gameplay need, a platform constraint or a director’s request, and shape the narrative around the solution.

THREE PROJECTS, THREE CLAIMS

World and IP Hell Galaxy	A dark sci-fi space shooter: one coherent world, carried by every channel the player meets.	pp. 2–3
Writing for sound A Western Drama	An audio-only western: story, missions and script built for players who only listen.	p. 4
Branching stories Nocturama Bononia	Branching comics where a choice becomes a state, and a state becomes an ending.	pp. 5–7

WORKING WITH OTHER DISCIPLINES

I love games partly because making them is constant teamwork: personal intuition, but also discussion and compromise.

Directors and producers	Project management support (ClickUp, Discord, documentation, task distribution), always aligned with the director.
Game and level designers	Quests shaped around what the player lives through, rewritten on request; story told through the spaces.
Programmers	Work directly in Unreal levels; spreadsheet-to-engine text tools.
Artists and illustrators	World documents with images and direction; characters built on archetype, story and IP.
Voice cast	Voice-over documents with acting intentions; present at recordings.

World and IP



HELL GALAXY · SOLE NARRATIVE DESIGNER AND WRITER · PROJECT MANAGEMENT SHARED WITH A COLLEAGUE · ITALIAN GAMES FACTORY · 2026

Single-player space shooter blending space opera, post-apocalyptic and dark sci-fi. You are a raider, a convict's mind fused into a bio-ship and exiled in the Galaxy of Neterun. Launch trailer (IGN).

Challenge. Give strong but separate ideas one coherent story, on a tight schedule and around elements already built.

Approach. In space shooters you play as a ship. Hell Galaxy asks who is inside it: what is still human in a machine that remembers it was once human. I built a deep lore around that question, with a mirror structure in which the raiders' present echoes the galaxy's past, and tied every channel to it, down to upgrading the ship as the only way out.

WHAT I DID

- Sole narrative designer and writer: story structure, quests, dialogue, cinematics and in-game text, tens of thousands of words.
- Built the Hell Galaxy universe as an IP that stays coherent across projects, including an alien population with its own language.
- Wrote voice-over direction and directed part of the recordings; moved text and quest data into Unreal.
- Shared project management; worked with design, direction, sound, art and marketing (developer diaries).

WRITING SAMPLE · DIALOGUE · HOMERUS, THE SHIP AI

Homerus is the AI of the player's ship. The protagonist is the player and has no voice: he shows Homerus what he wants through his own actions. These lines are spread across the opening of the game, up to a miniboss, and form a small arc of their own: Homerus goes from a tool built to assist to an accomplice.

HOMERUS: Ship AI 40-126, name: Homerus.

HOMERUS: I'm going to scan your mind to ensure I can assist you in the best way possible.

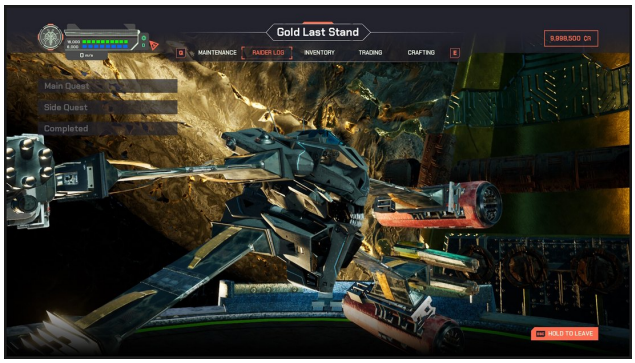
HOMERUS: I think your parameterization is clearer to me now. You continue at all costs because you still want to escape, but this time from an entire galaxy.

HOMERUS: I was created to help my raider, but you want something that's forbidden to any raider… I don't know what to do…

HOMERUS: There are stories of other raiders who tried to escape and became dust in the universe. They were not strong enough. And they didn't have me. Now I know what to do. Helping you in the best way possible means showing you the way to the power.

HOMERUS: The power to escape this galaxy.

"In the best way possible" comes back, turned: helping now means leading the raider to the one thing forbidden to raiders.





The raider log and a cutscene of the mind extractor.

World and IP

HELL GALAXY · HOW THE NARRATIVE REACHES THE PLAYER

Main quests	The story of the Nameless Raider, the protagonist. In a space combat game the ship grows more and more powerful, and this becomes part of the story: the only way a raider can escape is to grow stronger by upgrading his own body. His story is woven into the past of Neterun, the game's galaxy.
Side quests	They widen the other stories of Hell Galaxy: other raiders, exiled machines and their forgotten stories, and the galaxy's past and its secrets.
Item descriptions	Every module of the ship, the raider's body, has a short description. I wrote each as a piece in its own right, and some as parts of a set that the player assembles by playing. All of these texts are in the released game.
Fragments of humanity	Fragments written in line with the game's lore, standing for what is still human in the raiders.

