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A Narrative Designer with a passion to create memorable player experiences that explode with life. I love collaborating on large levels with multiple points of focused environmental storytelling and learning from peers about new design ideas and practices to make unforgettable experiences for players.

## Skills

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| <ul style="list-style-type: none"><li>• BSP / Whiteboxing</li><li>• World-Building / Level Lighting</li><li>• Environment Design / Storytelling</li><li>• Matinee Creation</li><li>• Rigging (Hard Surface)</li></ul> | <ul style="list-style-type: none"><li>• Kismet (UDK)</li><li>• Flowgraph (CryEngine 3)</li><li>• Hammer (Source SDK)</li><li>• Lua</li><li>• Python</li></ul> | <ul style="list-style-type: none"><li>• AI Encounter Creation</li><li>• Gameplay and Balancing</li><li>• Scrum / Agile Development</li><li>• Design Documentation</li></ul> |
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## Editors

- CryEngine 3
- Unreal Development Kit (UDK)
- Source SDK/Hammer Editor
- Unreal 4

## Software

- Adobe Photoshop
- Autodesk Maya
- Microsoft Word/Excel/Visio
- Version Control (Perforce)

## Art Skills

- Texture/Material creation
- Particle creation in Cascade
- 3D Speed Modeling
- Drawing

## Professional Experience

### Unannounced Project – High Moon Studios

April 2018 – Feb 2019

#### Associate Technical Animator

- Designed, blocked in, and implemented various narrative vignettes
- Aided in rigging numerous weapons and attachments for different game types
- Wrote and updated design documents for current and new hire use and training
- Worked with animation team supporting any bugs or tool errors

### “God of War” (2016) – Sony Santa Monica Studios

May 2015 – Dec 2017

#### Associate Narrative Implementer

- Organized and Implemented cinematics into the engine using Lua scripting language
- Wrote narrative stories and hint banter supporting the backstory and lore of the game setting
- Set up prototypes of cinematic interactions, mini-games, and scene transition stability
- Worked on strike teams to coordinate gameplay demonstrations for E3 and new tech
- Coordinated with producers about scheduling for the narrative implementation team members

## Individual Works

### “Pushing the Limits of Vertical Gameplay” (*Crysis 2*) – Thesis Artifact

24 Weeks – Fall 2014/Spring 2015

A multi-story FPS environment built and designed for emphasis on vertical combat. This level included scripted interactions between player, the AI and a destructible landscape to research and record the process and challenges of building vertical levels.

### The Murdered Prospekt (*Half-Life 2*) – Single Player: Puzzle Adventure

4 Weeks – Fall 2014

A single player first person puzzle adventure that aimed to design and implement an inventory and interrogation system into the Half-Life 2 game engine. The mechanic relied upon establishing a murder mystery storyline to work in parallel and focused on creating a level with an emphasis on investigative exploration.

### Chaos Rains (*Crysis 2*) – Single Player Mission

6 Weeks – Summer 2014

A single player FPS level designed in the CryEngine with an emphasis on environmental storytelling to create an immersive collapsing cityscape. The main focus of the level was to highlight surprise enemy encounters using custom animation sequences.

## Education

### The Guildhall at Southern Methodist University - Plano, TX

Graduated – May 2015

- Master of Interactive Technology (MIT) in Digital Game Development, Specialization in Level Design

### University of New Mexico - Albuquerque, NM

Graduated – May 2013

- Bachelor of Fine Arts in Interdisciplinary Film and Digital Media, Specialization in Production

## Achievements and Awards

- Gold prize from Game Developers Conference (GDC) for narrative deconstruction of *Dreamfall: The Longest Journey*
- Intel and International Game Developers Association (IGDA) Scholarship Winner 2015