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Abstract:

This report investigates the role of storytelling in enhancing video game immersion for players aged 25-34. The study is grounded in extensive background research on narrative theory, player types and preferences, flow theory, immersion, and character development. These theoretical foundations help in understanding how narrative elements impact player engagement.

The research begins with a review of existing literature on storytelling in video games, including various narrative techniques and player segmentation models. Flow theory and immersion were analyzed to understand how narratives facilitate deep engagement and presence in players. Additionally, an assessment of current narrative-rich video games provided insights into effective storytelling practices in the industry. A video game was then developed with UX principles, the analysis and the target group in mind.

The evaluation phase involved feedback from five participants through semi-structured interviews, card-sorting tasks and observation method. The collected data indicated a high level of immersion due to the game's storyline. Participants reported enhanced emotional and cognitive engagement, though some feedback highlighted areas for improvement.

Contents

1	Introduction	4
1.1	Initial Problem statement	4
2	Analysis	4
2.1	Narrative and Storytelling	5
2.1.1	Interactive stories and video game art	5
2.1.2	Storyplaying	7
2.2	Player Types and Preferences	8
2.3	Flow diagram	10
2.4	Immersion	13
2.4.1	Sound / Sensory Immersion	14
2.4.2	Point of View in Digital Games	15
2.5	Building a Character	16
2.6	Target Group	17
2.7	Final Problem Statement (FPS)	19
2.8	State of the Art (SOTA)	20
2.8.1	Portal 2	20
2.8.2	GTA V	21
2.8.3	Gone Home	22
3	Design Requirements	24
3.1	Functional	24
3.2	Non-Functional	25
4	Methods	26
4.1	Semi-Structured Interview	26
4.2	Observation	27
4.3	Card Sorting	28
4.4	Data Analysis	29
5	Design	29
5.1	UI Principles	29

5.1.1	Simplicity	30
5.1.2	Consistency	30
5.1.3	Feedback and responsiveness	31
5.1.4	Clarity	31
5.1.5	Visual Appeal	32
5.2	Initial idea development	33
5.3	Gameplay:	33
5.3.1	Introduction	33
5.3.2	Office Building (Interior)	34
5.3.3	The Two Protagonist Characters	35
5.3.4	Design POV	38
5.3.5	Puzzles	39
6	Implementation	41
6.1	Sequencer	41
6.2	Animation and Re-targeting	43
6.2.1	Animations	43
6.2.2	Re-targeting	43
6.3	Blueprints	44
6.3.1	BP CPR	44
6.3.2	BP LookAt	46
6.3.3	BP Cutscenes	46
6.3.4	Lock - Multiple Blueprints	47
7	Evaluation	50
7.1	Qualitative analysis	50
7.1.1	Coding	52
7.1.2	Overall Findings	56
7.2	Card sorting results	57
7.3	Observation	58
8	Discussion	58
9	Conclusion	60

10 Future Work	61
A Appendix	65
B Appendix	65
C Appendix	68
C.1 Interview 1	68
C.2 Interview 2	72
C.3 Interview 3	76
C.4 Interview 4	80
C.5 Interview 5	85

1 Introduction

When creating a game, various aspects can be specifically focused upon, in regards to engaging the player and keeping them entertained. Some games heavily rely on interesting and unique gameplay mechanics while others focus more on the social aspects of gaming. Another path a game developer may take is to attempt keeping players interested by getting them emotionally invested in the game through storytelling and engaging narratives.

The intention of this project is to create a game, where the story, characters, and narrative play the biggest role in retaining the engagement of the players.

In order to achieve this goal, a thorough study will be conducted, researching several terms and theories that can aid the game in fulfilling these specific traits. The analysis will dive into facets of narrative and storytelling, along with immersion and different ways of heightening it through, among other things, sound and sensory immersion.

This includes a look into flow theory, in relation to how a game can keep its players engaged. It will also provide an overview of player types and preferences, discerning what aspects of gaming appeal to specific types of gamers. These things, along with research on gaming habits, will aid in deciding on a target group for the game.

Additionally, a chapter will examine existing games, such as Portal 2, GTA V, and Gone Home. Each of these games can provide valuable knowledge on different aspects of immersive gameplay and will inspire decisions taken in the creation of the game.

Based on the initial ideas, the following Initial Problem Statement was formulated:

1.1 Initial Problem statement

"How can storytelling in an application be improved with the help of sound and visuals?"

2 Analysis

This section seeks to gather knowledge from existing research and studies on concepts such as storytelling, player types, flow, immersion, characters in games and more. The findings from these will provide crucial understanding about the following stages of development.

This includes discovering the target group through related research and conducting analyses of State Of The Art.

2.1 Narrative and Storytelling

This section will explore and evaluate the available tools that can effectively assist in the development of a compelling narrative for a video game.

2.1.1 Interactive stories and video game art

The article "Interactive Stories and Video Game Art" highlights several key methods for crafting impactful narratives in video games. Let us delve deeper into each of these methods and explore how they contribute to a richer player experience:

1. Character-Driven Narratives:

This method places character development and motivations at the forefront of the story. Players become invested in the characters' journeys, goals, and struggles. Here is how it functions:

- **Compelling Characters:** Well-crafted characters with depth, flaws, and relatable motivations resonate with players.
- **Character Arcs:** Characters grow and change throughout the story. Witnessing their transformation creates a sense of connection and keeps players engaged in their fate.

2. Player Agency:

This method empowers players by granting them meaningful choices that influence the story's direction. It fosters a sense of ownership and investment in the narrative:

- **Branching Narratives:** Player decisions create branching paths, leading to different story outcomes.
- **Consequential Choices:** Decisions have a tangible impact on the world and characters. This can be through dialogue options or gameplay choices, adding weight to player actions.

3. Dynamic Composition Techniques:

Here, the narrative adapts based on player choices and actions, creating a more interactive experience:

- **Dynamic Events:** The world reacts to player decisions, with events unfolding differently based on their actions.
- **Evolving Relationships:** The characters' relationships with other characters and the player can change based on player choices.

4. Visual Storytelling:

This method leverages the game's visuals to convey narrative information and evoke emotions:

- **Environmental Storytelling:** The game world itself tells a story. Details in the environment can reveal past events, character motivations, or hidden lore.
- **Cinematic Techniques:** Camera angles, music, and character animations can enhance emotional impact and foreshadow events.

5. Shaping and Pacing Narrative Experiences:

This method focuses on structuring the story to maintain player engagement through a balanced flow of information and events:

- **Pacing:** A well-paced story alternates between moments of exposition, action, and character development. This keeps players engaged and prevents boredom.
- **Information Delivery:** Story details are revealed gradually, keeping players intrigued and wanting to learn more.

6. Storytelling Frameworks for Game Design:

This refers to utilising established narrative structures and principles, while adapting them to the unique context of video games:

- **The Hero's Journey:** This classic story structure, with its clear stages and character arc, can be adapted to create compelling video game narratives.
- **Moral Dilemmas:** Presenting players with difficult choices that have significant consequences adds depth and emotional weight to the narrative. (Solarski, 2017)

2.1.2 Storyplaying

The basic premise of the book "Storyplaying" is to examine video games as a storytelling medium by analysing their structures and potential, and how they relate to players/users. It is not a comprehensive history of video games but rather a focus on the mechanics and features that make them unique as a narrative medium.

The book suggests that narratives are created in video games through a combination of passive, actively nodal, and dynamic forms.

