

Literature Review

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Introduction

In this literature review, three main areas of research were considered. The first of which is Jungian Archetypes in video games and how they are portrayed in an interactive story. This literature review will be looking at some examples of these video games to define what is needed in an interactive maze adventure story, and examining these to define a knowledge base for a good story.

Secondly, exploring Narrative as a whole, branching in media, how they connected to each other. This will be accomplished by defining what Narrative and Branching is. Then by enhancing observers understanding of branching, there will be an observation of how branching in stories evolved in media, which would then extend to branching in gaming and finally end with investigating how it can affect gameplay through no linear means.

Lastly looking at the main research topic in section C will be game mechanics. Firstly though how through rules, challenge and objective creates fun gameplay for the player. Secondly how game mechanics are essential for player motivation. Lastly being in what way the introduction of game mechanics affect player enjoyment and the best method for introducing game mechanics

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Character Archetypes in Games

Introduction

Character archetypes are important in games as they provide specific roles for the player, for example, in Portal 2 the hero needs to escape from a testing facility (Valve Corporation, 2011). The heroes need to escape hands off this need to the player too. Archetypes can be a tool that game creators can use to prevent breaking an immersion from the game, and even provide hooks and replay value. It is rare and next to impossible to find games that don't have any basic character archetypes. However, there are some games that don't have some of the core archetypes such as Simulator genre games like The Sims (Electronic Arts Inc., 2000) generally lack a shadow, mentor, or gaurdain. This lack of archetypes works well for some, for example the puzzle game Tetris which has no shadow or hero (Pajitnov, 1984), but it is essential to have a very minimum character archetype.

Some interesting points can be examined with archetypes as a focus; the first of which is a minimum archetype for a maze adventure type game and detailing what will be needed and what won't be needed. Secondly, reviewing archetypes in other games and how they can develop the story. Lastly, looking at how interactive gameplay can have an impact on these archetypes and the story they develop.

Required Archetypes

There are several Jungian Archetypes that apply to video games such as The Self, The Shadow, The Hero, The Trickster, and The Sage (Jung, 1991). These archetypes bring life to the story, and draw the player in. These Jungian Archetypes aren't restricted to video games; art, music movies, books all contain these fundamental Jungian Archetypes. These archetypes are applied to provide the audience with a better connection to the story (Novak, 2012).

Novak (2012) goes on to list the main archetypes; hero, shadow, mentor, ally, guardian, trickster, and herald. The hero is the main character, and the most important in most games as this is the player's avatar... which "the player must identify with..." (Novak, 2012). This hero starts the story in danger, or having some form of major problem to work towards and solve. In games there are many examples of this for instances in The Legend of Zelda, Link is the Hero (Nintendo, 1993); and in Stardew Valley, you are the Hero (Barone, 2016).

The Shadow is the next important Jungian Archetype that is present throughout most video games. The Shadow is the anti-Hero, representing everything that the Hero is not. This is the main villain of the story that is solely responsible for the Hero's problems. The Shadow doesn't need to be a different entity to the hero; it can represent a dark side of the hero (Novak, 2012). In the Legend of Zelda series for example, one of the villains is Dark Link, and is a representation of his own strength being used against him (Nintendo, 1993).

These two archetypes; Hero and Shadow, are the main driving factors in games. Most players will become emotionally attached to the hero of the game and align themselves against the shadow. These will be a main set of archetypes in the maze adventure genre. The hero must navigate the maze, and at the centre of the maze the shadow or an agent of the shadow such as the Guardian or Trickster archetype will be there to oppose the Hero. There is also the question of whether, in a maze game, a Mentor archetype is needed to get the player used to the obstacles in the maze? The Mentor might not be needed throughout the game but just the start. For example; The Legend of Zelda: Link's Awakening, Link's grandfather was his Mentor, and that is where players first learn how to attack and block (Nintendo, 1993).

