

Rules, Gameplay and Narratives in Video Games

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Abstract: An explanatory study is conducted to examine the different kinds of rules in video games. Two layers of game, the abstract and the narrative layer are explored in order to unify the study of gameplay and narratives. Derivatives of *paidea* rules and *ludus* rules are analysed in relation to gameplay and narratives. A model is presented to show the relation between rules, gameplay and narratives. Video games are seen as having two layers, an abstract layer and a narrative layer, which are linked by game rules. It is hence maintained that gameplay and narratives should not be antagonistic; they should be complementary when studying video games.

KEYWORDS: gameplay; *ludus*; narrative; *paidea*; rules; video game.

Recently, much has been done in developing a game theory for video games. Video game studies are approached by borrowing from other more established fields such as literary theory, narratology and the simulation theory. Although these theories have been helpful in understanding video games, some authors start to study video games as an independent field. These authors have raised several issues pertaining to the game industry, such as the lethargic state of the development of gaming mechanisms as most game designers are constantly confused with narrative mechanisms (Eskelinen, 2001). The academic study of video games falls into two major categories: ludology and narratology. Ludology focuses on the study of video games as play and game activities, while narratology focuses on the study of video games as stories. In addition, ludologists generally believe that the pleasure of playing games lies in the gameplay, while narratologist treats narratives as the fundamental enjoyment players are experiencing during the play session.

In video games, gameplay is referred to as activities conducted within a framework of agreed rules that directly or indirectly contribute to achieving goals

(Lindley, 2002). A narrative is an account of something that happens to someone (Barrett, 1997). It consists of a series of events from the background setting to the completion of the game. In other words, gameplay is the actions taken by the players, while narratives are an account of these actions.

In this paper, several kinds of rules are presented to study video games. The mechanisms of the game world are also studied by including narratives. This work attempts to present a model that elucidates how narratives are related to gameplay via several kinds of rules. It is argued that narrative and gameplay are linked by several kinds of game rules. Game rules are important to define the narrative space so that it is consistent and coherent, while narratives events are influencing the game rules thus affecting the way games are played.

Related work

Rules are one of the most important components of video games as they define not only how the virtual world operates, but also how to win the game. Jesper Juul (2001) defines video games as an activity based on formally defined rules and containing an evaluation of the efforts of the players. He also explains at length how the game rules contribute to complex and interesting gameplay. Another game scholar, Chaim Gingold (2003) inventories some participatory pleasures of games in order to know the players' activities in video games. Exploration, one of the items in the list, is about the process of learning the rules of a world. Indeed, video games are about rules that govern the virtual space. A better description of the rules gives us a closer look at the relation between gameplay and narratives. In order to understand this relationship, we need to look into different kinds of game rules, an area, which has previously been studied by several academics, including Frasca (2001).

Paidea rules and ludus rules

In his thesis, *Video Games of the Oppressed: Video Games as a Means for Critical Thinking and Debate*, Frasca (2001) attempts to define what video games are. He studies the work by Caillois and Piaget and finds out two important types of game. Caillois (1962) classifies games with very simple rules as *paidea* and games whose rules are more complex as *ludus*. Based on this classification, merry-go-round is an example of *paidea* and poker is *ludus*. This definition is however problematic for it basically means that all kinds of activities are games since the evaluation of efforts of the players is not taken into consideration. Jean Piaget (1951) classifies games in three groups: games of exercise, symbolic and with rules. The first category is exercise games where both the senses and movement are involved. Symbolic games rely on the player's imagination and include role-playing games. The third group is a form of play that involves rules, like football or racing. It is clear that Piaget and Caillois have different definitions for rule. Caillois describes the first group of game, *paidea*, as having less complex rules, while according to Piaget's classification, these make-believe games would be symbolic and could not be described as games with rules. The major problem is that neither of them gives an explicit definition to distinguish between less complex rules and complex rules. For the sake of better understanding, Frasca proposes to differentiate game groups by using two different words.

Frasca (2001) adopts the terms proposed by Caillois: *paidea* and *ludus*. According to him, *ludus* refers to the games whose result defines a winner and a loser, while *paidea* refers to the games whose result does not. Although *paidea* does not declare a winner and a loser, there is an evaluation of effort as some possible outcomes are considered better than others by the players (Juul, 2001). It is very useful, as Frasca has found out, to understand the difference. Based on this difference, he recognises two types of rules: *paidea* rules and *ludus* rules. *Paidea* rules are rules established in order to play the game, while *ludus* rules are rules established in order to *win or lose* the game. In CHESS for example, the *paidea* rules describe how each token moves, while the *ludus* rules state a condition to end the match. It is noticed that you can easily switch from *paidea* to *ludus* and vice versa. In SIMCITY 4 (refer fig 1), a *paidea* game in which no explicit *ludus* rules are defined, the players can involve in *paidea* by playing with the buildings. Once they establish a goal: say to build a city with a population of 10,000, they immediately switch to a *ludus* activity. You can not only have several *paidea* rules, you can also have several *ludus* rules. In CHESS, you

can define the winner by counting the amount and value of each player’s remaining tokens. Table 1 shows some examples of paidea and ludus rules in video games.