1. **Passive forms** include exposition, cut scenes, and loading screens
 2. **Actively nodal forms** include player actions, quick time events, dialogue trees, and event triggers
 3. **Dynamic forms** include non-player characters that react to the player's actions and choices.
1. Passive medias are marked by the fact that their usage does not enable action by the user, to change their perceivable form in more than one way. That is to say, two different kinds of inputs cannot lead to two different forms of presentation. In this sense, passive media usually has only a single option for right usage. Following this rule will always lead to the same palpable result. Two different, albeit "correct" uses of a passive novel or movie for instance cannot differ in what is being presented to the user.
2. Actively nodal medias are divided into two categories: non-dynamic and dynamic. Non-dynamic actively nodal forms, such as board games, require the user to change the state of the media in order to progress the game. Dynamic actively nodal forms, such as video games, are capable of changing without direct input from the user. They can also initiate processes outside of the user's input that the user can intercept or react to. Dynamic actively nodal media can enforce the rules by which they are played, and this lack of reliance on the user's cognitive limitations allows dynamic media to create successful single-player games. Because actively nodal forms offer a greater degree of interactivity and the rules of these media can be enforced through the media itself, they may require less explicit instruction or full information to be effectively used compared to passive media.
3. Dynamic forms of media, particularly video games, have two key capabilities that non-dynamic forms (such as a board game) do not: enforcing the rules by which they are played,

and initiating processes that are outside of the user's input that can still be "intercepted" by the player. This means that successful single-player games can be created with dynamic media that do not rely on the player's cognitive limitations. Additionally, dynamic forms of media can communicate information about the rules, options, and choices within the media itself, without the need for extensive outside instruction. This allows for a fusion of the fictional content and rule structure, which can increase the narrative proclivity of the game. Finally, dynamic media can present choices and options, and allow the player to interact with these choices, in a more complex and nuanced manner than non-dynamic forms. (Domsch, 2013)

2.2 Player Types and Preferences

This section will examine some of the research conducted within the field of player types and player preferences. Several frameworks and taxonomies will be investigated, in order to gain valuable knowledge that will help when specifying a target group and making decisions regarding the design of the game.

Regarding player types, Bartle is one of the most referenced authors. In the paper "*HEARTS, CLUBS, DIAMONDS, SPADES: PLAYERS WHO SUIT MUDS*" (Bartle, 1996) he creates four archetypes of players;

"Achievers regard points-gathering and rising in levels as their main goal, and all is ultimately subservient to this"

"Explorers delight in having the game expose its internal machinations to them. They try progressively esoteric actions in wild, out-of-the-way places, looking for interesting features (ie. bugs) and figuring out how things work"

"Socialisers are interested in people, and what they have to say. The game is merely a backdrop, a common ground where things happen to players. Inter-player relationships are important: empathising with people, sympathising, joking, entertaining, listening"

"Killers get their kicks from imposing themselves on others. [...] people attack other players with a view to killing off their personae" (Bartle, 1996)

Having these different player types in mind, while knowing your player base can be very helpful throughout the process of designing a game, since it will make it easier to make

choices with the goal of tailoring to your targeted audience. However, while Bartle's work has established the foundation for a lot of further research, some argue that it has its limitations. The research paper *A Framework and Taxonomy of Videogame Playing Preferences* (Tondello et al., 2017) lists a number of reasons for why they believe their research was a necessary addition to the field. For example, Bartle's research was based only on Multi User Dungeon (MUD) players, thus reducing its applicability to other game genres such as single player games. They also state that while Bartle's and most other models give valuable insight to player motivations, it is hard for game designers to use this knowledge when deciding on specific game elements to implement.

Based on this they “[...] conducted an exploratory empirical investigation of player preferences, which allowed us to create a taxonomy of nine groups of game elements and five groups of game playing styles. These two concepts are foundational to games, which means that our model can be used by designers to create games that are tailored to their target audience” (Tondello et al., 2017). They created a survey asking gamers to rate 66 game elements and 20 playing styles on a likert scale, and used the data to group items together, resulting in 9 game elements and 5 playing styles.

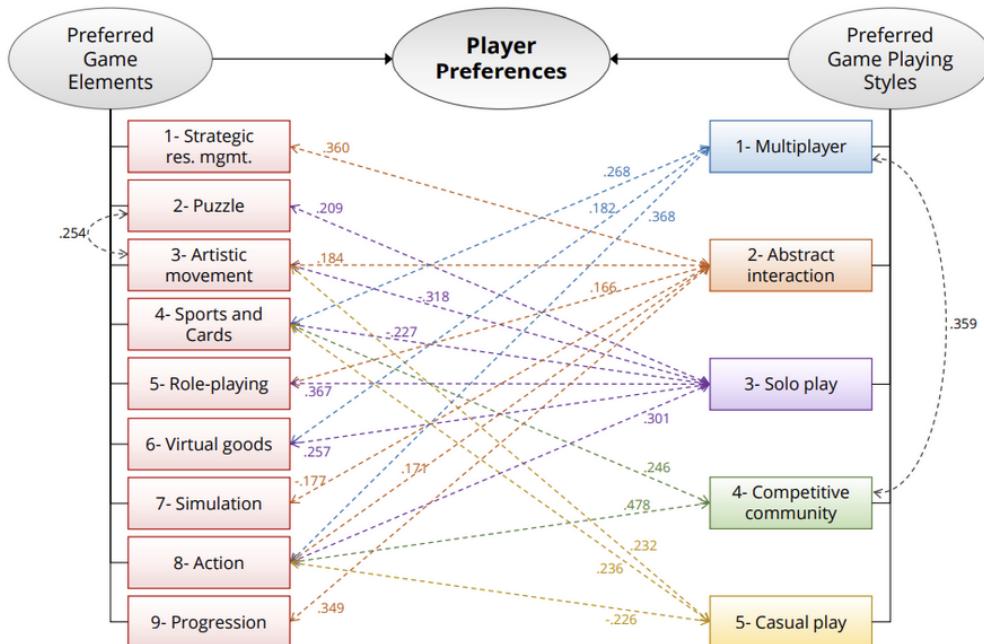


Figure 1: Model on correlations between preferred game elements and preferred game playing styles

By looking at the correlation between game elements and playing styles, it is possible to visualise which game mechanics will afford certain player experiences and preferences. Game designers can use this model paired with knowledge about the preferences of their target group, in order to include game elements that will appeal to a certain group of players, or implement elements that will likely appeal to a larger audience.

An example being, if one had the intention of creating a puzzle game, it would seem reasonable to consider a solo play environment. Then, based on which elements share a correlation with the solo playing style, these could be implemented as well (i.g. Role-playing), knowing they afford the same playing experience.

2.3 Flow diagram

A major part of developing a game is to understand the player, their skills and how to keep them engaged. Understanding the relation between the game's challenge level and the player's skill level is an extremely important factor for game development. The 'flow state' is a term commonly used when referring to these factors. Flow state is an episode during gameplay where the player's skills and the game's challenge level pair perfectly, resulting in a state of mind where they are at flow. This is a game phenomenon that is widely studied, since it plays a major role in keeping players engaged and immersed throughout the game.