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Examining these archetypes is key to writing a solid and compelling story that will keep the player interested in the gameplay. Every game should be looking to get the player to be emotionally invested with the hero. Using the Guardian or the Trickster archetype to keep the identity of the Shadow hidden can “add to the story’s dramatic tension” (Novak, 2012).

Examples of Main Archetypes in Games

Reviewing and exploring examples of the archetypes of Hero, Mentor, Guardian, Trickster and the Shadow, in other games can bring light onto what is needed from a maze adventure genre game in terms of the main characters. Analysing these archetypes that work well, and those that don’t work well can provide a better knowledge base for archetypes too.

A most notable reference to the Hero and his journey is in the video game Assassin’s Creed (Ubisoft, 2007). There is a striking resemblance to Joseph Campbell’s Monomyth where the hero’s adventure consists of separation, initiation, and finally a return (Campbell, 1975). The Hero, Desmond, is taken and transported to a different land. Reluctant at first, however through the aid of mentoring by some allies, he becomes more willing. After this, Desmond embarks on his journey to find a piece of Eden which will help everyone. In the end this turns out to be far from the truth and his mentor becomes the antagonist. After the battle is won, Desmond returns to his world. Returning to the world he makes a lucky escape and is rescued by allies, which sets up for a return.

Moving on from looking at the hero, two examples of good villains in video games can be seen in Portal 2 (Valve Corporation, 2011), and Tekken (Namco, 1994). In Tekken, a simple fighting game, the plot is fascinating. The main antagonist being Heihachi Mishima who has done horrible things to his son. His son spends most of the game fighting to get the chance to beat his Father. However, Heihachi has trained someone else as an opponent, which acts like one of the Guardian archetypes of the game (Namco, 1994). In Portal 2 the protagonist is also a Trickster archetype, always trying to hinder the hero in some way with trickery and deceit. Sometimes these tricks work against the antagonist and this is part of the Trickster archetype. This is a form of comic relief in the game too, providing a little more entertainment in the puzzle solving type game (Valve Corporation, 2011).

In Portal 2, a strange transition of role happens, which seems to be synonymous with other games. In Portal 2’s predecessor Portal 1, the villain was GladOS. In Portal 2 the game begins with a mentor and ally named Wheatley. As story progresses, GladOS returns, and Wheatley helps overcome her. However, with this act, Wheatley becomes the villain and GladOS becomes a reluctant ally (Valve Corporation, 2011). This change; where the hero becomes a villain, or the villain becomes an ally is seen throughout many games. The Tekken series itself is one of these. This is referred to in The Monomyth (Campbell, 1975), as the return; where the hero has a reason to come back, maybe not as a hero, but an ally, guardian, or even villain.

Examining the archetypes defined by Novak (2012), and the heroes journey as told by Campbell (1975) there is a direct correlation to the enjoyment of a game and it’s story content. By using the archetypes, heroes and villains can easily be created, and this can be seen in numerous pieces of entertainment media.

Interactive Gameplay’s Effect on Archetypes

The classic archetypes can be set in stone, however in some cases, in interactive games, the villain can change, the ally can change, and even the hero can become the villain. As described by Josiah Lebowitz (2011) there is a spectrum of interactive storytelling. Depending on how open ended a game is, will impact on the amount of possible shadows and guardians on the higher end of the interactive storytelling spectrum.

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Singularly the hero will often not be impacted by changes in choice until the very end of a story or game. Using BioShock as an example there were two possible endings, a good ending and a bad ending (2K Games, 2007). In Fable 3 scattered throughout the game are decisions to be made, and those decisions impact the Hero's looks, how they are viewed by NPCs, and the endings of the game (Lionhead Studios, 2010).

Villains in Skyrim V are dependent on the hero's perspective. There are several options in Skyrim to choose a side of an opinion and these are very well played out. This allows for the game to be played in different ways, and each time the villain or the shadow might not always be the same. (Bethesda Softworks, 2011). The story in Skyrim can be considered as an open ended one, or even a truly player driven one on the spectrum of interactive storytelling as described by Josiah Lebowitz (2011).