	Paidea rules	Ludus rules
SIMCITY 4 (Paidea game)	If the crime rate is high, the population becomes low	Nil
TETRIS (Ludus game, refer fig 2)	If the blocks fill a layer, the layer is cleared	To keep the level of block as low as possible

Table 1. Paidea rules and ludus rules



Fig 1. SIMCITY 4 (courtesy Electronic Arts, 2003)



Fig 2. TETRIS (courtesy Spectrum Holobyte, Inc., 1987)

Hard rules and soft rules

Susana Tosca (2003) studied quests in games, especially role playing games and adventure games, and the rules that govern the quests. She examines video game quests by drawing a distinction between the hard and the soft rules of a game. She proposes that the hard rules are the rules making up the game world, namely, object properties, behaviours and gameplay dynamics, including the final goal of the game. The soft rules are the concrete objectives in smaller strings of actions, in a way how the hard rules are particularly implemented in short sequences that the players can take individually. For example, the hard rule in SUPER MARIO BROS. 3 (refer fig 3) is the behaviour of Mario: Mario can jump, run and swim. The soft rule is the sequence of actions Mario needs to perform in order to transform into invincible Mario: to break a brick from below and touch the star that comes out of the brick.

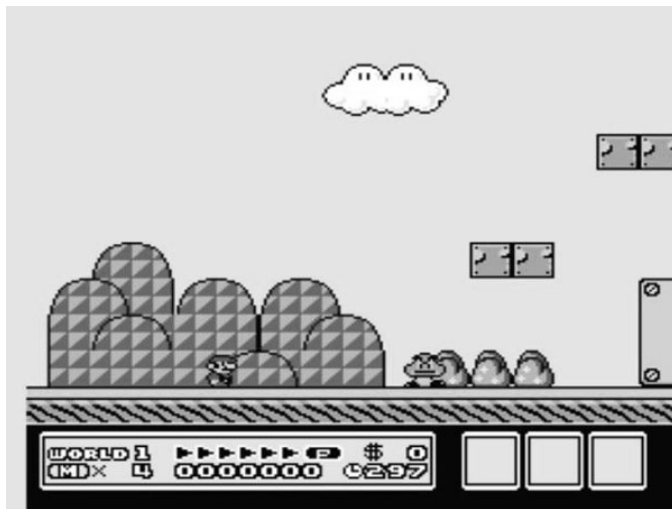


Fig 3. SUPER MARIO BROS. 3 (courtesy Nintendo, 1988)

Tosca's hard and soft rules are not well defined to explain the rules of a game more specifically. The hard-rule and soft-rule distinction is ambiguous.

World rules, game rules and narrative rules

Based on the hard and the soft rules, Karl Kjaer Johnsenl (2003) identifies three types of rules. His world rules are similar to the hard rules, which are related to the logic and mechanisms of the game world. His narrative rules are equivalent to the soft rules, which are more specific and have semantic quality. He also recognises the difference between soft rules with or without narrative significance and thus proposes the game rules.

“I find this theoretical distinction between soft rules with or without narrative significance very valuable. But I prefer to stress this distinction further and address this as another kind of rule that is similar to the narrative rule, only without the semantic narrative layer.” (Johnsenl, 2003)

Game rules are narrative rules with no narrative meanings. Game rules are related to the game: how the game is played. Narrative rules are linked to the semantic narrative layer experienced by the players while playing the game. As Karl Kjaer Johnsenl has noticed, game rules and narrative rules may be very similar on the code level; the only difference is that narrative rules have a semantic layer that makes sense to the players as narratives, but the game rules have no such quality. In DOOM (refer fig 4), the world rules are the gravity, collision detection and rules that determine how the character moves according to the players’ input. The game rules are the changes of score when the player kills a monster, as the change of score has no narrative meaning to the players. Narrative rules in DOOM include the need for a key to open a certain door.



Fig 4. DOOM (courtesy id Software, 1993)

Derivatives of rules

Having reviewed various rules proposed by the game scholars, we are now interested in deriving some useful rules in order to explain the relationship between gameplay and narrative. This section expands the paidea and ludus rules by introducing the subset of these rules.