When studying *flow*, the book "Flow: The Psychology of Optimal Experience" by the author Mihaly Csikszentmihalyi (Csikszentmihalyi, 1990) is commonly referred to, since it is the book that first introduced the concept of flow and explores its psychological aspects. Many of the flow fundamentals are based on Csikszentmihalyi's book and is used as the basis for many studies concerning player enjoyment and immersion in games. Csikszentmihalyi often mentions the term 'optimal experience', which is used to describe the state in which one feels exhilarated as result from stretching their mind and body's limits in order to accomplish a goal. By setting realistic goals for the player, it allows them to focus on the task at hand and momentarily forget about their surroundings (Csikszentmihalyi, 1990). Enjoyment and pleasure are also keywords repeated throughout his book. Pleasure refers to the sensation of satisfaction experienced when the information within one's consciousness confirms that the expectations from our biological programs (bodies) or from our social conditioning (society) are met. Enjoyment rises when an individual obtains a sense of accomplishment by

not only fulfilling their prior expectations, but also attaining something unexpected by surpassing their limitations (Csikszentmihalyi, 1990). Flow experiences consists of eight major components:

1. A task that can be completed
2. The ability to concentrate on the task
3. That concentration is possible because the task has clear goals
4. That concentration is possible because the task provides immediate feedback
5. The ability to exercise a sense of control over actions
6. A deep but effortless involvement that removes awareness of the frustrations of everyday life
7. Concern for self disappears, but sense of self emerges stronger afterwards
8. The sense of the duration of time is altered (Sweetser and Wyeth, 2005)

The state in which someone's "*attention is freely invested to achieve a person's goals because there is no disorder to strengthen out or no threat for the self to defend against*" (Csikszentmihalyi, 1990) is known as flow. The mind can achieve flow by demanding attention in the eternal world via rules, goals and feedback. When there is structured attention, individuals tend to find it easy to concentrate and can undergo a state of 'auto-pilot'. When the opposite is met the mind tends to wander on to other thoughts and gets easily distracted (Csikszentmihalyi, 1990). This flow state is a phenomenon frequently used in game development, since it is the state that occurs during perfect harmony between challenge and skill.

When discussing game immersion and how to achieve it, many terms are thrown into the mixture, e.g. enjoyment, pleasure, play, motivation and, of course, flow. Video games can provide some emotional/psychological high and engagement within adults, resulting in intrinsic motivation. It is a means for adults to indulge in the same experience as 'play' during childhood. This is due to the fact that the four themes of play tend to be incorporated in video games: "*As an activity video games also map onto the four themes of play: a) progression - finishing the levels of the game b) power - having characteristics which you do not possess in the real world, and using them to manipulate your environment c) fantasy - computer simulation games being marginal exceptions and finally d) as self - or rather an avatar or alter- ego.*" (Holt

and Mitterer, 2000). Another reason as to why video games can be immersive and engaging, is the motivation to start/continue playing. The main motivation that is evoked during the process of playing video games is intrinsic motivation. Intrinsic motivation describes the form of motivation that is driven by internal desires, such as personal enjoyment, curiosity, or the satisfaction of mastering a task, rather than external rewards or pressures (Holt and Mitterer, 2000).

For games to be immersive and to provide the player with a desire to continue, it is important to consider the difficulty of the game. If the game is too difficult it can seem like more of a task, be demotivating and cause anxiety. On the other hand, if the game is too easy it can lead to boredom, in which the player feels under stimulated. This is where Cziksentmihalyi's flow theory comes into the picture. Cziksentmihalyi describes the theory of flow as a "...state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will do it even at great cost, for the sheer sake of doing it." (Holt and Mitterer, 2000).

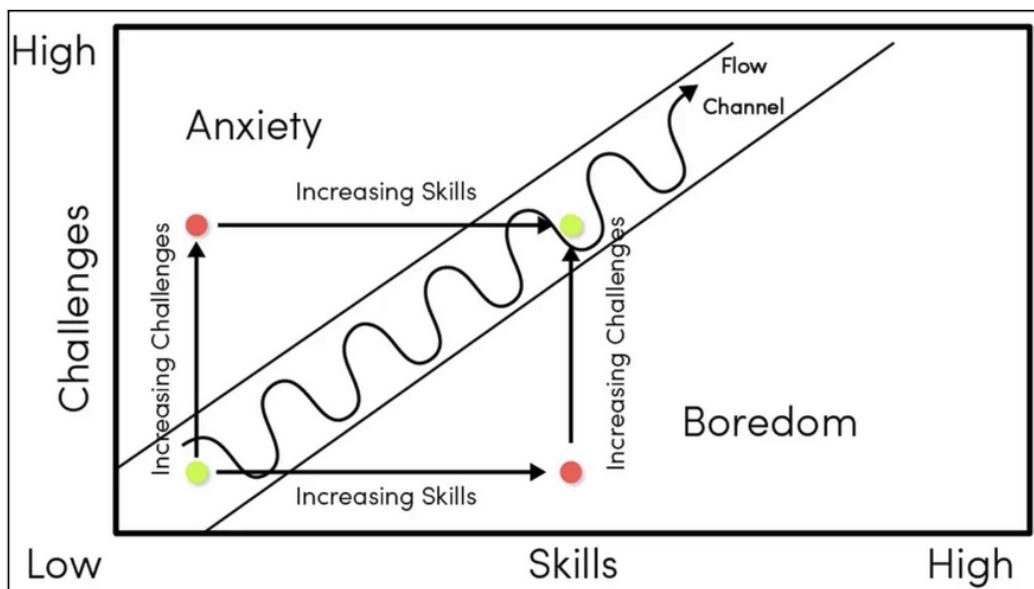


Figure 2: Flow Diagram

Above is a diagram depicting the flow (Figure 2). The flow channel occurs when the player's skills are in perfect harmony with the game's difficulty (Holt and Mitterer, 2000). This then results in the player neither feeling anxiety nor boredom, instead feeling a sense of deep involvement, desire to continue and enjoyment, aka. flow. Therefore this theory suggests that individuals experience a state of flow when they are fully immersed in a challenging task

that matches their skills, leading to a sense of effortless action and heightened concentration. As their skills increase so does the difficulty, therefore creating a wave-like experience through the flow channel.

In conclusion, it would be ideal to develop a game in which the challenge/difficulty of it meets the target group's skill level, therefore creating a sense of flow. This could then provide a more immersive and engaging game for the player.

2.4 Immersion

When referring to immersion in general Janet Murrey (1997) defines it as:

"Immersion is a metaphorical term derived from the physical of being submerged in water. We seek the same feeling from a psychologically immersive experience that we do from a plunge in the ocean or swimming pool: the sensation of being surrounded by a completely other reality, as different as water is from air; that takes over all of our attention, our whole perceptual apparatus." (Jennett et al., 2008a, p. 98)

But when looking from a more technological standpoint you can distinguish between four views of immersion (Nilsson et al., 2016)

- Immersion as a property of the system
- Immersion as a perceptual response
- Immersion as a response to an unfolding narrative
- Immersion as a response to challenges

In this case, we will be looking at the narrative immersion aspect in relation to video games. Adams and Rollings introduced the concept of narrative immersion. Their definition is "*the feeling of being inside the story, completely involved and accepting the world and event as real*" (Nilsson et al., 2016, p. 113). Narrative immersion occurs from any narrative aspect in a game, including video games where the user is in control of the story's protagonist and antagonist.