Using Skyrim (Bethesda Softworks, 2011) as an example of a good open ended or even player driven story and Assassin's Creed (Ubisoft, 2007) as a good Interactive Traditional story, comparing the Guardian archetype, it is easy to see some similarities. In Assassin's Creed there are several mini boss type characters which prevent the hero from learning more and progressing until they have been eliminated. In Skyrim (Bethesda Softworks, 2011), following a storyline can be similar to that of following a story line in Assassin's Creed (Ubisoft, 2007); without tracking down a specific item, you won't be able to progress through that storyline. However, Skyrim will allow you to continue with other main quest lines and doesn't specifically require you to complete story lines to complete the game.

When using interactive gameplay, the archetypes in games, such as Skyrim (Bethesda Softworks, 2011), can be very different depending on how each user plays the game.

Most notably the Shadow and the Hero take the most impact. Guardian archetypes aren't as impacted, their presence almost remains the same, though they may take different forms depending on the story and the villain.

Conclusion

In conclusion, it is clear which core Jungian archetypes are necessary for a maze adventure genre game to keep the story interesting and focused.

The most obvious are the Hero and the Shadow, after this there is a specific need for a Mentor, and a Guardian. The use of an Ally can enable hints and solutions when Heroes are having difficulty completing the maze. Using a Trickster can provide some comic relief and humour in the game.

These specific archetypes in an interactive game, though easy to craft from a traditional story point of view, needs more thought put into for interactive games that has a branching path, open ended, or player driven story. While looking at a truly interactive experience, there is an aim keep focus on these archetypes as they drive the game and story, while also drawing connections with the player.

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Introduction

After going through both topics inside of this literature review, there will be an evaluation of What has been learned through the topics and headings that accompanies th

A narrative is an announced or penned explanation of occurrences to be followed by the audience. A These emotions can be display by audience through the fallout games series (Bethesda Softworks, 2011), which demonstrate how the audience can display an array of emotions as stated earlier in this paragraph. This is exhibited through the reactions of critics and fans sites like Metacritic, (Metacritic, 2019) which exist as media analysis site for both consumers and professional reviews.

Since a Narrative is a story, it needs a structure to keep it the audience invested in the content that is being presented them, this would be known as the plot of the story. The Narrative structure is about the plot giving a reason why the character in a narrative faces conflict, this is where the locations of the events will take place and who are the key players inside of narrative which are the main characters, while the plot in relation to a narrative purpose is to display where the conflicts are constructed and concluded. Examples of this can be the Star Wars First Trilogy under George Lucas, (Star Wars, 1977), it follows a plot where a hero in this case Luke Skywalker go out on a journey with a group of companions to master the force and defeat the evil empire.

There are distinct forms of Narrative Structure Techniques which are Linear Narratives (Sciutteri,

Interactive Narration is when a user/player choice helps drive the plot forward through the user's interactions. A game that demonstrates this would be Final Fantasy 7 (Square Enix, 1997), by allowing to interact with the narrative without effecting the story like adding optional characters. But keeping the definitive ending of the story no matter what the characters actions.

Interactive Narrative is a scheme about fiction where users can make their own decisions that affect the narrative through their actions which can alter the plots that develop alternating endings. Games

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like fable (Lionhead Studios, 2010), allow the players action to not only effect gameplay, but the story being told though out the game.

The Narrative Structure Technique Nonlinear Narrative is essentially what the concept

What is Branching and Branching Plotlines in Media

Branching Narrative (Nelson, 2015), acts as a S

Branching Narratives Structure in Film has been shown in a show such named Bandersnatch Each choice the audience makes over the course of the movie affect what type of ending they could possibly receive and it changes what the tone of movie the audience watches, it could range from ghost story ending to The Truman Show (The Truman Show, 1998) type of ending. This demonstrates that on the entertainment side of the film it can produce a different viewing experience for each time it is view audience showing a strength of Branching Narratives, but its downfall is that repetition can slowly erode interest of the audience since it forces them replay and redo the same routine until they pick a crossroad where they can select a different decision to their last one.

