

Game Writing Samples

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Game Writer and Level Designer with expertise in story-driven, psychological gameplay across mystery, suspense, and drama genres. Writing stories and poems since 2016, and developed four UE5 solo projects that integrate layered narrative, deep lore, and immersive story design to enhance players' experiences.

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Bogor, Indonesia | Open to International Relocation | Visa sponsorship and relocation assistance required

I built four complete solo projects from scratch, each exploring distinct themes, narrative structures, and emotional journeys. Every story was fully integrated into level design to deliver layered, player-driven gameplay experiences.

Black Puddle (Third-Person Shooter, Mystery, Thriller, Psychological)

A survival detective game interwoven with deep Indonesian culture, wrapped in layered narratives, eerie combat, and dark-psychological atmospheric gameplay.

Future Siren (Third-Person Shooter, Mystery, Action, Choice Matters)

A branching survival game entwined with supernatural powers, fast-paced combat, and the dark psychological depth of Indonesian culture, designed for memorable replayability.

Snow Church (Detective, Story-Rich, Suspense, Drama)

A fan project spin-off of Control by Remedy Entertainment. It's a cinematic adventure game with crime investigation flashbacks, delivered from the perspective of a grandfather with photographic memory and mental illness.

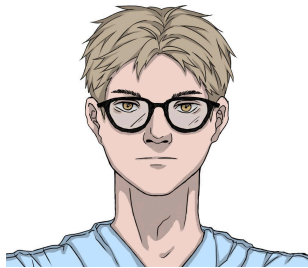
Don't Go Back (Mystery, Suspense, Psychological, Drama)

A dark escape-exploration game with immersive narrative investigation through the eyes of a child escaping abduction, revolves around a satanic cult and human trafficking loop.

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Character Sheet & Barks: Player's — Black Puddle



Player Name: Nathan Miller

Age: 28 years old

Nathan is a promising detective with high-analytic thinking and meticulousness. He doesn't have good social skills, but he's very good at handling strategic-related jobs behind the scenes, leading him to always handle reports and coordination from the police station for his team members on the field.

- He's to the point, confrontational, and sarcastic, causing some people to openly hate him, especially the older men who are full of themselves.
- Being overworked with handling behind-the-scenes jobs alone for a long time, causing him to be very efficient and hate people who can't do their work properly.
- He's good at shooting and handling fights, but he prefers to avoid physical confrontation and do a more strategic approach before fighting.
- He's wary and observant, always connecting the dots of clues inside his head, but he keeps his thoughts to himself and is not hasty to make a decision.

Character Barks (Nathan)			
Location	Gameplay Context	V.O. Direction	Cue
Detectives Room	Interact with player's messy desk	Exhausted, annoyed	Tch, headache maker
Detectives Room	Interact with teammates' desks	Understanding	Guess they'll be staying at the crime scene again
Administrator Room	Interact with Eva after chief's doc	Secretly attentive	I better not disturb them
Storage Room (Administrator Room)	Interact with the boxes filled the entire room	Dry, glad it's not his duty	Must be hell to move everything here
Waiting Room (F2)	Enter the room	Sarcastic	Smells like politics and injustice
Training Room	Enter the room	A bit guilty, responsible	Right, I forgot about the meeting. Are there any notes?
Training Room	Read the meeting conclusion paper	Pleased	I see
Some locked rooms (F2)	Interact with door	Nonchalant	It's locked
Woman Restroom (F2)	Interact with door (not enter)	Uninterested, respectful	Nope
Canteen	Look at dirty plates	Disgusted	Nasty old men

Screenplay: Character Development — Don't Go Back

Being a kidnapped kid in human trafficking makes the player always hide and run to avoid confrontation with the abductors. But when one of them gets him, it's only kill or be killed. The voice of dead children from satanic rituals talks with his subconscious and leads him to fight.

ASTER (INNER MONOLOGUE)

Yeah...

VOICE

Is that what you want? Letting your father frantically search for you every day? Seeing your mother weep, wishing you'll come back home? Then, making your grandpa beg to see you before he died? Can you bear that guilt?

ASTER (INNER MONOLOGUE)

No, no!

VOICE

But that will happen, and you know it.

ASTER (INNER MONOLOGUE)

Stop it!

VOICE

That's the price of your death, you can't do anything about it.

ASTER (INNER MONOLOGUE)

I can! I won't let them go through that!