Subset of paidea rules and ludus rules

Tosca's soft rules and hard rules provide a good start at further dissecting paidea rules proposed by Frasca. Based on Tosca's interpretation, two kinds of paidea rules are identified: the symbolic paidea rules and the semantic ones. Symbolic paidea rules are rules that define what players can and cannot do in the virtual space. It also defines the mapping of physical actions to virtual actions. Most of these mappings are conventional so that the relationship must be learnt. Semantic paidea rules, on the other hand, define the causality of the actions: how actions are connected and what the consequences of an action to the virtual world are. In TETRIS, symbolic paidea rules define how the players can manipulate each block, while semantic paidea rules define how blocks interact with each other. In SUPER MARIO BROS. 3, symbolic paidea rules define a way to interface with the game world: how Mario moves, jumps and swims respectively. Semantic paidea rules link all the actions to make sense of the world: how Mario jumps, drawn down by gravity and steps on the turtle to kill it. Some examples are stated below:

Paidea rules	Symbolic	Semantic
SUPER MARIO BROS. 3	Press the right arrow key to move Mario to the right of screen	Mario touches the star and becomes invincible for a short period of time
TETRIS	Press the down key and the block falls down	The block fills the whole layer and the layer of block is cleared

Table 2. Symbolic and Semantic Paidea Rules

We can also recognise two kinds of ludus rules: intrinsic and extrinsic. Intrinsic ludus rules contribute indirectly to winning a game, while extrinsic ludus rules contribute *directly*. Usually extrinsic ludus rules are stated explicitly in the game as the ultimate goal, while intrinsic ludus rules need to be constructed by the players or are introduced in the game from time to time in order to achieve the winning condition. For example, in order to save the princess (extrinsic ludus rules) in SUPER MARIO BROS. 3, Mario needs to perform a sequence of actions – killing the turtle and eating the mushroom (intrinsic ludus rules) – which will indirectly lead to the winning of the game. By just killing the turtle and eating the mushroom, you cannot win the game, but it is more likely that these actions will lead to the princess's salvation. Some examples are stated below:

Ludus rules	Intrinsic	Extrinsic
SUPER MARIO BROS. 3	Kill the turtle	Save the princess
TETRIS	Clear the block	Keep the level of block as low as possible

Table 3. Intrinsic and Extrinsic ludus Rules

Notice that semantic paidea rules and intrinsic ludus rules in TETRIS are quite similar but in fact are different. The semantic paidea rules state that when the block fills the whole layer, the layer of block is cleared. This explains the mechanism of the game world: how the world operates. While the intrinsic ludus rules of TETRIS state that, in order to declare a winner, you must first clear the block by filling the whole layer. The semantic paidea rules do not explain the rule which governs how to win or lose the game. Without defining the ludus rules, you would never know that in order to win, you need to clear the layer of block. If you change the extrinsic ludus rules, for instance to “whoever stacks the blocks to the top of the screen the fastest, wins”, then the intrinsic ludus rules will also change, while the semantic paidea rules remain the

same. In short, ludus rules state that what should be done, while paidea rules state how it should be done.

Abstract rules and narrative rules

There is another spectrum of game rules that need detailed study in order to examine more closely narratives in video games: abstract and narrative rules. Almost everyone would agree that like music, not all video games tell a story. Video games can be abstract, experiential and still interesting. These games, such as the oft-cited example TETRIS, have hardly any narrative element but are still engaging. In fact, without graphics, all games are abstract. If you change the PACMAN (refer fig 5) image into a rabbit image, ghosts into wolves, pellets into carrots, to name a few, you still have the same gameplay, although this might create different narrative experiences to players (Howland, 1999). Game designers do not simply tell stories; they design worlds and spaces which are shaped by game rules. Indeed, without narratives, a game can still be interesting. Even a game that features a narrative is always remembered by the experience of playing it (Jenkins, 2002). Jonas Carlquist (2002), who argues that video games can be interpreted as a narrative genre, does not deny that games do not only require a good storyline: they must also provide interesting play.

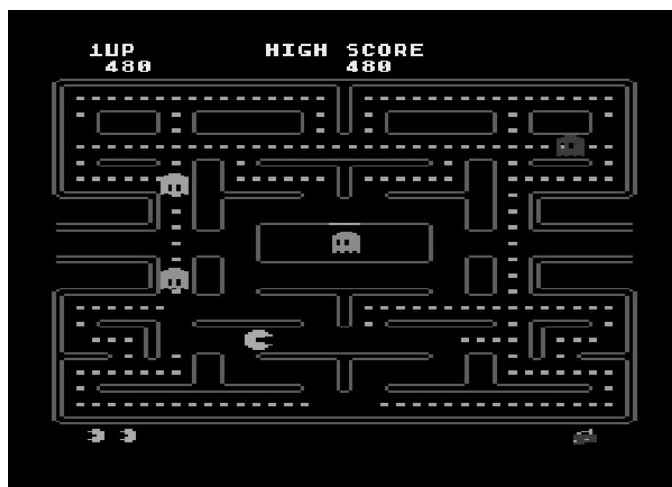


Fig 5. PACMAN (courtesy Atarisoft, 1983)

Nowadays, you can hardly find a game without narrative elements in it. TETRIS-like games are now designed with narratives. The famous TETRIS-like game, *PUYO PUYO* (refer fig 6), is weaved with narratives to motivate the players to proceed to the next level. Certainly, the narrative has its importance in video games. Even games like TETRIS, which seems to be just an abstract puzzle game, can be related to anthropomorphic actions. Murray (1997) makes the comparison of arranging the never-ending falling blocks in the game to arranging the never-ending tasks and problems in our lives. In the game and in life, a person arranges things as best they can.