2.4.1 Sound / Sensory Immersion

Sound and audio can also be a tool for heightening immersion. Pine and Gilmore define immersion as “*becoming physically and virtually a part of the experience itself*”. This is an important aspect of the gameplay experience. When good immersion is created the player can be in a world generated by the computer instead of just using the computer, and they experience the sensation of being surrounded by another reality (Ermi and Mäyrä, [2005](#)).

According to Laura Emri and Frans Mäyrä, gameplay experience and immersion are multi-dimensional phenomena, in the sense that immersion is a many-faceted phenomenon with different aspects, that can appear and be displayed differently in the individual cases of different games and players. In Figure 3 we can see the gameplay experience model. This model gives us an idea of the complex dynamics that are involved in the interaction between a player and a game.

The part of the model we will look at is the sensory immersion aspect. This is related to the audiovisual execution of games. Emri and Mäyrä state that digital games have evolved into audiovisual impressive, three-dimensional and stereophonic worlds that surround their players in a very comprehensive manner. The audio from the game overpowers the sensory information coming from the real world and the player fully emerges in the game world (Ermi and Mäyrä, [2005](#)).

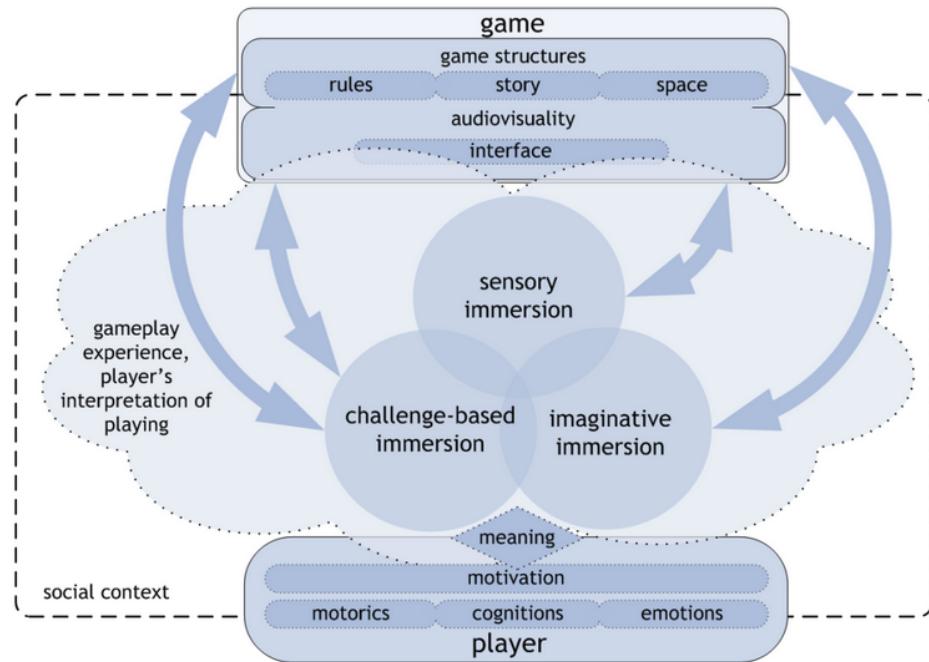


Figure 3: *Gameplay experience model*

When referring back to Emri and Mäyrä definition of immersion Mark Grimshaw points to the physical aspect of immersion can be met through first-person players. This allows the player to become physically immersed in the game world (Grimshaw, 2007).

2.4.2 Point of View in Digital Games

Modern days, an extensive variety of digital games are created according to the various preferences of their players. Design choices of game developers are made with the intention of creating the best possible game experience, which is affected by several components such as graphics, audio elements, storyline, challenge and others (Denisova and Cairns, 2015).

The point of view through which the player engages with the game environment is also one of the key elements that distinguishes an interactive game, since it can support the experience of immersion during the game play and create different perceptions of the game space depending on the chosen player perspective (Denisova and Cairns, 2015). Visual point of view (POV) is a media element that impacts the sense of self-involvement and establishes the way players are portrayed in the game world, as well as how the game world is presented to them (Lim and Reeves, 2009).

A first-person POV gives the player the ability to experience the game from the character's

perspective, allowing them to have an overview of their surroundings. It is considered to give the most immersive feel for the player (Denisova and Cairns, 2015).

A third-person POV, on the other hand, lets the player observe their character without offering the impression that they are the character (Denisova and Cairns, 2015). Compared to the first-person POV, this visual representation is believed to distance the player from their character (Lim and Reeves, 2009).

This difference, according to computer game character designer and consultant Toby Gard (2000), can be described as the player 'becoming' the character in a first-person game and 'controlling' the character in a third-person game (Gard, 2000). Video game designer, Richard Rouse III, also argues that the third-person perspective distances the player from the virtual environment and the character they are playing, which is assumed to result in a decreased sense of immersion (Denisova and Cairns, 2015). These statements are supported in the article "*First Person vs. Third Person Perspective in Digital Games: Do Player Preferences Affect Immersion?*", where it is concluded that players were more immersed in the game world when they saw it through their character's eyes, regardless of their preference on perspective (Denisova and Cairns, 2015).

2.5 Building a Character

In a study on psychophysical responses during play, conducted by professors of communication Sohye Lim and Byron Reeves, it is claimed that the physiological reactions of the player's were not affected by the visual POV alone, but also connected to choice of avatar. The findings of their research revealed that POV did not result in a significant mean difference when the player's were able choose their character, while the first-person POV generated a higher level of presence, when they did not have a choice regarding their avatar. The study therefore concludes that the influence of POV on presence may vary depending on other game aspects, as for example avatar choice (Lim and Reeves, 2009).

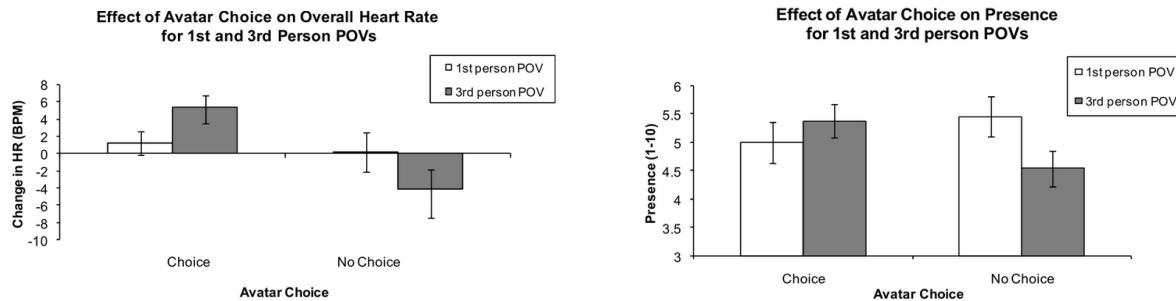


Figure 4: Left: Effect on heart rate depending on choice of avatar in 1st and 3rd person POV
Right: Effect on presence depending on choice of avatar in 1st and 3rd person POV

When making decisions on avatar choices and designing a game character, it is important to keep in mind the psychology of the two POV's, which is drastically different according to Toby Gard (Gard, 2000). He divides character design in two sections: an “Avatar” (a visual representation of the player in the game environment) and an “Actor” (a character separated from the player with its own traits and personality).

A first person game with an “avatar” should, according to Gard, do as much as possible to make the player believe that it’s actually them self in the game world. For that reason, the avatar must not disrupt the illusion of immersion of the player, meaning that it should not have the ability to make actions on its own or take control from the player in other ways. Regarding the design of an avatar, Gard suggests that one creates it intentionally insignificant or gives the player the opportunity to customise their own (Gard, 2000).