VOICE

How?

ASTER (INNER MONOLOGUE)

B-by...

Aster goes silent- confused.

The faces of his family appear in his mind, they're smiling from eye to eye- looking at him with deep affection.

Everything changes like a broken cassette. They're kneeling beside Aster's grave, weeping, bawling their eyes out- Aster sees them from his casket underneath.

Their tears fall onto his face.

ASTER (INNER MONOLOGUE)

I... Can't die.

They're wailing out his name.

VOICE

So, what will you do?

Aster forces his casket open, reaches out his hand, and his family grabs it- they pull him out and hug him.

Slowly, Aster's eyes widen, he clenches his fist.

ASTER (INNER MONOLOGUE)
I must live.

The voice softened- reassuring.

VOICE
That's right. Fight back. You have
a family to go back to.
(paused)
Live, Aster.

The voice disappears. Aster's head goes silent, all noises disappear. And, he knows what he must do now.

PAUL
You're scared now, huh?!

Aster takes a deep breath and leans his body to the side.

ASTER
(pleading in pain)
I'm sorry! I won't do it again!

Aster covers his upper body with his knees- blocking Paul's eyesight from his dagger.

PAUL
Shut up! You must be punished!

Aster unsheathes the dagger while hiding it behind his knees.

Then, Aster looks to the ceiling behind Paul and screams- terrified like seeing a ghost.

ASTER
W-what's that?!

PAUL
What-

Paul instinctively looks in that direction, Aster uses this chance to slit open Paul's neck.

Blood splatters on Aster's face. Paul holds his neck, weakly lies on the floor- groans without making a sound.

Aster's eyes follow the overflowing blood from Paul's neck. It drips to the floor- slowly forming a puddle of blood below his body.

Paul's eyes, which always see Aster with hatred, now look at him with pleading eyes. He spells something with his trembling lip.

Screenplay: Branching Route — Future Siren

After gaining fast run ability, the player will get telekinesis power to fight against the monsters—this will happen in the first branching route that the player must choose. Each route will give different narratives, exploration areas, and discoveries, yet reward them with the same telekinesis power.

DANTE (O.S.)

Got it!

CLEMENT (O.S.)

Will do!

She cuts the connection and looks around- 15 meters from her are people trapped in cars with a monster coming to get them (1A) and people frantically running from a monster chasing them (1B).

Branching option: (1A) Main Road (below) & (1B) Civilian Cafe (page 20).

4. EXT. (1A) MAIN ROAD, ROAD AREA

Chiara locks eyes with someone from the front passenger seat- a badly wounded mother holding close a baby to her chest. The baby's forehead is bleeding and crying hysterically.

The mom is on the verge of passing out, she stares pleadingly at Chiara, her lips uttering broken words: h-e-l-p.

Chiara runs to them, but a monster is already standing right beside the driver's door. It stares at the mother.

FUTURE SIREN

18. Killed. Human.

CHIARA

(screams)

Deadass! Look at me!

It ignores her. She aims her gun at the monster, but it's too close to the car.

CHIARA (INNER MONOLOGUE)

Shit, the car will explode if I miss. But that thing will kill them, what should I do?!

The monster grabs the top of the car and crushes it, people inside it scream.

CHIARA

(screams)

Stop!

She reaches out her hand- a rock hits the monster's head. It gets angry and turns to where the rock was thrown- Chiara.

CHIARA (INNER MONOLOGUE)

Huh? Did I just...?

The monster walks to her. She stops in place, reaches out her hand like before.

FUTURE SIREN
35. Killed. Human.

The fight continues until the monster corpses are lying around her. In between her breaths, she directly runs to the fountain.

CHIARA (INNER MONOLOGUE)
Remo, Clement, be safe!

(1A) branch ends here and continues to (4A) Central City Area (page 31).

8. EXT. (1B) CIVILIAN CAFE, OUTER CITY AREA

Monsters are chasing people. People are terrified, screaming, and running in her direction.

CHIARA
(screams to the people)
Follow the road down, it's safe
down there!

Far ahead of her, two kids are trampled in the chaos, hugging each other, their cries are diluted in the havoc. A monster is standing a few meters from them. One of the kid's eyes meets with Chiara's- pleading for help.

FUTURE SIREN
18. Killed. Human.

Chiara aims the monster's head- the trajectory is covered by people coming her way.