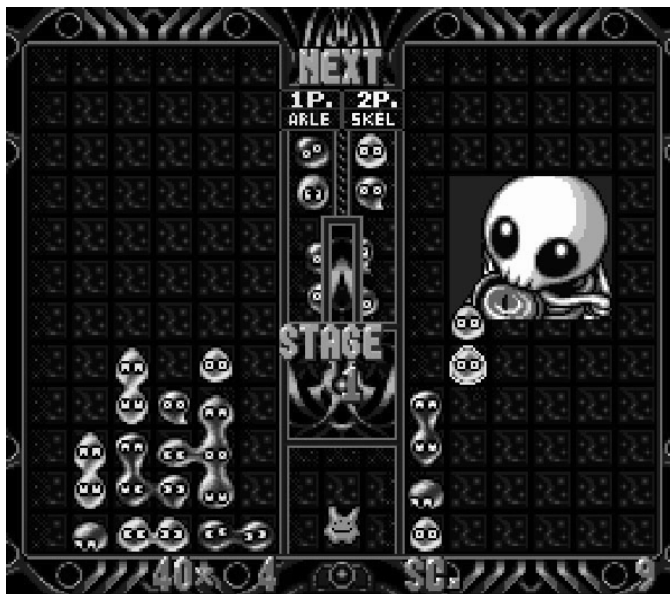


Fig 6. PUYO PUYO 2 (courtesy Compile, 1995)

Karl Kjaer Johnsenl (2003) identifies the distinction between soft rules with, and soft rules without, narrative significance. This distinction is very useful in further analysing the rules as explained in the previous section. We would like to expand his work by applying this narrative difference to both paidea and ludus rules. Video games are thus divided into two layers: the abstract and the narrative layer. The narrative layer is optional, and may not apply to pure abstract games, in which all the visual representation is simplistic and tokenised. If we apply the narrative layer to TETRIS by referring to the narrative experience as described by Murray, we are able to make a distinction between paidea and ludus rules with and without narrative layer. Without narratives, you experience TETRIS as the manipulation of blocks. You can

also understand the experience by adding a narrative layer, e.g. the handling of daily tasks or problems.

TETRIS	Symbolic paidea rules	Semantic paidea rules
Abstract	Press the down key and the block falls down	The blocks fill the whole layer and the layer of blocks is cleared
Narrative	Press the down key to stack the task	The task fills the whole layer and is done

TETRIS	Intrinsic ludus rules	Extrinsic ludus rules
Abstract	To clear the blocks	To keep the level of blocks as low as possible
Narrative	To get the task done	To keep the level of tasks as low as possible

Table 4. Abstract and Narrative Layers in Rules

A model of video game

Based on the interpretation on the previous work, a model of video game is presented to explain the relationship between gameplay and narratives. Although they constitute a very important part of video games, rules are not the only thing you need to know in order to play. Game playing is more than simply memorising the game rules. Having learnt the rules merely establishes the ability to play, and successful play does not necessarily require learning all the rules (Lindley, 2002). We need to understand something more complex that can arise from the rules: the gameplay. Based on Lindley's definition of gameplay, we are able to establish the link between gameplay and rules, which is shown in fig 7. First, gameplay emerges from and must conform to the paidea rules that describe the semantic of the game. Second, gameplay is oriented towards the ludus rules that describe the structure of the game.