Branching Narratives Structure in Literature has been shown in Books related to Dungeons and Dragons (Arneson, 1974). Dungeons and Dragon are role playing games that incorporates Literature which are used as a foundation to a story where players are dropped down to roam, explore and interact. Inside don't ring and Dragons there is but enforcer called the dungeon master he is the person that creates the world the players are going to be playing in. He also dictates this story so he sets up the conflict and the reason why the players must go on their journey to stop for example an evil wizard or stop a war from breaking up in a continent of his world.

The reason why this Literature classified as a Branching Narrative is because of the multiple possibilities of the players affecting the world through the choices they make either being miniscule decision to Gigantic decision that make an impact on the world. The change be change through the Literature using dice rolls and the players or Dungeon Masters imagination, which makes it so that if the player or dungeon master can think of it. Making the possibilities endless and run on forever without the restriction of films and gaming.

Branching Narratives Structure in Gaming has been shown in gaming by using titles like Shadow the Hedgehog (USA, 2005). Shadow the Hedgehog uses a Branching Story line map which moves to different event in the story based on how the player interactions with the NPCs inside of the game-world, so for if the protagonist decides to go against human or decides to go against the aliens in the world it will branch off into two completely different sides of a story. But if the characters decides to play for and against both sides they are the pushed into the middle of the story.

These are all displayed using a flowchart that is inside of the game. A flowchart is a diagram that tracks a workflow or process. So, in this scenario it can used to keep track of every key decision made by characters inside of a narrative by making a branch to another event after the outcome of the first event has been reached, so on and so on until it has reached the end of a narrative.

Overall by looking at Branching Narratives Structure in media and seeing the similar and constating traits of the Structure between Film, Literature and Gaming. I can see that by doing interacting with the medium a branch can be created which conceives a pattern of decisions that leads to multiple outcome that leave the audience distinct ending based on the decision they had made throughout the narrative.

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Conclusion

In conclusion the Narrative Structure Technique gave way to the Branching Narrative Structure, This Structure allows the uses of choices to dictate how the protagonists are going to resolve the conflict. This creates repetition inside of a game, but it does enhance the users experience in the game if their other possible endings that can be reached, by interacting with the game differently in the first and second act before triggering the third act. opening the possibility for the player to experience the game a different way and adding replicability to the game.

Section C

Introduction

Game mechanics are the core elements of a game that together create the kind of gameplay that the user will interact with within the game. Game mechanics are responsible for implementing the game's rules, challenges and objectives. When broken down into their individual components, games can often look like tasks. However, that is not how the player will experience the game. They will experience the game mechanics together and if done right they can create a large sense of fun and accomplishment for the player through visuals, accomplishments and challenges.

The first point that will discuss will be a general definition of game mechanics and how they create gameplay. Secondly, how game mechanics can be used to motivate the player to progress and fosters a sense of accomplishment is discussed. Gameplay mechanics are crucial to how challenging the player will find your game and how they will understand how the game works, and in this context how gameplay mechanics are introduced is also considered.

Description

What are game mechanics?

The definition of game mechanics is broken down into rules, challenges and objectives. Each will be discussed in detail.

Rules: Game rules dictate how the player can interact in your world. They are one the most important components of any video game as they define how a game world will operate to the player actions along with the winning conditions of said game. Jesper Juul determines "video games rules are activities based on formally defined rules and containing an evaluation of the efforts of the player". Rules, Gameplay and Narratives in Video Games. Simulation & Gaming: An Interdisciplinary Journal of Theory, Practice and Research. This means that rules are based around what the game designers set, however, these rules are useless without the player wanting to do anything. Rules are what bind a game world. Depending on your game your world rules could be completely different from another game. For example, Dead Redemption which require s the player to complete missions in a very specific manner and doing anything creative or different to how the game designer planned will result in a failed state. Or you could create a more open approach to how a player interacts with theses rules allowing for more creative mechanics and actions that the player can take e.g. Zelda Breath of Wild explains little on what the player can and can't do and drops the player into a wide-open world. Along with this, the game has a vast element system that the player can choose to use or not. Such as using a leaf to create a gust of wind that will drop a bomb onto an unsuspecting enemies.