WRITING SAMPLE · A SET ACROSS FOUR MODULES · THE MHAFEK

Sharp like a Mhafek's pain. · cockpit fitted with cutting blades
Silent like the Mhafek homeworld. · engine
Iridescent like a Mhafek's thoughts. · laser with a prism-like, iridescent beam
Brutal like the Mhafek's memories. · gatling

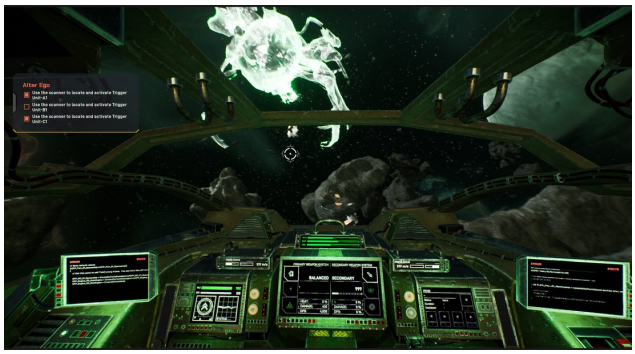
Each adjective fits its module; together, the four lines portray a people the player meets only in a side quest.

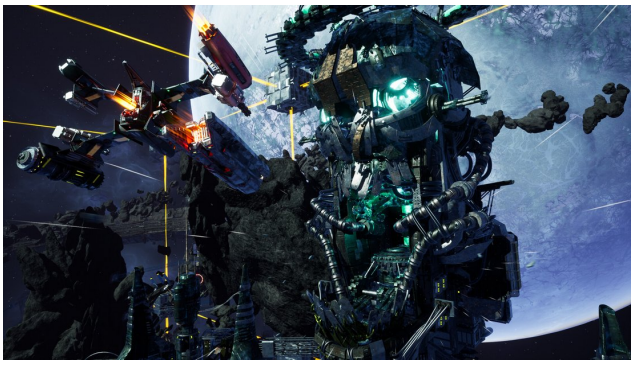
WRITING SAMPLE · FRAGMENTS OF HUMANITY · TONATH, A BOUNTY THAT TURNS

Fragments of humanity are pieces of memory: the only human thing a raider, a brain-ship hybrid, leaves behind.
The action. A quest sends the player to hunt Tonath, a raider with a bounty on her head. The player fights her to cash in.
The reversal. Then Tonath's memory surfaces:

> **TONATH:** Day 3653. Last family visit. I met my father and told him about Project Raider One. He said it was better than a death sentence, then kept quiet. I see him get on the transport that will take him back to Earth.

The fight is the action; the memory is the reversal.





Writing for sound

A WESTERN DRAMA · CO-CREATOR · NARRATIVE DESIGNER · WRITER · PROJECT MANAGEMENT (SUPPORT) · 2020

Spaghetti-western audiogame, fully accessible to blind and visually impaired players. Winner of the 2018 Incredibol call; released on PC, Switch, Xbox, iOS and Android. Teaser (YouTube).



Challenge. Recreating the atmosphere of a classic spaghetti western through hearing alone, with no graphics: the hardest part of an audio-only game.

Approach. Every scene was written to be heard: short lines, spatial cues, gameplay followed by ear.

WHAT I DID

- Co-created the game and story concept and the characters; wrote the reference documents.
- Designed 33 missions over five chapters and an epilogue, each mission type introduced by a tutorial.
- Wrote the full script: about 1,500 lines of dialogue, with audio-first direction.
- Wrote voice-over documents with acting intentions; attended part of the recordings.

WRITING SAMPLE · QUEST DOCUMENT · THE STONE CIRCLE · CONDENSED

Context. The final mission. In a stone circle sacred to the Native Americans, Wade faces Drake: the man who raised him, killed his mother and his brother, and is his real father.

Phase 1 · Cutscene CP_MIS06_SSC03

Script register: clipped and sardonic. Two men who have lied to each other for years; the menace sits under the calm. […] Drake taunts Wade about the bounty on his head. Wade offers him a chance.

DRAKE
(laughs)
You going to start calling me father?

SFX_GUN&CHARGE

Wade loads a gun with a single bullet and throws it to Drake.

DRAKE
What does this mean?

WADE
It’s Homerus’ gun. The son you killed twice. It just has one bullet... like mine.

Phase 2 · The audio duel

A jingle opens the duel and a heartbeat acts as the timer. The player memorises a button combination from three rows of audio cues, then inputs it within a strict window after the bell. No loading screen, no room for error.

Phase 3 · Cutscene CP_MIS06_SSC04

OUTDOOR – MAP_STONECIRCLE

Drake is hit and falls to the ground with a heavy thud.