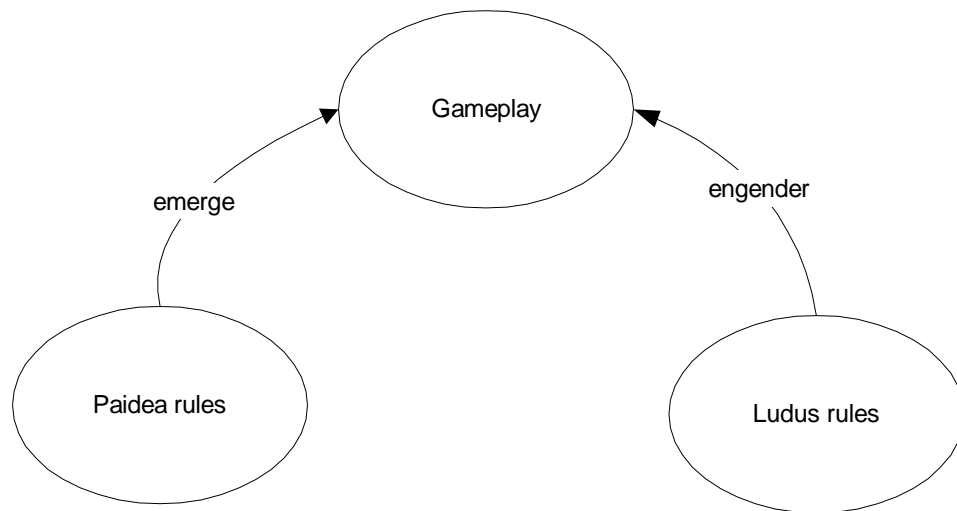


Fig 7. Gameplay and Rules

Usually, paidea rules are fixed and defined by the game designer. The player cannot breach paidea rules and their planning of strategies should conform to these rules. If the game defines that the game character can only move forward and backward, the player can never move it upward or downward. Ludus rules are more flexible compared to paidea rules. The player may change the ludus rules and involve in a different gameplay the game designer has intended, although the player might not be able to win the game. Gameplay emerges from paidea rules, but without ludus rules there is hardly any gameplay. Paidea rules can be simple, but ludus rules can lead to complex gameplay.

If the players do not set the ludus rules while playing SIMCITY 4, the gameplay does not exist in the play session, because the players' actions are not oriented toward achieving a goal. In SUPER MARIO BROS. 3, if the players just play around with the world without having the intention to solve the level, the gameplay does not exist although the ludus rules are explicitly defined by the game designer. This strict definition of gameplay makes a distinction between activities that constitute gameplay and activities that do not. The function that allows the players to choose the skin of the character in certain games is not gameplay, as it is not oriented toward achieving the goal. Craig A. Lindley (2003) also identifies this issue:

“But many games will allow us to continue playing after all of the enemies are defeated. Until resources run out, these games may then chug along indefinitely

simulating a simple economic system. There is no more gameplay by our strict ludic definition ...”

Gameplay and narratives

Up to this point, the explanation does not include narratives, as it seems that gameplay is independent of narratives. The gameplay remains the same even if you change the narrative setting of the game such as changing the graphics in PACMAN. Some researchers challenge the ability of games to tell stories. Jesper Juul (2001) claims that narration combined with interaction is always unsatisfactory. Therefore, an interesting game can be created without using narration. Aarseth (1997) also contends, in a way similar to Juul, that the game has ergodics (actions) and description (graphics and sounds) but not narration. It seems that the dispute of narratives and games revolves around the definition of narrative. If you adopt a broader definition, you are more likely to accept narratives in studying video games. Jonas Carlquist (2002), for example, proposes three layers of storytelling in games: out-of-game storytelling, in-game storytelling and external materials. Aarseth cannot even accept embedded stories, which the players have to unfold.

Gonzalo Frasca (1999) attempts to shed light on the relation between gameplay and narratives.

“If ludus can be related to narrative plot, paidea can be related to the narrative settings. The ability to perform paidea activities is determined by the environment and the actions.”

This statement is valuable in analysing the relationship between rules and narratives in video games. In order to understand this subtle relationship between games and narrative, we would like to derive two narrative components from the classical narratological framework: spatiality and fabula:

1. Spatiality: the space of narrative
2. Fabula: the actions and events

By applying these to the previous model (fig 7), we have a more descriptive one (refer fig 8). The game space usually consists of compound worlds (Gingold, 2003). In most games, players travel through many different locations and they enjoy the exploration of these multiple worlds and the movement between the worlds. Compound worlds are collections of micro-worlds, which are governed by their own sets of paidea rules. These rules influence how the narrative world operates while the movement of each world is marked by the changes in description and organisation. Music, environment, and most importantly rules change as the player moves between micro-worlds. Ludus rules on the other hands are closely related to the narrative events in the narrative world. The narrative events or fabula are directly or indirectly affected by the ludus rules, which in turn are changed according to the fabula. Therefore, the change of narrative would substantially affect the game rules, thus bring about different gameplay. Similarly, the actions and strategies carried out by the player will influence the narrative of the game.