CIVILIANS
(screams in fear)
Don't shoot! Don't shoot!

She gets out from the waves of people and shoots the monster's face. It works, but that makes it furious and throws a chair in her direction.

CHIARA (INNER MONOLOGUE)
Fuck!

One second before it hits her, she reaches out her hand.

CHIARA
(shouts)
Stop!

The chair stops, changes direction, and hits the monster right in the face- just like what she wants.

CHIARA (INNER MONOLOGUE)
Huh? Did I just...?

Screenplay: Cinematic Narrative — Snow Church

The player (Milan) is a grandfather who got into depression from the death of his granddaughter. This scene is a flashback on how the depression affected him before it guided him to gain information about the death of his grandkid & start investigating it as an ex-cold case detective.

MILAN (V.O.)
So, the day you died plays in my
head for a year.

5. INT. MILAN'S ROOM, MILAN HOUSE - NIGHT (FLASHBACK)

Milan's friends were banging on his locked door- shouting.
Police behind them took over and forced open the door.

They saw pill bottles across the room, and Milan was lying in
his bed- white foam came out from his mouth.

MILAN (V.O.)
And guess what? I know tons of ways
to unalive a human.

In his half-conscious state, he saw the police run him into
the ambulance.

6. EXT./INT. EMERGENCY ROOM, HOSPITAL - NIGHT (FLASHBACK)

Nurses rushed him to the ER, the heart monitors beeped
loudly- not detecting his heartbeat.

MILAN (V.O.)
From 24 attempts, half of it sent
me straight to the ER.

He saw the doctors bring him back to life before his sight
went dark.

MILAN (V.O.)
(laughs)
Unfortunately, I never died.

7. INT. TREATMENT ROOM, ASYLUM - DAY (FLASHBACK)

Milan woke up in a Treatment Room with a nurse beside him.
Two hours later, his friends came to visit him.

MILAN (V.O.)
Then, my friends put me in an
asylum. They're jerks, but they
visited me once a week.

After he got discharged, he kept attempting suicide- caused
him to repeatedly enter the Isolation Room.

8. INT. ISOLATION ROOM, ASYLUM - NIGHT (FLASHBACK)

Milan wore a straightjacket, cautiously observed everything,
and gave aggression every time someone tried to get close.

The nurses, doctors, and pastors kept treating him with kindness. Irritated feelings weighed him down until he complied with the treatments.

MILAN (V.O.)

In my second year there, I stopped attempting suicide. I hate to see people act like prophets more than the death itself.

9. INT. RECREATION ROOM, ASYLUM - DAY (FLASHBACK)

Milan spaced out while looking to the sky. He was woken up by a nurse, which then led him to another room.

10. INT. PRIVATE VISITATION ROOM, ASYLUM - NIGHT (FLASHBACK)

Just when he entered the room, an old policeman greeted him. They sat across from each other and talked, then he gave Milan a large box full of random objects.

MILAN (V.O.)

One day, a policeman gave me your belongings from the car accident. I never pick them because... stuff.

Lifelessly, he checked the things in the box. Every object triggered his memories, and he didn't like it.

MILAN (V.O.)

Anyway, I checked it out. We used the same car, so I knew every item in there.

He emptied it out but didn't find a document nor a briefcase.

MILAN (V.O.)

Everything was there except your briefcase, which was filled with your 10 years of solo investigation files. I knew you would protect it with your life, so where did it go?

He asked the officer about it, which soon turned into an argument. The officer left angrily.

MILAN (V.O.)

Strangely, the officer insisted those were everything they'd found.

Milan's eyes widened as he stared at the box.

MILAN (V.O.)

And it struck me. Maybe that was the reason for your death.
(MORE)

Screenplay: Multilingual Poem — Future Siren

Taksa Semesta monsters use Bahasa Indonesia, which is nonexistent in the human world, so no one understands it except the player. She's a descendant of people who made pacts with the monsters. Along with getting combative superpowers, she can understand their language.

FUTURE SIREN

Bunga Wijaya Kusuma bermekaran
menyambut kehadirannya.
(The flowers of Wijaya Kusuma
efflorescence to hail his
presence).

Her lungs are out of air.

CHIARA

Just... a bit more...

FUTURE SIREN

Dan para penjaga laut menyanyikan
sanjungan dari masa depan.
(And the chaperones of the sea
choiring plaudit from the future).