In a third person game with an “actor”, the character is detached from the player, and therefore allows more freedom without it being distracting. The actor can have full character design, behave on its own and have its own personality. This provides a chance to apply some of the less obtrusive storytelling and mood-enhancing techniques established in film (Gard, 2000).

2.6 Target Group

In the world of game development, understanding the audience is paramount. Target groups play a pivotal role in shaping the design, mechanics, and overall success of a game. Identifying and catering to a specific target audience enhances the player experience and can help create a sense of flow in the player, by tailoring the challenge level to their skill level.

In order to gain insight into who is the most logical target group for our application we created a questionnaire that was shared on Facebook (Appendix A). It contained questions about their sex, age, how much they played and their game preferences. The goal here was to research game habits among as many people as possible and see if we could draw any connections or conclusions from their responses.

When analyzing the conducted data of 48 questionnaire responses, we particularly concentrated on the stats about how often each person played every week on average. A bar graph representing these responses can be seen in Figure 5. The responses showed that from the age of 16-24 2 out of 9 (22.2%) game regularly (either daily/almost daily or 1-4 times a week), in the age group of 25-34 8 out of 19 (42.1%) game regularly, from the age of 35-44 2 out of 2 (100%) game regularly, from the 45-54 age group 1 out of 4 (25%) game regularly, and finally from the age of 55+ only 3 out of 13 (23.1%) game regularly. This means that the age groups that have the highest percentage of people who regularly game, in order, are 35-44, 25-44 and 45-54 year old's according to the results. However, the data from the age groups 35-44 and 45-54 are quite unreliable, as there were not a sufficient amount of responses gathered from them (2 from the 35-44 age group and 4 from the 45-54 age group).

The most reliable data would therefore be from the 25-44 age gap.

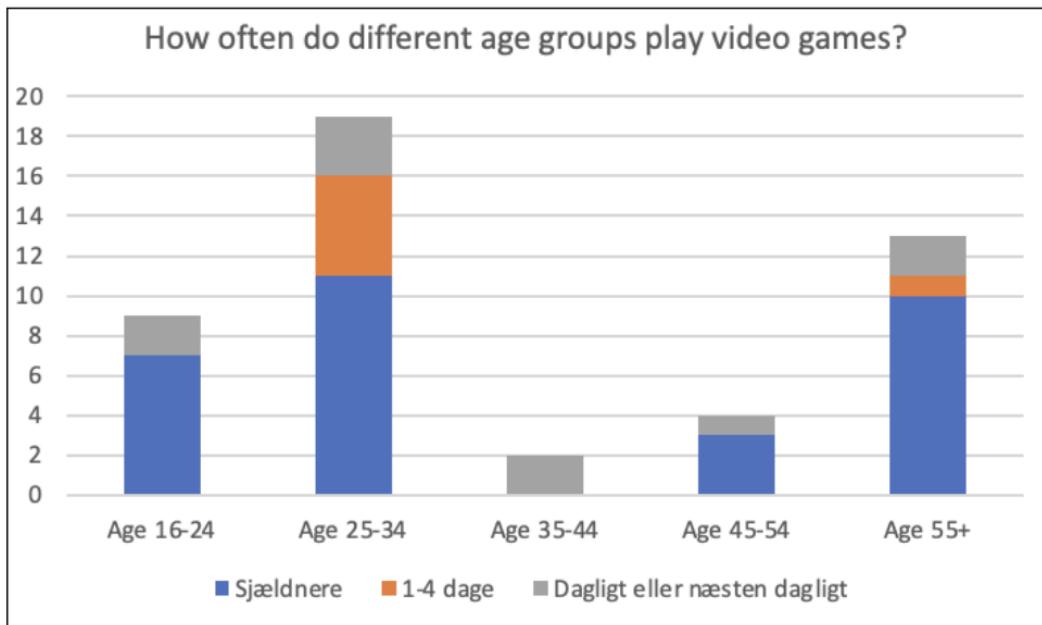


Figure 5: Time spent playing video games among different age groups

Our analysis of the results indicates that the 25-34 age demographic possesses a more varying

and versatile level of gaming experience. It is almost 50/50 whether they game regularly or not. This nuanced pattern bodes well with our ideal target audience who ideally have some gaming experience, without it being necessary to be a pro. In fact, preferably not too skilled, as it is easier and more receptive to match their skill level and meet their needs, since they do not demand excessive skill prerequisites. Due to same reasons, our target group should also be part of the demographic that games 1-4 times a week on average. We deemed that this ought to result in a target group that has enough gaming experience to be familiar with basic game setups and controls, without necessarily exceeding the preferred skill level for our game.

When looking at the player types introduced in the related research chapter our ideal player type would be a combination of the **explorer** and **achiever**. Meaning a player who relates to the following statements: "*regard points-gathering and rising in levels as their main goal, and all is ultimately subservient to this*" or "*delight in having the game expose its internal machinations to them. They try progressively esoteric actions in wild, out-of-the-way places, looking for interesting features (ie. bugs) and figuring out how things work*". As supposed to the **socialisers**, who are mainly interested in socialising with other people, and the **killers**, who mainly get their kicks from attacking and imposing on other players. In other words, ideally aim the application towards players who are focused on rising in level as well as a player who can and wants to think out of the box in regards to solving the puzzles.

To summarise, our target group should fall under the following characteristics and demographic: between the age of 25-34, game 1-4 times a week on average and relate to the explorer and achiever player type characteristics.

2.7 Final Problem Statement (FPS)

Based on the previous findings, we were able to specify our initial problem statement to the following:

"How can storytelling heighten immersion in a video game, for players between the age of 25-34?"

2.8 State of the Art (SOTA)

When developing any application it is always ideal to explore what is already on the market and get some inspiration in regards to what works and what does not. In the following chapter, we will introduce a number of video games that contain aspects we believe work well and how we will draw inspiration from them.

2.8.1 Portal 2

Portal 2 expands upon the original puzzle-platform concept, offering a more intricate experience. Players return to the Aperture Science facility after an extended slumber to navigate a series of devious test chambers. The core mechanic remains the trusty portal gun, but it is now accompanied by a versatile toolbox.

Beyond the refined gameplay, Portal 2 shines with its engaging narrative. The single-player campaign delivers a humorous yet surprisingly emotional story, featuring the return of the enigmatic AI GLaDOS.

Portal 2's praise stems from its exceptional design. Portal 2 is especially admirable for the construction of the puzzles. The puzzles ingeniously combines logic and physics, constantly prompting innovative thinking and experimentation. For a puzzle to be comprehensible and not evoke frustration within the player, it must be clear which elements have to be used to complete the puzzle. This is what Portal 2 does well. They successfully include multiple clear steps and objects, without overdoing it and making it too complicated. They also manage to increase the difficulty of each level at a perfect rate, so that the first levels are quite intuitive and simple, and as the player's skills increases so does the difficulty. This is something we hope to be able to incorporate in our game.



Figure 6: Introduction level in Portal 2

The photo above is taken from the introduction level in Portal 2. This is a good example of how they make the interactive elements clear and help guide the player on how to complete the puzzle. The box in the corner of the room is partially glowing with the same colour as the dotted line leading to the door, implying that the player might have to use the box in order to escape. The big button in the centre of the room is also glowing in a very noticeable red colour, which gives the player an incline that they might also have to use the button. This level incorporates multiple clear elements, that are evidently there in order to solve the puzzle.