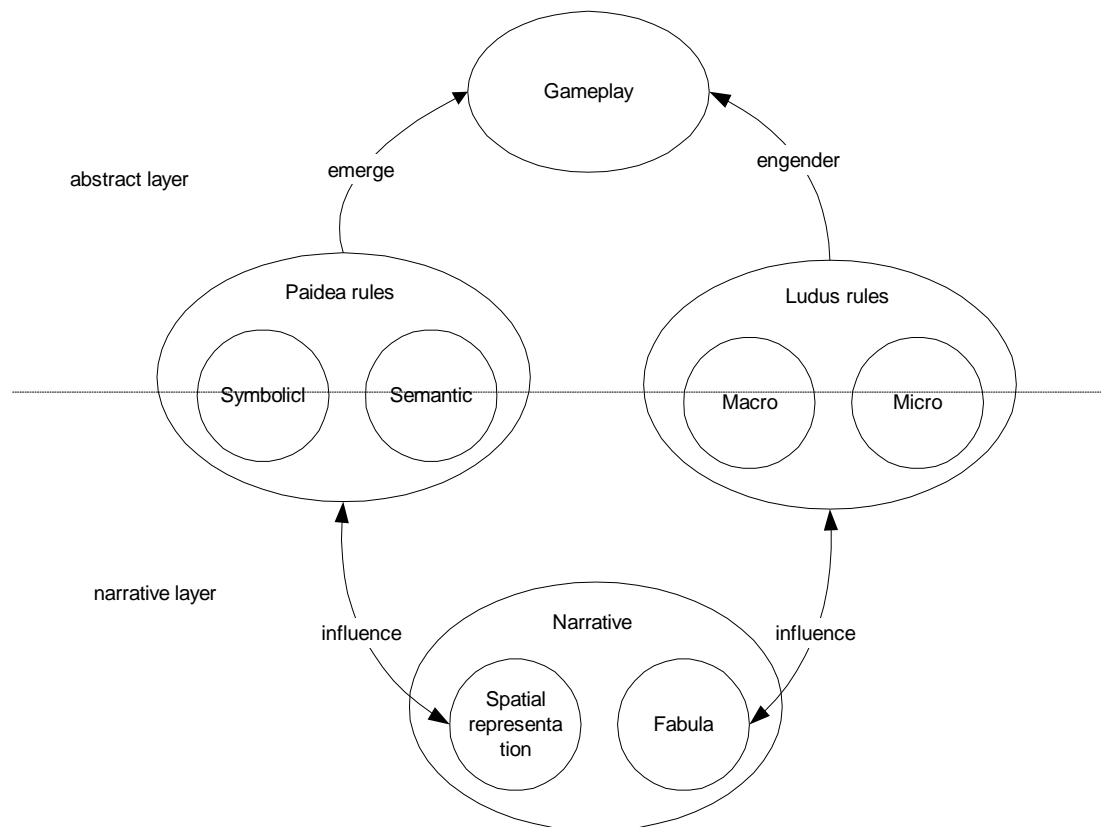
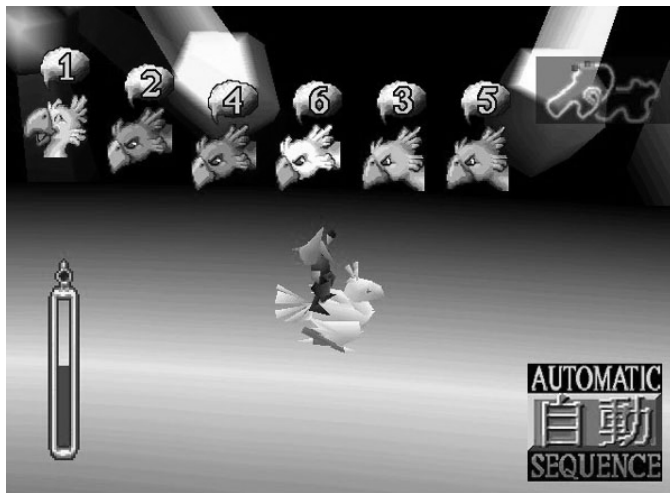


Fig 8. Gameplay, Rules and Narratives

In a certain part of Final Fantasy VII, the players get involved in a *chocobu* race (refer fig 9a) in order to travel to another place. A new set of paidea rules is imposed onto the original ones. Suddenly, the players are drawn into a play within a play. Although the basic spatial setting has not changed, it is delimited – the players can no longer access the status menu; moving the protagonist in the game world no longer triggers the appearance of monsters. The symbolic paidea rules are changed, and so are the semantic paidea rules. The same thing happens when the players move from the world map to the town map (refer fig 9b). In the world map, the players could access to the save function, while in the town map, they are not allowed to do so. This switch of spaces engenders different gameplay with the change of paidea rules.



(a) The *chocobu* race



(b) The village map

Fig 9. The compound world of FINAL FANTASY VII (courtesy Squaresoft, 1997)

The fabula has also an impact on the rules of game. In a particular part of Final Fantasy VIII, the players are asked to carry out a task in a communication tower. After completing the task, the tower starts to collapse and the players need to escape from the tower within a limited time. The players obtain this information from the fabula presented in form of cut-scene. The fabula directly changes the intrinsic ludus rules, from accomplishing the task to escaping from the tower. This not only leads to the change of intrinsic ludus rules, but also the gameplay. Before the tower starts to collapse, the players will fight monsters to increase the characters' level so that they are prepared for fighting the boss on top of the tower. When the ludus rules change, the players will avoid monsters so that they have more time to escape, as the count down is still active during the battle. One interesting aspect is that the paidea rules do not change: what the players can or cannot do is the same in both game sessions.

The dual-way relationship

It is noted that the relationship between narratives and rules is dual-way. As narratives change, the rules become different. Evolving fabula for example can create new ludus rules, new sources of conflict, and even new forms of play. In fact, the best evolving stories can even effectively change the rules of the game, something that probably would not be tolerated by a player lacking a story-driven reason. Rules in games need not be static. Narratives provide an explanation and meaning of the change of rules so that the virtual world is more believable. Fig 10 shows how fabula and ludus rules affect each other. First, let us presume that Mario eats the mushroom and grows up. This event immediately triggers the creation of intrinsic ludus rules: to avoid being touched by monsters. Then it is very likely that in a certain point of the game, a monster will touch Mario and Mario will shrink. This event then again activates new intrinsic ludus rules: to eat the mushroom.