Either approach to games allows for very different gameplay approaches and different experiences neither of which are better than others.

Challenge: Another pillar of game mechanics is the challenging difficulty of a game. Many games find it difficult to find the right balance between baby mode, challenging and frustrating. Many games leave the choice of difficulty to the player with different difficulty modes or enemy scaling or ranking.

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This can be a great challenge for game designers as ensuring your game challenge is accepted for every player well. is pretty much impossible. Should the player be allowed to skip sections of your game if they find it too much of a challenge? This is where the challenge gets strange. If a player spends countless deaths and hours trying to beat your game or if they breeze through at their own pace. Which one is more enjoyable to them? Take Dark Souls for example. This is a game that will break you time and time again. It punishes the player for being too confident when thinking that they have finally gotten around to understanding a boss's mechanic. However, this base core of punishment this cruel mistress that never relents and never surrenders is what makes finally defeating that boss you have spent till 3 am trying to defeat all the bittersweet. It gives the player a grand sense of accomplishment due to the extreme difficulty of said boss

However, take a more relaxing game such as Super Mario. This is a game that you can beat on a plane or during any form of travel while having a long conversation and not being totally concentrated. Compare that to Dark Souls where if you blink at the wrong moment it can mean certain death for you. This is another type of experience. As for which is better it comes down to the player. If there is only one difficulty option for a game and a player finds it frustrating and wants it lowered there isn't much they can do. This leads to excluding some players from what the game, however, certain developers like the makers of Dark S ouls believe that the challenge in each section of the game is key to the gameplay and how they want ouls believe that the challenge in each section of the game is key to the gameplay and how they want ouls believe that the challenge in each section of the game is key to the gameplay and how they want ouls believe that the challenge in each section of the game is key to the gameplay and how they want ouls believe that the challenge in each section of the game is key to the gameplay and how they want the player to experience the game.

Each game should be experienced in the way the player wants. Players if they want should be allowed to lower the difficulty however when it comes to games that are crafted around a said difficulty such as dark souls that is the way the player should experience it as with many games a higher difficulty doesn't add real challenge whereas just lowering the player damage or increasing enemies health. But certain games are only truly an experience if beaten in the way the developers intended. The artistic significance of difficulty in video games – Reader's Feature

Objectives: Creating relative objectives for the player to complete is essential to player motivation. Objectives should relate to the story of the game world and should include short- and long-term goals. *Videogame Objectives*

Short goals should include objectives that the player can complete regularly and keep them engaged such as rewards for completing short missions or levels.

Long goals should be something the player gets once they reach a great milestone e.g. get to a certain point in a story which will create another story hook that will leave the player wanting to know more or learn what happens next. Keep the player guessing. Along with this, the player should receive a reward for getting to this point.

Player motivation through game mechanics

Along with objectives story and character, progression is what can incentives the player to progress through your game. Motivation can come from short, mid and long-term mechanics

Short mechanics: Theses are events that are designed to occur every few seconds to minutes. Example of getting money in an RPG. These act as a basic motivator for the player. However due to the

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frequency of the events the player might not take notice of every little growth it does act to progress and acts as a form of progression into midterm mechanics.

Midterm goals are that occur once per session. Session being relative to said game as a session can be different for the game genre. For example, let's use an RPG. These will add a permanent presence to the player in world change or player change such as a player level that will allow the player to unlock a new game ability. The difference between short and midterm is that the player will remember the impact of the midterm achievement and look forward to the next one.