Portal 2 also presents a witty dialogue, delivered with impeccable comedic timing, which helps enhance the immersive experience. The incorporation of entertaining dialogue and storytelling is well balanced with the puzzle concept of the game and caters to both those seeking a mind-bending challenge and those who enjoy a darkly humorous narrative. Portal 2 is therefore successful at meeting the needs of a wide audience of gamers, not necessarily only those who game regularly.

In summary, Portal 2 is a great example of a game that has successfully made puzzles that incorporate clear tasks and elements, that must be used in order to complete the task. As well as perfectly balanced the gaming aspect with the narrative and dialogue. This not only enhances immersion via the puzzles, but also through the storytelling. These are aspects we also strive to achieve in our application.

2.8.2 GTA V

Grand Theft Auto V (GTA 5) is an action-adventure game that was released in 2013, developed by Rockstar North. It is one of the best-selling video games of all time. It is recognised for its narrative depth and technological innovation, and is widely considered as the benchmark for open-world game design.

The game is navigated in either a first or third person perspective and takes place in the fictional state of San Andreas, where the player follows the intersective lives of three protagonists: a retired bank robber, Micheal, a street gangster, Franklin and a drug dealer, Trevor. The narrative structure of the game is used to grow attached to the three characters throughout the storyline, which is seamlessly weaved between the different perspectives. It is filled with individual missions connected to each character, taking their personalities and roles,

within the plot, into account. GTA 5 contains several elements mentioned in 2.1.2, which help craft the impactful narrative of the game. The two main key methods we want to focus on and get inspiration from are the character-driven narratives and the player agency.

First of all it follows the character-driven narratives by including, as mentioned, compelling characters and character arcs, that strengthens the storytelling and draws players into the intricacies of each character's journey. All the characters, Michael, Franklin and Trevor, have an in depth storyline, that contain flaws and relatable motivations, and have undergone some growth/changes throughout their story.

The player agency method is also well incorporated in GTA 5. The storyline progresses linearly, where the players follow a predetermined set of missions. It offers an extensive amount of freedom in possibilities of exploring the open world environment, but does not include traditional consequential choices as seen in other narrative-driven games. Occasionally, the players are provided with options on how they wish to carry out a heist or another type of mission, which results in diverse outcomes for that particular part of the game without changing the main story line. However, in the final mission, the player is able to control how the story will end by giving them three very different options: protagonist Franklin has to choose between killing Michael, killing Trevor or teaming up with both of them. In the ending stages of the game the player is presented with moral dilemmas and which is a result of the players' decision, resulting in making the game emotionally engaging and creates a personalised experience.

2.8.3 Gone Home

Gone Home is a game by the company Fullbright. The gameplay consists of the player exploring a family mansion, discovering artefacts and uncovering truths about the family of the protagonist. This compelling character-driven narrative creates a world that feels real and allows the player to resonate with the story, by having them control one of the family members. Simultaneously it heavily utilises environmental storytelling by having the mansion itself, along with its content, be the narrator of the story.



Figure 7: Gone Home startscene

The photo above (Figure 7) is taken from the start scene in *Gone Home*. Already here, the environment tells a story, making it a perfect example of environmental storytelling. There is a bag placed on the ground with a label, which informs the player on who the main character is. There is also a note on the front door that introduces the player to the plot of the story.

This type of gameplay caters more directly to the explorer player type than any of the other types. Besides the main story, a lot of clues and discoverable items provide further information and content which helps create a layered and immersive world for the player to dive into. E.g. the player is introduced into the family dynamic through elements such as the sister's diary and empty alcohol bottles.

Gone Home also has audio as an important factor in its gameplay. Voice overs of journals etc. are at some points used to drive the story forward. Things that the player interacts with make sounds, there is a subtle soundtrack in the background and sounds like distant thunder all contribute to letting the player immerse themselves in the game and story.

The choice of having the game be played in first person POV seems obvious, serving as the best way to immerse the player, and having them experience the game from the characters' perspective.

In summary, although it does not follow a "typical" game setup, where there are constant threats, ways to for the game to end, a lot of action, etc., it still successfully captivates the player and creates immersion, through the use of environmental storytelling, sound and POVs. It would therefore be a great example of an application to take inspiration from for our game.

3 Design Requirements

Within game development, design requirements play a critical role. Design requirements are used as a blueprint that outline the necessary functionalities, capabilities, and characteristics of a product (**CiteNormanGroup**). These requirements are crucial to ensure that the team are on the same path and are headed towards the same goal. It is important to discover and define the design requirements, to guarantee satisfaction within the target audience (**CiteNormanGroup**). There are two types of design requirements; functional and non-functional.

3.1 Functional

Functional design requirements specify *what* the system or product must do. They specifically define what actions and behaviors the system should consist of, in order to meet the needs and expectations of the target audience. In other words, it ensures that the product does what it is supposed to do (**CiteNormanGroup**). If the functional requirements are not met the system/product will not operate properly. The following are the functional design requirements for our application:

Functional design requirements	Explanation
The game must involve elements from the flow theory	The game must increase in difficulty in order to keep the player in flow
Must have an immersive narrative/storytelling	The game must have a narrative and story that helps the player submerge themselves in the game.
Must contain puzzles that include sound manipulation	Must include puzzle in an escape room style that the players have to finish in order to win the game
The user must be able to switch between 2 first person perspective playable characters	The user can switch between a deaf and a blind character, creating varied gameplay
(Must be able to play with an external remote/controller)	A remote/controller will be designed and developed for this specific application.

Table 1: Functional design requirements

3.2 Non-Functional

Non-functional design requirements define **how** a system or product should work. They focus more on the system/product usability such as performance, usability, reliability, and security. In other terms, it ensures that the product does what it is supposed to do well, creating an enjoyable user experience (**CiteNormanGroup**). If the non-functional requirements are not met frustration will arise. The following are the non-functional design requirements for our application:

Non-functional design requirements	Explanation
Should consist of semi-realistic graphics	In order for the player to be immersed in the game the game must have realistic graphics
UI should be intuitive and enjoyable	The UI should be easy to navigate and enjoyable for the player

Table 2: Non-functional design requirements

4 Methods

In the following chapter, you will be introduced to the evaluation methods used in the project. We have chosen to use a combination of multiple qualitative methods which will ensure an in-depth exploration of our research topic.

4.1 Semi-Structured Interview

When dealing with a large range of research goals the semi-structured interview is an optimal evaluation method. It provides a variation in its use of questions, prompts and accompanying tools in order to draw the participant into the topic under study. The semi-structured interview uses both open-ended questions as well as theoretically driven questions, which are grounded in the participant's experience as well as existing constructions.

There should be a clear connection between the questions and the purpose of the research and the placement of the questions should reflect the researcher's progression towards an in-depth exploration of the fields under study.

The semi-structured interview is usually divided into three different segments and each segment plays a crucial role in a successful interview. The opening segment's purpose is to create a space for a narrative based on the participant's experience. You as researchers introduce the purpose of the interview and the fields under study. You then move into broad questions that can create openings for the participants to talk about their own experiences, in this part it is important to ask for clarification from the participants if necessary due to the experiences being subjective. It is also a good idea to take notes on meaningful junctures in the

participant's story. The reason for the usage of open-ended questions is to create a space for the participants to tell their experiences, however, the question must be tied to your field of study. This will result in data you cannot anticipate in advance, and you therefore have to rely on your knowledge of the topic in order to support the unfolding of the participant's stories.