17. EXT. THE MONUMENT, OPEN PARK AREA

The ground has been covered in Black Puddle and glowing pillars, while the sky is filled with big glowing boxes- causing the horizon to look shorter than it actually is.

In front of her, multiple rows of 2 meters tall monsters covered in red clothes are facing in the monument's direction.

Chiara drops to her knees and vomits- she can barely breathe.

FUTURE SIREN

Matikan cahaya dan bacakan sajak-
sajak dari pelayat lama.
(Halt the light and recite the
verses from the senile mourner).

CHIARA

I... must... stop... it... for...
everyone...

She uses the last bit of her energy to crawl through the Black Puddle, squeezing herself between the monsters.

FUTURE SIREN

Kehidupan terlahir, moral terbelah,
kejatuhan utusan suci.
(Life is begotten, moral break
apart, fall of the holy prophet).

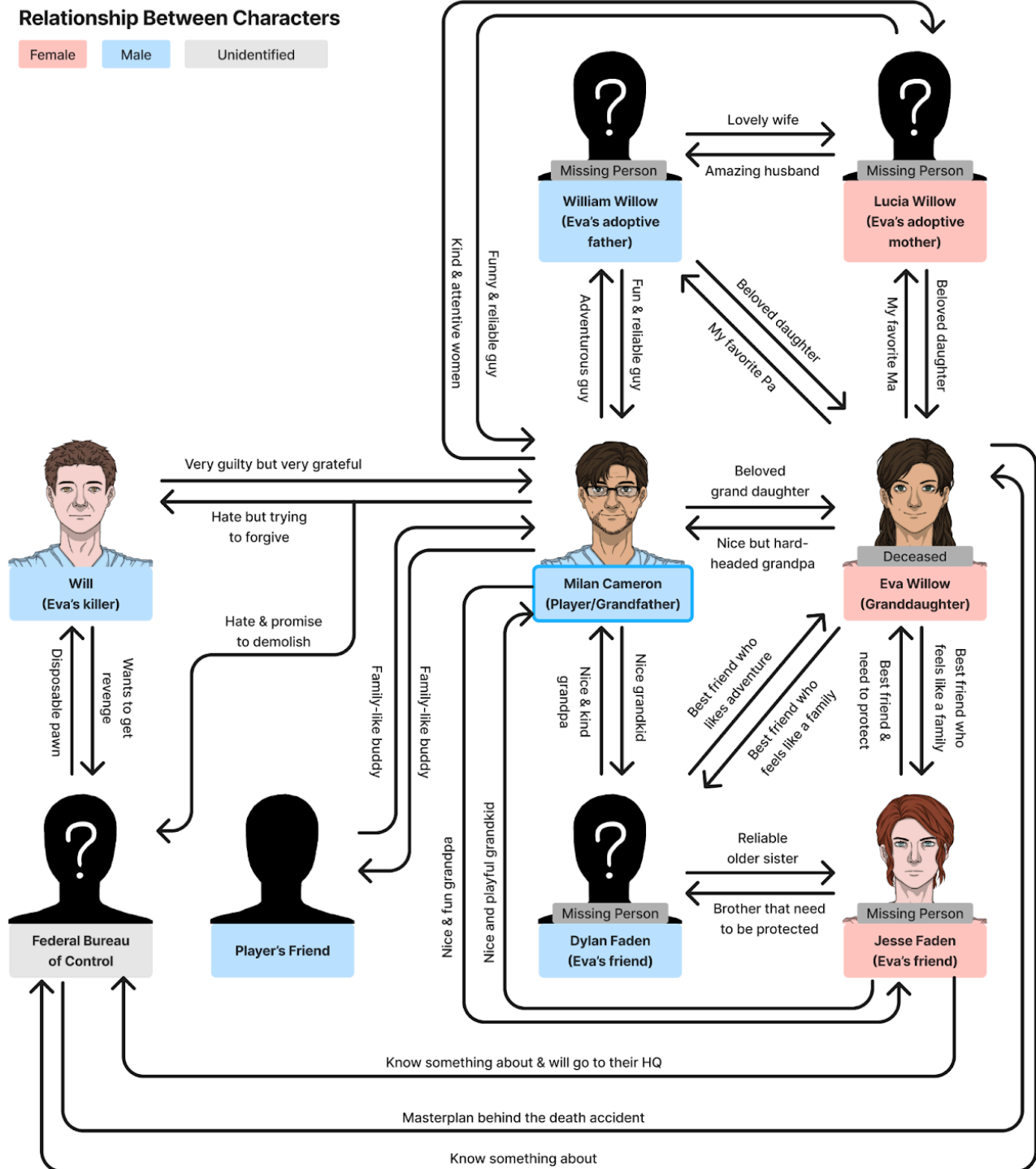
FUTURE SIREN

Semesta berputar, kunci terbang,
genggaman terkurai.
(Universe pirouette, key dispose,
grip unravels).