Lastly is the long-term mechanics that will happen over several sessions of gameplay. These will occur after completing several midterm goals such as completing a long multi-part achievement. Due to long term mechanics being a lot like midterm just less common the player will think of these less than midterm mechanics. However, motivation can be also defined in a more abstract way. *Motivating Mechanics in Game Design.*

Motivation can also come broken into Intrinsic or extrinsic. *Motivate player for better engagement and retention*

Intrinsic being motivation is driven by internal rewards that will give the player a sense of satisfaction. This is the pleasure a player gets completing tasks or activities.

Extrinsic refers to the rewards a player gets external of themselves such as getting a new level in a character.

How you introduce these mechanics can play an essential part in the player's enjoyment of your game.

Introducing to Game Mechanics

Introduction of game mechanics is essential in how you want to pace your game to the player. Introductions go back to old school gaming where game mechanics were explained externally from the game itself in a game manual. However, with the adoption of digital sales in modern gaming, this has become an obsolete way of explanation. (bma5176, 2014) Game mechanics introduction can be done in three ways: tutorials, gameplay or none at all.

Tutorials are consistent of a prearranged level in which you guide the player through each one of your game mechanics slowly introducing them one by one where at the end the player should be familiar with how the game works and how they are expected to achieve each goal. Good tutorials give the player a simple introduction to game mechanics but leave the player's interruption of how to use these mechanics up to the player's creativity.

The gameplay is teaching the player by inserting them in the level or world and slowly introduce new mechanics at a time. A great example of this is Rayman Legends which has several levels per world. With each new world, each level in the world introduces new gameplay feature to keep the player engaged and always learning such as enemies that the player can ride or moving lasers they must avoid. Each one of these new mechanics culminates at the end of each world to create a flow of gameplay that the player is familiar which ends with a masterful display of the player's skills that they have learned. Whereas the tutorials show the player how to do actions in a set-piece way gameplay allow the player to naturally learn how to learn mechanics that fill them with a great sense of satisfaction.

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Finally, the most hardcore way to approach to introducing game mechanics to the player is by telling them nothing. Dropping them smack dead in the worlds and let the player learn at their pace. This can give the player a great sense of control and freedom. They must learn by themselves how to traverse the world. However, unlike the other two methods, this method can lead to player frustration due to lack of knowledge. This can lead to [not learning a mechanism hour](#) into gameplay that would have helped them in previous sections. This would not occur with the other two methods.

Conclusion

Overall game mechanics play the most vital role in player enjoyment. Ensuring the rules, challenges and objectives fit your game world and are fair to the player along with adding subtense to your game are crucial for any game that aims to create a good game. However, which method to pick for each of these pillars is subjective and can often be the hardest part of game design due to the conversation around should the game be harder, or should they hold the players handless.

Along with this ensuring the player is sufficiently motivated through character progression or story hooks are extremely important to give the player engaged and happy to be being your game.

Finally, how you introduce game mechanics can be as important as the mechanics themselves. Without sufficient introduction, the player might be lost or find areas more difficult than they should be not to having appropriate knowledge of the game mechanics.

Conclusion

Looking at all these we can see patterns in games that can provide good solid gameplay. From one perspective, there are the Jungian Archetypes which can help a player feel a connection to the protagonist, and how these archetypes are dealt with in interactive games can provide a solid understanding of plot in a branching story type game.

Next, looking at these branching stories and how they are constructed [by using a flowchart you can use a Branching Narrative Structure to keep track on the actions of the player throughout the interactive game. Which give an excuse for the player to replay the game again and lets them try out multiple story paths in the narrative that leads to a different outcome each. Which can be enhanced by the mechanics in the game.](#)

[By](#) establishing that your game has innovative or fun game mechanics, an ample amount of motivation to continually play your game to a certain [number](#) of hours or to a certain point in the story and giving the player relevant information that they need to in order to play the game is what helps create solid gameplay. Any game that has a strong stance in each of this three-part will a sure-fire successful among gamers.

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