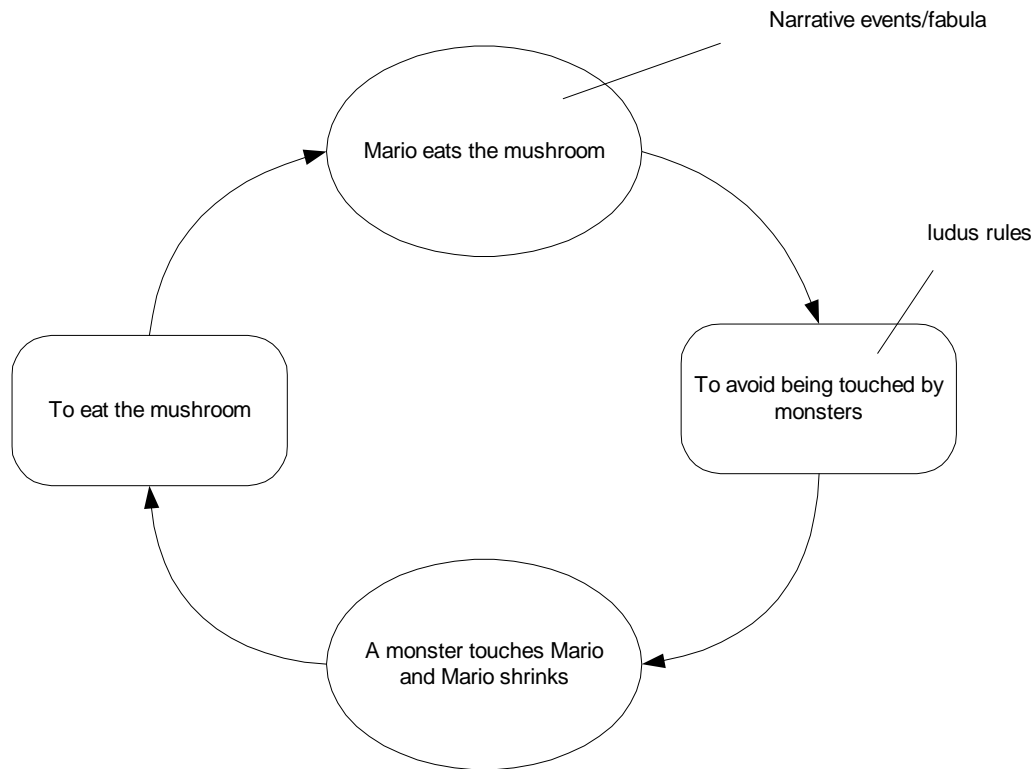


Fig 10. Dual-way influence of fabula and ludus rules

As mentioned before, not all games contain a narrative layer. Although there are not many, some abstract games have no narrative at all. However, abstract games tend to associate with narratives to a certain degree as players often conceive their abstract actions as anthropomorphic actions. Murray's explanation of Tetris is a good example. Another example is the game *WEI CH'I* (or the Japanese *GO*, refer fig 11). The Chinese board game *WEI CH'I* is a pure abstract game, but is always related to narratives regarding war activity. Therefore, we believe that with the improvement of game technologies and game industry as a whole, narrative-based game will prevail in future.

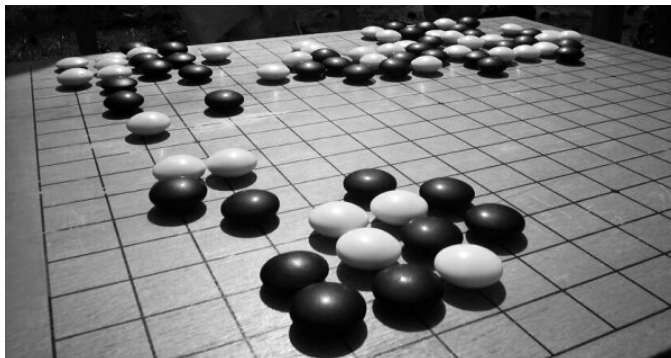


Fig 11. Game of GO

The reading of GRAND THEFT AUTO: VICE CITY

In this section, we apply a narrative-based game, GRAND THEFT AUTO: VICE CITY (GTA), into the gameplay and narrative model of video games. The game takes place in a fictional city that is supposed to be Miami, Florida in the eighties. You play as Tommy Vercetti, a gangster who just arrives in Vice City and is in debts with his boss. In the game, you are to travel in the city with various vehicles, ranging from cars, motorbikes or even helicopters. You will also obtain different kinds of weapons to achieve the game goal: to raise enough money to pay back your debts and to take control over the city.