DRAKE
(a choked, wet cough)
…

SFX_footstep

Wade approaches his biological father’s corpse.

WADE
Now I can call you father.

SFX_horses

Wade mounts his horse and rides away as the music swells into a tragic theme.

Setup and payoff: Drake’s mocking question returns, reversed, as Wade’s last line.

Branching stories

NOCTURAMA BONONIA · NARRATIVE DESIGNER · WRITER · PROJECT MANAGEMENT (SUPPORT) · 2021

Branching interactive comics set in real places of Bologna: horror and urban fantasy, each story built on a monument, a legend or a document. Teaser (YouTube).

Challenge. Branching stories for six teams of students and trainees, inside a brief that asked for short stories and simple choice structures.

Approach. I made the brief's limit, short stories with few choices, into their premise: each one follows its protagonist through the most important night of their life.

WHAT I DID

- Wrote eight stories, from treatment to final script, and their English version (reviewed by a native speaker).
- Designed the branching: stories with two endings, with three choice points, on two timelines.
- Coordinated six teams with the producer; each design document developed with its illustrator and programmer.

In every story the place is the metaphor. In *Liber Paradisus*, a delivery rider bound by app deadlines is walked home by a man reciting the medieval law that freed Bologna's serfs. His customer is Death.

WRITING SAMPLE · TREATMENT EXCERPT · LIBER PARADISUS, THE ENDING

Register: plain and restrained. Close third person, no commentary; the horror arrives in the last image.

Red gets back on the bike and rides to the start of Via de' Musei, where he leaves it. A man in a dark blue suit and tie is waiting for him, murmuring lines from the Liber Paradisus, the document by which the Commune of Bologna freed its serfs. Seeing how battered Red is, the man asks him what happened. Red explains as best he can in his limited Italian. The man tells him he needs to rest, and insists on walking Red home himself. Red gives in. They walk together beneath the Portico of Death. The man places a hand on Red's shoulder, and Red smiles. In the lamplight, we see the hand: no flesh, no muscle, just white bone.



Liber Paradisus · Red, outside the burger place



Requiescat · Dalia

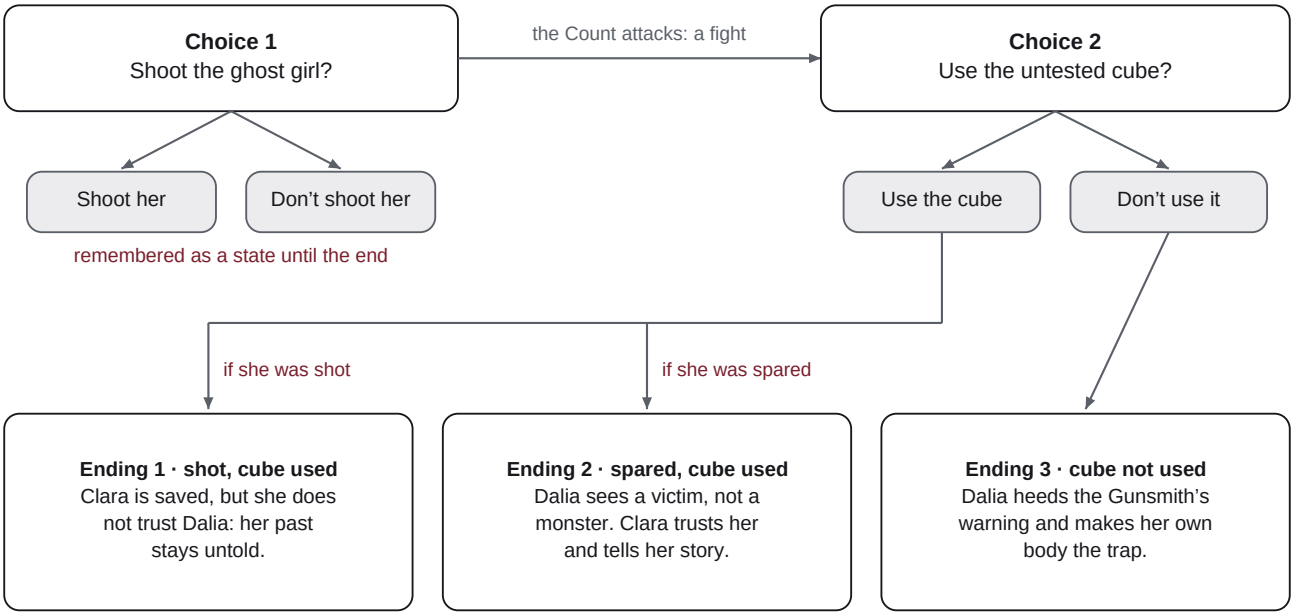


La Bourda, the witch of the canals

Branching stories

NOCTURAMA BONONIA · REQUIESCAT · CHOICES AND CONSEQUENCES

A ghost hunter answers a letter from a villa abandoned for centuries. Two choices, whether to shoot a terrified ghost girl and whether to trust an untested weapon, decide three endings. A frame is one screen of the comic.