Worldbuilding: Characters Relationship — Snow Church

Jesse, Dylan & the Federal Bureau of Control (FBC) came from Control IP, while other characters originated from this project. Everyone has interconnected lores that revolve around the Ordinary Event, which later leads the player to save Jesse & Dylan from the FBC, who killed his granddaughter.

You can see the full character's lores on: nurhasanahumar.com/game-writing-snow-church



Worldbuilding: History of Satanic Church — Don't Go Back

The satanic cult has deep-rooted history in power plays in economics, child trafficking, and underground systematic crime, which leads to the construction of the church where the player and the abductors are. Those histories also become major influences on the story flow and gameplay.

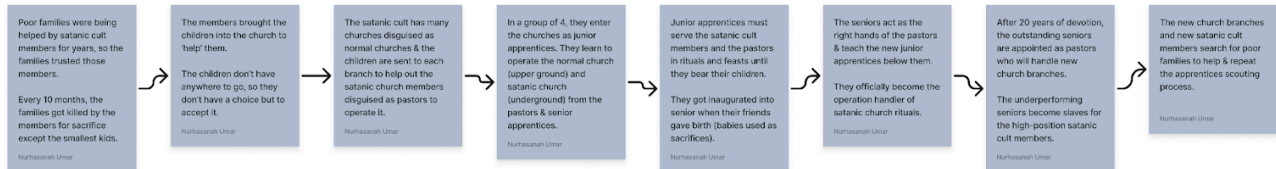
The Establishment of Satanic Cult



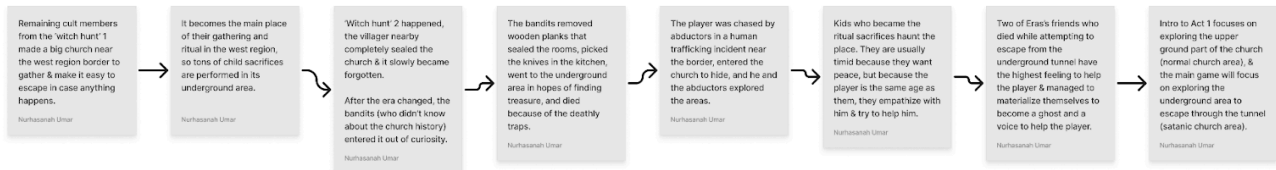
Progression of How to Join the Satanic Cult



The Apprentices Scouting Process



Relation Between Current Storyline and Satanic Cult Storyline



Here's one of them, you can see more on: nurhasanahumar.com/game-writing-dont-go-back

The Establishment of Satanic Cult		
1	A farming family in a rural European country lived in prosperity because of the ritual in their Satanic cult, and they were open about this to their poor neighborhood.	5 They got overwhelmed by handling everything by themselves, so they scouted apprentices to handle the church, gatherings & rituals. It runs well until the cult's society stabilizes again.
2	The neighbors joined them, began to gain wealth, and more poor people joined. The cult expanded exponentially (almost one region) until they made their own big society with weekly gatherings.	6 Many apprentices escaped & a new society member became a whistleblower to the normal civilians & gov. The second 'witch hunt' happened, and it's far worse.
3	Normal civilians & governments become afraid of the cultish society and the things they've done. They did some kind of 'witch hunt' to eradicate the cult.	7 Only a few cult members survived, so they stayed low for a long time before they rebuilt the society. They do everything under the radar, re-establish the society, and continue it into the modern world.
4	The cult almost got obliterated, but some of them survived. It got harder to gather, so they built a normal church with an underground area to do their activities on their own.	8 They adapt their modus operandi with the changing era and society, so they completely abandon the churches they used before and remove their traces from the 'witch hunts' era.