The next segment is used to ask questions of greater specificity. This part involves questions that will ensure your field of study is adequately explored, it is also here you can pick up some of the topics you want more clarification on from the last segment. This segment intends to explore the complexity of the topic.

The concluding segment is for revisiting the opening stories and moving toward closure. You also have the room to look for opportunities to explore contradictions. In the end, you work towards wrapping up the interview and you let the participant know that the interview is coming to an end, and they have the opportunity to add additional thoughts or final points. (Galletta, 2013)

Regarding our project, we see this method as a clear opportunity to discover aspects and nuances of our game we have not thought of ourselves when creating the game while also allowing us to cover our selected theories. The questions of the interview were inspired by the study conducted by the research associate Charlene Jennett et al. on measuring the experience of immersion in games (Jennett et al., 2008b).

4.2 Observation

As a means to also gain insight into the user's experience during the game play and the overall logicality of the game and controls, an observation can be conducted. In the moments between the sets of interview questions, whilst the test participant is involved in the game play, the interviewee should observe the test participant. By observing the test participant whilst they in the process of playing the game and noting down relevant information, we are able to gather data about the moments that the test participants might forget about or simply do not mention during the questions. This is also very useful for information about the UI elements, by finding out if they are intuitive and logical for the user, or if they spend a lot of time trying to figure them out.

To ensure that the information being observed remains relevant an observation guide can be useful. It should contain information about aspects the interviewees aim to evaluate regarding the test participant's game play and experience. The following is the observation guide that will be used throughout our interviews:

- Is the application intuitive? Can the user easily navigate their way through the application and are the controls logical?
- Does the user take time to read the storyline? Do they observe the environment?
- Is the user able to find the elements needed to solve the puzzles?
- Is the user able to concentrate and complete the tasks?
- Does the user spend very little time or a vast amount of time on the tasks?

4.3 Card Sorting

In order to test if the test participants find the game immersive an in-person card-sorting method will be performed after our semi-structured interview. The card sorting method is aligned with the constructionist approach and more particularly to personal construct theory. The theory is based on the premise that people make sense of the world by categorizing it, and that people can describe their own categorization of the world with reasonable validity and reliability. (Schønau-Fog and Bjørner, [2012](#))

A benefit when choosing the card sorting method is that it introduces a controlled vocabulary for the participants, and it hinders the challenges of the variability in word choice that naturally occurs when doing a free-form qualitative evaluation. The method can also help us gauge our user's responses to the game (Moran, [2016a](#))

The cards will consist of 30 cards, fifteen positive and fifteen negative (Moran, [2016b](#)) . This gives us an indication of how our participants experience our game and when could be better when further developing the game. The word 'immersive' will be one of the cards and we can see how many times the card is chosen if at all. The test participants will be asked to choose the five cards they find to describe the game the best and the three cards they find to describe the game the least. After they have chosen the cards, they are told to elaborate on the cards they have chosen. We are then left with some qualitative data, but we can also count how

many times each word is chosen.

When choosing the words for our cards it is primarily randomized but we did choose a few words that resemble the word ‘immersive’ such as ‘compelling’ and ‘engaging’. This gives the participants the chance to select the words within the immersive theme without it having to be that exact word.

4.4 Data Analysis

The data received from the semi structured interview and observation were analysed by coding. First the full testing process was transcribed. Thereafter the codes were split up and labelled with the predetermined categories: Immersion (containing the sub categories storyline, sound and POV), flow and sound mechanics. During the coding the two categories UI and Game Mechanics were also included. Two of the researchers than individually coded the data and thereafter discussed the results with each other. Finally Cohen’s Kappa coefficient was calculated, to discover how the agreement was between the two researchers.

The data received from the card sorting was used to create a visual representation of the words mentioned. The visualisation was a Word Cloud. Here the more frequent words are enlarged, making it more visible which words were most frequent.

During the game play a member of the group was deemed the observer. They would take notes during the game play, in order to gather data on the non-verbal feedback received. This data would then be used to determine if it is consistent with the information and data gathered from the other data analyses.

5 Design

5.1 UI Principles

The design of User Interface is essential for developing a user-friendly and engaging experience for the players. It involves developing an intuitive and aesthetically pleasing interface, while using a set of guiding principles. This section will seek to provide an overview of the incorporated principles in our product with specific examples on when and where in the game these are attempted to be applied, in order to clarify how the thought process behind

achieving this looked like.

5.1.1 Simplicity

Simplicity is one of the UI principles that we bared in mind, when designing our interface in order to reduce players' cognitive load. We tried to keep a minimalist design throughout the game and only give the necessary information for the specific scenes as they occurred. By prioritising our content and limiting choices, we aimed to provide a simple interface that was easy to navigate in for the user.

As an example, when the introduction video ends, the screen becomes completely black only showing the text that explains the games' objective. Similarly, when the CPR puzzle is activated, the background becomes blurry, so the player can focus on the task without getting distracted. The information given to the player is relevant for the task, so they don't feel overwhelmed and know what they have to concentrate on. This approach will hopefully increase the games' usability and create a more enjoyable experience for the player.

5.1.2 Consistency

In order to obtain the principle of consistency, one should strive upon creating a user experience that is cohesive and predictable in its functionality. As Thang states; "*It provides users with a sense of familiarity, making it easier for them to navigate and understand*" (Thang, 2023). The goal is to achieve this, both within the application, but also in relation to other experiences the user might have had previously. This has been the focus especially when deciding on the controls of the game.

The character moves with the WSAD controls seen in the majority of other games, along with navigating the viewpoint using the mouse. The button E is used to interact with things. This is also a common trope that usually goes along with the WSAD movement controls.

In order to change between the 2 character the TAB button is used. This is based on how users normally switch between tabs, something that was deemed to feel intuitive for the user. In the CPR puzzle the user presses SPACE in order to complete it, given that SPACE is usually a button that performs an action.

5.1.3 Feedback and responsiveness

When striving to provide a satisfying user experience the principle of feedback and responsiveness is important. "*Users should receive immediate visual or auditory cues when they interact with elements, ensuring they understand the outcome of their actions and feel in control*" (Thang, 2023). Especially in regards to completion of the puzzles in the game, this was a focus point. If the user is not provided with proper feedback when trying to complete a tricky task, it can quickly become a frustrating experience.

In the CPR puzzle the player has to hit SPACE when the heart moving across the screen is on top of the other. In this interval the heart turns green, letting the user know when to press. If timed correctly the chest compression animation plays, letting the user know they did it right. In the keypad puzzle there is feedback for both correct and incorrect attempt at the code. If incorrect, the sound cue plays again and deletes the typed numbers, insinuating that the player will need to try again. If correct the UI keypad disappears and the door next to it opens.

Some subtle feedback also guides the user through the level. Since only the blind character can perform the keypad puzzle, a text will hint at this if the player approaches as the other character. Also, the sound of fire plays depending on where it is in the scene, making it easier to navigate as the blind character, as long as the player pays attention to the location of the fire.

5.1.4 Clarity

The main focus point of clarity is to distribute information and instructions as clearly as possible. As Thang puts it; "*Clarity focuses on presenting information and content in a clear and easily understandable manner.*" (Thang, 2023) In the context of our game this will help the user navigate through the game with the use of clear, concise and easily readable text.