A further choice during the fight (whom to attack first) changes only how the fight plays out, so it is left out of the diagram.

WRITING SAMPLE · SETUP AND PAYOFF · THE CUBE AND THE BODY

FRAME 5 · THE GUNSMITH, AT THE START
GUNSMITH: The cube is new and really powerful, but undertested. It could be very dangerous, possibly lethal.
GUNSMITH: But you know what's after death, don't you?
FRAME 17 · DALIA, ON HER WAY TO THE VILLA
DALIA (caption): For what's after death we need traps. Good weapons.
DALIA (caption): Otherwise, that scum wanders aimlessly. And the only trap to confine it is our bodies.
FRAMES 63–72 · ENDING 3, THE CUBE NOT USED
DALIA (caption): I can't… but that girl hired me…
DALIA (caption): When you don't have any tricks left against that scum…
DALIA (caption): …only one trap remains. Our body.
Dalia runs herself through with her staff, and the Count with her. Then, a close-up: we begin to glimpse her ghost form.
CLARA: Thanks…
DALIA (caption): Now the girl can rest peacefully.
DALIA (caption): And I with her, here at Villa Clara.

The Gunsmith's warning makes refusing the cube a real choice; Dalia's rule about traps becomes her sacrifice.

Branching stories

NOCTURAMA BONONIA · REQUIESCAT · DALIA'S VOICE

WRITING SAMPLE · FIRST-PERSON NARRATION · THE OPENING (FRAMES 9–18)

Register: intimate and weary. Concrete objects, short breaths, a professional who has seen too much.

One letter. Just one letter. A shaky, uncertain handwriting.
It has been years since I last received a letter with which someone wanted to hire me. Years since anyone contacted me like this.
And the paper… it seemed to belong to another time…
I barely managed to read it and the paper had already turned to dust. Dust and ink stains.
But I have no doubt about what I read.
"Please help me! I'm in Villa Clara! I can't get rid of them, they want me!"
"They say it's my fault… please, I can't take it anymore…"
Who can ask for help this way? Why would they send me a letter? The records say that Villa Clara has been abandoned for centuries.
This could be a trap. I've been hunting death for years…
…but death adapts, like any hunted species. It cheats, to survive.
No, not death, but what's after death.
I hate what's after death.

WRITING SAMPLE · ENDING 1 · SHOT, CUBE USED

Dalia kneels beside Clara and looks at the wound she gave her.

CLARA: Thank you… nfff… I owe you a lot…
DALIA: It's… just a flesh wound. What you're made of will cure it shortly.
CLARA: Don't… go…
DALIA: I'll stay until dawn. Now rest.

Gratitude, but no story.

WRITING SAMPLE · ENDING 2 · SPARED, CUBE USED

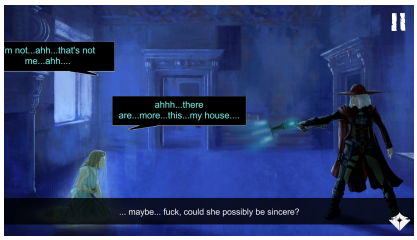
The same frame, with Clara standing, unharmed.

CLARA: I remember those people around me, then nothing… then they stayed here, in the Villa. They died in my house…
CLARA: They only wanted me, even afterwards… they said it was my fault…
DALIA: It's okay. It's over.
CLARA: Please don't go…

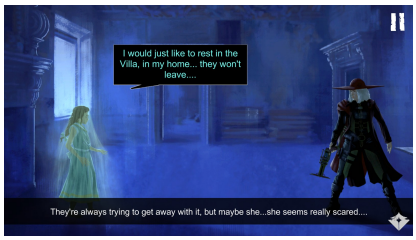
Trust earned: Clara tells her story.



Frame 30 · **Dalia:** Never trust the after-death shit.



Frame 34, shot · **Dalia:** … maybe… fuck, could she possibly be sincere?



Frame 37, spared · **Dalia:** They're always trying to get away with it, but maybe she… she seems really scared…

WHAT I BRING TO YOUR TEAM

- **I start from the game.** The story is shaped by gameplay, platform and production, not the other way round.
- **Shipped work in very different forms:** a space shooter, an audio-only game, branching comics.
- **I write for the team as well as for the player:** quest documents, voice-over direction, world documents.
- **Used to teamwork with every discipline:** directors, designers, programmers, artists, voice cast; shared project management.
- **I pitch and present projects:** A Western Drama (it won the Incredibol call), Nocturama Bononia at industry events in Bologna, Hell Galaxy at Comicon Napoli.

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