Fig 12. GRAND THEFT AUTO: VICE CITY (courtesy Rockstar Games, 2002)

GTA is a ludus game, since it has clearly stated intrinsic ludus rules (to complete some missions) and extrinsic ludus rules (to pay back debts). The players can also define their own intrinsic ludus rules in order to achieve the game goal: such as to collect enough money to purchase a pistol. The players need to plan for strategies to make money based on paidea rules. The semantic paidea rules state certain ways of earning money by completing some illegal tasks such as plundering, trafficking drugs, etc. The players can only collect money according to these rules, even if they might want to work as a doctor to earn legal money. The gameplay emerged from the rules

are countless, despite the relatively simple rules. The players can think of different ways of playing within the paidea rules. The only limitation is the imagination and paidea rules.

This game also shows a clear relationship between narratives and rules as explained in the previous section. Like many other games, this game consists of different micro-worlds. As the players move from the street into the weapon shop, the paidea rules are changed. As a gangster, although you might want to ride a bike into the shop, the paidea rules of the shop do not allow you to do it, as you can in the street. The game also features quite some fabula presented via cut-scenes. A lot of fabula would happen to the players depending on the choices they make: the car breaks down, people get killed, etc. These events significantly change the intrinsic ludus rules. For example, when the players successfully hijack a taxi and take a passenger, new ludus rules are immediately created: to send the passenger to the destination in order to earn extra money.

Both gameplay and narrative of GTA are related to the rules; therefore it is not difficult to see the relationship between gameplay and narratives. As the players plan and take actions (gameplay) they are affecting the fabula (narrative) of the game. The story will be different if the players choose to drive a car crazily, crashing every lamppost and traffic light, instead of abiding to the traffic law. The story that occurs in the game would then trigger new gameplay. The fabula presented in the cut-scenes for instance directly influences the ludus rules of the game, resulting in new gameplay. In one cut-scene, ‘the chase’, the players are required to chase after a thief. After the story is presented to the players, their actions are directly changed and are oriented towards the new ludus rules. In fact, ludus rules are usually presented via cut-scenes in most modern video games in the form of narratives. As a conclusion, GTA is a narrative game, in which narrative and gameplay are closely related by a set of paidea and ludus rules.

Conclusion

We have shown how narratives and gameplay affect each other by presenting a model of video game that elucidates the relationship between rules, gameplay and narratives. It is believed that rules link gameplay and narratives in a mutual and interesting way. Whether we study games from the perspective of gameplay or narratives, the existence of narratives in most modern games can hardly be overlooked. Instead of engaging in the endless ludology-narratology argument, we should focus on developing a theory that unifies the both categories. The pleasure of game playing should be a combination of gameplay and narrative.

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A short biography of the author

Chee Siang Ang is currently a PhD student in City University London. He is particularly interested in studying video games not only as a tool for entertainment, but also a medium for other purposes such as learning a domain of knowledge, as well as conveying information and experiences. He has obtained his master's degree in Multimedia University, Malaysia by conducting research on video games and educational technologies. His fields of interest include multimedia learning, video games, interactive narratives, cognitive and social psychology, game engines and authoring systems. His PhD research is related to social gaming and game cultures in the educational context.

Appendix

For readers who are not familiar with the video games, which are used as examples, the following table includes brief descriptions of all the games mentioned. (available at www.mobygames.com)

Games	Description
DOOM (1993): id Software, Inc	You run in three-dimensional mazes with various weapons to blast all kinds of enemies that come into your way.
FINAL FANTASY VII, VIII (1997, 1999): Square Co., Ltd	A role-playing game originally made in Japan with anime and Japanese influences. The game takes place in a post-modern, sci-fi world where you control and develop a group of warriors, explore new environment and defeat the evil forces.
PACMAN (1983): Atarisoft, Inc	You control Pacman and gobble dots in a maze while ghosts attempt to gobble you. If you eat one of the four power dots in the corners of the maze, for a short time, you can eat ghosts too.
PUYO PUYO 2 (1995): Compile	A falling block game in which the goal is the combine four or more blocks of the same colour which then disappear.
SIMCITY 4 (2003): Maxis Inc, Electronic Arts Inc	You are the mayor of an up and coming town. You must manage up your city's infrastructure, zoning, transportation and population. Fight crime and pollution and other catastrophes that might befall to your city.

<p>SUPER MARIO BROS. 3 (1988): Nintendo Inc</p>	<p>You have to explore level after level, and overcome a series of obstacles. Power-ups include the mushroom, which increase your size and power, the fire flower, allowing you to shoot fireballs at enemies, and the ever important star for a short burst of invincibility.</p>
<p>TETRIS (1987): Spectrum Holobyte, Inc.</p>	<p>Blocks fall from the top of a playfield to rest on the bottom; fit the pieces together, and the line they form disappears. If the pieces do not form lines and eventually stack up to the top of the playfield, the game is over.</p>