

Topics

Player Psychology

Flow

Milieu

In class work

Persuasion exercise

Out of class work

Unit 2.1

Continue Project 1 work

Required Reading

AGD Ch. 9 Player (18 pages)

AGD Ch. 10 Mind (14 pages)

AGD Ch. 11 Motivation (10 pages)

PMD Ch. 14 Milieu (11 pages)

Optional reading

PMD Ch. 23 Behaviorism (11 pages)

PMD Ch. 25 Motivation (9 pages)

PMD Ch. 26 Decision-Making (15 pages)

PMD Ch. 27 Attention/Memory (13 pages)

Player experience

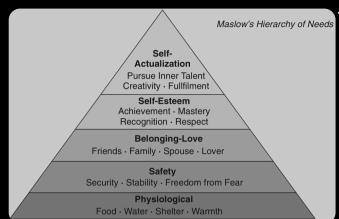
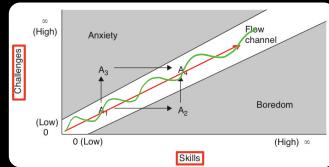
- Focus

flow

clear goals
no distractions

Direct feedback

Continuously challenging



Self-Determination Theory

1. Competence: I need to feel good at something.
2. Autonomy: I need freedom to do things my own way.
3. Relatedness: I need to connect with other people.



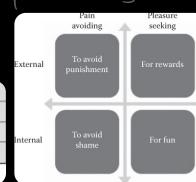
- Imagination

communication

problem solving

- Motivation

External ↑	External motivation	For payment
Extrinsic ↓	Introjected motivation	Because I said I would
	Identified motivation	Because I think it's important
	Integrated motivation	Because I'm that kind of person
Internal ↓	Intrinsic motivation	Because I feel like doing it for its own sake



intrinsic & extrinsic motivation

- Judgement

Lens #20: The Lens of Judgment

To decide if your game is a good judge of the players, ask yourself these questions:

- What does your game judge about the players?
- How does it communicate this judgment?
- Do players feel the judgment is fair?
- Do they care about the judgment?
- Does the judgment make them want to improve?

Milieu – play's personal play-style

- Player type

- Motivation

openness to experience

novelty

Consciousness 理智

challenge 挑戰

Extraversion 外向

stimulation 刺激

agreeableness 適應

harmony 不打架

Neuroticism 負面情緒

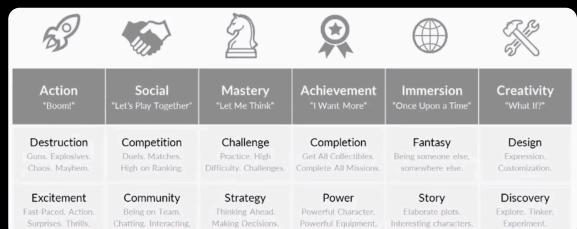
threat 威脅

Lens #18: The Lens of Flow

To use this lens, consider what is holding your player's focus.

Ask yourself these questions:

- Does my game have clear goals? If not, how can I fix that?
- Are the goals of the player the same goals I intended?
- Are there parts of the game that distract players to the point they forget their goal? If so, can these distractions be reduced, or tied into the game goals?
- Does my game provide a steady stream of not-too-easy, not-too-hard challenges, taking into account the fact that the player's skills may be gradually improving?
- Are the player's skills improving at the rate I had hoped? If not, how can I change that?



Lens #23: The Lens of Motivation

Every game is a complex ecosystem of motivations. To examine them more closely, ask yourself these questions:

- What motivations do players have to play my game?
- Which motivations are most internal? Which are most external?
- Which are pleasure seeking? Which are pain avoiding?
- Which motivations support each other?
- Which motivations are in conflict?

Lens #19: The Lens of Needs

To use this lens, stop thinking about your game, and start thinking about what basic human needs it fulfills.

Ask yourself these questions:

- On which levels of Maslow's hierarchy is my game operating?
- How can I make my game fulfill more basic needs than it already is?
- On the levels my game is currently operating, how can it fulfill those needs even better?

It sounds strange to talk about a game fulfilling basic human needs, but everything that people do is an attempt to fulfill these needs in some way. And keep in mind, some games fulfill needs better than others — your game can't just promise the need, it must deliver fulfillment of the need. If a player imagines that playing your game is going to make them feel better about themselves, or get to know their friends better, and your game doesn't deliver on these needs, your player will move on to a game that does.

SUMMARY

- The personal, social, and cultural assumptions that players bring to games are the player's milieu.
- A game can have different dynamics for different players based on how they act given the preferences generated by their milieu.
- Polish helps "fill in" a world by creating nonessential cues between objects.
- Richard Bartle was one of the first to have a functional taxonomy of gamer types. Others have since elaborated.
- The OCEAN personality traits help explain the domains of human personality. Designers can use those domains to help understand what humans look for in games.

Player



Mastery
Competition
Destruction
Spatial Puzzles
Trial & error



Emotion
Real World
Nurturing
Dialog & verbal puzzles
Learning by example

Lens #10: The Lens of the Player

To use this lens, stop thinking about your game, and start thinking about your player.

Ask yourself these questions about the people who will play your game:

- In general, what do they like?
- What don't they like? Why?
- What do they expect to see in a game?
- If I were in their place, what would I want to see in a game?
- What would they like or dislike about my game in particular?



A good game designer should always be thinking of the player and should be an advocate for the player. Skilled designers hold The Lens of the Player and Lens #10, *Holographic Design*, in the same hand, thinking about the player, the experience of the game, and the mechanics of the game all at the same time. Thinking about the player is useful, but even more useful is watching them play your game. The more you observe them playing, the more easily you'll be able to predict what they are going to enjoy.

player pleasures

Anticipation

Possibility

Completion

Pride in an accomplishment

Delight in another's misfortune

Surprise

Gift giving

Thrill

Humor

Triumph over adversity

Wonder

Modeling - make things simplified but functional to players



Simplified moral model

Lens #20: The Lens of Pleasure

To use this lens, think about the kinds of pleasure your game does and does not provide.

Ask yourself these questions:

- What pleasures does your game give to players? Can these be improved?
- What pleasures are missing from your experience? Why? Can they be added?

Ultimately, the job of a game is to give pleasure. By going through lists of known pleasures and considering how well your game delivers each one, you may be inspired to make changes to your game that will increase your players' enjoyment. Always be on the lookout, though, for unique, unclassified pleasures not found in most games—for one of these might be what gives your game the unique quality it needs.

Cognitive Biases

- Too much information
- Not enough meaning
- We need to act fast
- What should we remember

} solved by cogbias

Persuasion

- Reciprocity — invite friends
- Scarcity — limited time
sale
appearances
- Authority
- Commitment & Consistency fan → ad
actors
liking
- Consensus — tank table
global / local
character . . .

Social AR

Treasure Hunting Combat
⇒ infinite STONE