**Adventure Games**

* Looking for ways to get players into a digital worlds
* **Key Game: Adventure**
  + 1975, Will Crowther, PDP10, USA
  + Based on underground cave system in Kentucky
  + Made for daughters to show in the cave
    - Colossal Cave
  + Text based game
  + This is the first digital game that uses the term “inventory”
  + Uses a “parser”
    - It knows a bunch of commands but not everything
  + Adventure games are a lot about exploring
  + Common practice to draw maps
  + **Xyzzy is a famous incantation**
  + Don Wood expanded on the original game
    - He made the game much more fantastic, like the wand, the dwarves, snakes, and other elements from the fantasy genre.
  + The game gets you lost, passages bend and twist
  + After Crowther got divorced from wife, he wanted to share the Colossal Cave with daughters and founded the adventure game genre.
  + All created on the PDP-10
    - It was only accessible at his job, for research
    - People using this were researchers or students
    - Text was printed out typically, so all input and output was actual textual
  + **WHY**
    - **First game in the genre**
    - **Where the name of the genre comes from**
    - **Also originated interactive fiction**
    - **Was adapted in the first well known adventure game: Zork**
* Narrative and Games: Antecedents
  + **Riddles**
    - Nick Monfort calls riddles a direct precedent to interactive fiction because it requires direct interaction.
  + **Mystery novels**
    - Teases the reader with a “who-done-it”
  + **Table-Top Roleplaying Games**
    - D&D
    - When playing D&D, rather than having a computer, you respond to a person

Choose-Your-Own-Adventures

* + - * First appeared in 1970
      * Cave of Time, 1979 was first big hit.
    - Books can’t keep track of complex game state
  + Eliza
    - The first “chat-bot”
    - Created in response to the “truing test”
    - You can type words in and talk to it
    - Wiezenbaum created this to tackle the challenge of presenting an interactive system that an everyday user can use, not just the niche audience.
      * They would have to enter something close to natural language
* Narrative in Videogames
  + A genre where story is inextricable from gameplay
  + One of the oldest game genres that tie these together
  + We look at the world around us and construct stories, we are story telling creatures
  + Creating an interactive story that is rich and full of meaning but also lets the players interact and feel like they have a meaningful impact
    - THE HOLY GRAIL
      * These are two great things, narratives and ludology
* Fictional Worlds
  + Stories tend to take place in fictional worlds
  + There are often people in the stories that we can interact with
  + They seem rich and expansive because we don’t know all the details
  + The incompleteness also makes it more alive
* PacMan has a story, but it tells it in a MUCH simpler way.
  + Not a STRONG sense of a fictional world
  + But it’s there
* **Adventure games are tying FICTIONAL WORLDS, INTERACTIONS, AND STORY**
  + On a computer
* **Fictional Worlds and Rules**
  + **The part of the game’s rules that interact with the fictional world results in simulation.**
* extra-diagetic rules belong to the game and not the world.
* Narratives lie in the story of the world and the story of the player
* **What is an adventure game?**
  + **A transportation into a fictional world where you are the main charac**ter
  + “Story driven, exploration and puzzle solving, player character…”
* Evolution of Adventure Games
  + In 1977 a group of students at MIT made “Dungeon”
  + They got a copyright violation from D&D
  + Any unfinished program on the system was called Zork.
  + Infocom was developed from this
* **ADVENTURE GAMES ARE SIMULATIONS**
* Constantly taking in input and creating output and keeping track of this
* **Key Game: Zork has a large area of simulation**
* 1982, genre expansions and “feelies”
  + A police folder, a white plastic bag with three pills, evidence
  + Served as a form of early copy-protection, and if you wanted to give a friend the game you had to also copy ALL the “feelies”
* 1989, further experiments in IF
  + Suspended
  + A Mind Forever Voyaging
  + Hitchikers Guide to the Galaxy
  + The Lurking Horror
* **Key Game: Plundered Hearts**
  + 1987, Amy Briggs, PC, USA
  + An intense romance on the high seas in the 17th century
  + Text adventure
  + You play as a heroine
  + Amy Briggs started in the mid 80’s at Infocom
  + She learned to program ad write this game
  + A lot of these circumstances are out of your control, you’re stuck in both though genre AND the situation.
  + She made this because it was a game, a type of game, that didn’t exist yet
  + The protag is distanced from you as the player
  + There is an undercutting of romance novel stereotypes that deal with issues of simulation
    - You’re a heroin, solving puzzles and fighting alligators and all this cool shit that romance herons aren’t able to do
  + WHY
    - Created at the height of **infocoms** popularity, a flourishing of experimentation
    - **Complex protag with a personality and history**
    - The first videogame to explore the romance genre (as opposed to just sex) and play with the tropes of the genre
    - One of the first games made for women and by women
    - Multiple good endings
* The rise of graphics lead the death of text adventures
* Mystery House, visual output
* **Key Game: Kings Quest (Series)**
  + 1983-2015
  + Sierra Ent/Roberta Williams
  + PC
  + USA
  + Point and click interface
  + No place to enter text, just clicking
  + I can talk, examine, and walk through right clicking and clicking
  + There are many ways you can die
  + **The game expects you to explore, check paths, and muddle your way around, dying multiple times**
  + Known for being punishing
  + **WHY**
    - **The most popular and longest running series in the genre by Sierra OnLine**
    - **Different titles exemplify how adventure games tried to optimize the point and click**
    - **Turned dying into an art**
  + When creating new game, the focus was the story and the characters and the quest. She wanted those conce
  + Point and click
* **Key Game: The Secret of Monkey Island**
  + 1990-2009, Lucas Arts (Ron Gilbert et al), PC, USA
  + **There’s a world map**
  + The game fights using comebacks
  + WHY
    - Most popular series by LucasArts
    - First game that opted to avoid game over states
    - Model for contemporary point and click adventure games, often imitated and quoted in later works
    - Excellent comedy writing
* SCUMM
  + (Script Creation Utility for Maniac Mansion)
  + A game engine to script rooms and code pieces
  + Infocom as Z-Machine similar to this
* Exploration is the key
* In Indiana Jones there are three paths, teamwork, wits, and fists.
* Day of the Tentacle had three characters in different time periods
* Grim Fandango
  + Visually stylish
  + At the dusk of adventure games as a mainstream genre
* **Key Game: Myst**
  + 1993, Cyan/Rand & Robin Miller, PC, USA
  + Developed on Macintosh, a series of cards
  + Create a 3d world that players could explore
  + A number of to dimension scenes that the game flips between
  + You can click on hotspots and it’ll move you
  + WHY
    - **Became the top selling game of all time until 1998**
    - **Best demonstration of how CD-ROM and larger storage could change adventure games**
    - Created a new paradigm of adventure games: verbs and menus were substituted by minimalistic point and click
    - Introduced 3D graphics into adventure games
    - 2.5D 3D modeling that turns into flat images
    - Because of the limitations of the system, they created the island as an empty lonely place that has a lot to discover
    - Very atmospheric
    - There’s no clear arc or plot, you’re just left to figure it all out
    - There is a larger fictional world, but the rules take point
    - You can solve the puzzles in slightly different orders
    - This opened up adventure games to a larger audience
    - **The “casual” was created**
* Personal Computers were much less prominent in Japan, so they had Family Computers (Famicom)
* Greater emphasis on character and dialogue greater in Japanese games
* **Grand strategy narrative in Japan**
* Ruby Party (an only woman team)
  + Created Angelique
  + You not only have to romance guys but manage a kingdom
  + Fantasy world with rival queens, but relationships with people, what the populace needs, and still try to be queen.
* **Angelique and Dating Sims, more overlap between rules and fictional world**
  + Managing resources and still trying to manage the world
  + Why?
    - **Launched the Otome Game market to create games for win**
    - **One of the first dating sims for a wider audience**
    - **Hybrid gameplay managing relationships and resources**
    - **Helped lead the way for the visual novel**
* Barbie Fashion Designer (1996) popular game
* Purple Moon made by Brenda Laurel
  + Rockett’s New School, look at key games list
  + This game is all about being a middle school student
  + Visual novels as simulation, the rules are kept at a minimum and it’s all the fictional world
  + Why?
    - First title for Purple Moon a company for girls
    - Similar to japanese visual novel
    - Target marketing in action, do girls need a dif game?
    - Everyday setting, relatively rare in american games
    - Episodic format similar to a tv series.
    - Interesting mechanic to let you deeply delve into her life by exploring items
    - Phoenix Wright!
* **Key Game: The Walking Dead**
  + 2012, Telltale games, Sean Vanaman & Jake Rodkin, PC, USA
  + A story set in the world
  + Tran-media storytelling
  + Parts of action gameplay
  + Dialogue choices
  + Walking dead as simulation has a narrow margin of simulation, but a great storytelling, not always meaningful interaction
  + Maybe not all the choices matter in the game, but they matter to the player
  + Why?
    - Revival of adventure games
    - A new model of adventure games
    - Transmedia
    - Interesting questions of choice and outcome
    - **Brought adventure games back to the mainstream;**
    - **Shifted the emphasis from puzzle-solving and exploration to making meaningful choices that change the events;**
    - **Proved the importance of good dramatic writing as part of the game design;**