Figure 8: Objective of the game from the intro video

Figure 8 shows the end of the game's intro video. This short, straight-to-the-point piece of text ensures that the player enters the game with a clear goal. The same applies for the keypad puzzle, which can be seen in figure 17. The text explains exactly what the user will have to do in order to complete the task. By explaining how the puzzle works, the user can focus solely on completing it, rather than first having to figure out what the gimmick is.

5.1.5 Visual Appeal

Visual appeal is another essential principle in UI design that guided our design choices. This principle enhances the overall user experience by creating a visually attractive and engaging interface through selection of colors, typography and other visual elements that contribute to a positive immersion.

The majority of our game environment features a palette of monochromatic tones in shades of white, grey and black, creating a uniform and slightly dark office setting that fits our narrative. Inspired by Portal 2, mentioned in SOTA (2.8.1), we chose to use complementary colours, blue and orange, for both the details in the environment and our characters. The vibrant accent colors in the office, in the form of the blue computer screens and bright orange fire, create a contrast to the subdued surroundings. This is done to maintain the visual interest of the player as well as enhance the visual aesthetics.

The same colours are added to the character's clothing, where the male protagonist is dressed in a light blue shirt, while the female protagonist is dressed in a light yellow/orange shirt.

This was done to strength the sense of differentiation between them, which is related to their opposite abilities in the game and the fact that you have to shit between them.

5.2 Initial idea development

Before doing any kind of technical development we started off with a brainstorm. The entire group were very set on making an entertainment game. That was therefore our guideline for the initial stage of the brainstorm. The idea of an escape room came fairly quickly after that. We then brought the idea to a workshop we had on campus, where we got some good feedback from supervisors and our fellow colleagues. We also knew that we wanted the graphics to be as realistic as possible, which was confirmed during the analytic stage of the report.

5.3 Gameplay:

5.3.1 Introduction

In order to fully introduce the user to the concept of the application, a passive form (2.1.2) of introductory video would play during the beginning of the game play. This piece of visual storytelling (2.1) was intended to introduce the player to the purpose of the game and build a relationship between the main character and the user, incorporating immersion. As mentioned earlier, immersion can be enhanced when the player becomes the protagonist of the game and is involved in the game world (2.4).

Another aspect of sensory immersion, that we wanted to include, was sound inspired by information gathered in our analysis (2.4.1). It was thereby decided to create a narrative with two characters that were dependant on either visual or audio elements. We came up with a plot in a relatable setting, such as an office and added suspension in the form of an explosion, with the intention of making the player emotionally engaged.

The final story line is a classic hero's journey (2.1) and revolves around one of the protagonists' first day in the office, where the unexpected happens and a part of the building explodes. The two protagonists of the game become injured, leaving one partially deaf and another partially blind, making them dependent on one another. Their objective is then to escape the building by completing challenges and moving further in the narrative.

Here is the final game disposition to give a more detailed walk-through of how it progresses:

- **Cinematic Introduction Video:** The player is introduced to the female protagonist, who enters the office building on her first day at work. She is about to leave her desk for the lunch break when an explosion occurs.
- **First game task:** The protagonist regains consciousness after the incident and sees her coworker laying on the ground. The task here is to begin doing CPR in order to save him and unlock the other protagonist.
- **Second game task:** It is now possible to explore the game world with the male protagonist. He is partially blind from the explosion and has to use the keypad to unlock the door and escape the first room. Due to his impaired vision, the player has to find the right code by listening to the sound connected to the different numbers.

5.3.2 Office Building (Interior)

The office building was an asset we purchased due to the fact that we wanted it to be as realistic as possible. In order to achieve that we thought this was the best option.



Figure 9: View of the office



Figure 10: Office after explosion

In the first picture, we see the office before the explosion. It looks very generic with grey, white and black as the main colours. In the second picture we see the office after the explosion where we added the flames and made the furniture look misplaced. The main objective is that we wanted the office to look very ordinary. In order to do that we chose a monochromatic look. We did not want anything in the office to be too distracting so it would take attention away from the storyline and purpose of the game.

5.3.3 The Two Protagonist Characters

The two characters were created in Metahuman, which is a program made for the unreal engine, where you can create and design characters in a sims-like manner. They have a realistic look like the characters in GTA 2.8.2 in an attempt to heighten immersion. We wanted the characters to be very generic looking and have the office look. In the picture below you can see the two characters. In the game, the player will be able to switch between the two characters freely once the coworker has been revived, this is also inspired heavily by GTA 2.8.2. We gave the characters visual indications of whether they are either blind or deaf so the player has a clear understanding of what character they are playing.



Figure 11: Ryan Character



Figure 12: Malika Character



Figure 13: MetaHuman Editor

We wanted the graphics to be very realistic and Metahuman helped us achieve this. We chose very muted colours for their clothes in order for it not to be too distracting for the player

5.3.4 Design POV

Blind Point of View

For the blind character's point of view we wanted to ensure that it felt as real as possible while still making it as entertaining. The idea of making the screen completely dark was a part of the design process, but since that seemed quite inconvenient due to the fact that it is not entertaining, while also resulting in it being difficult to navigate around, we decided to head towards a different direction. Instead of only experiencing complete darkness the user sees the scene in a blurred state.

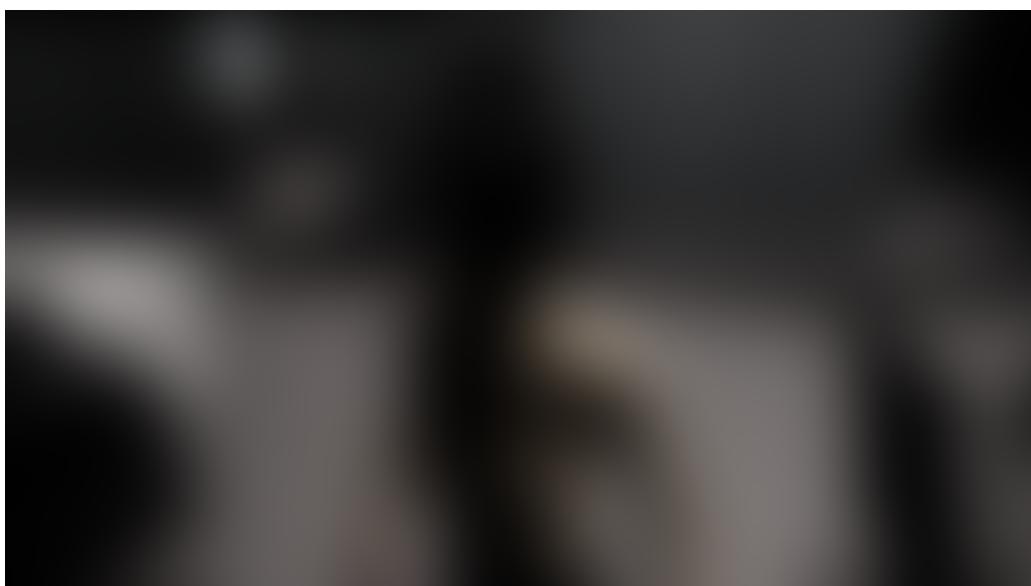


Figure 14: Blind Character POV

The photo above is a screenshot from the blind perspective gameplay. As figure 14 shows, mild lights and figures are visible from the blind point of view, without fully being able to see everything. This way the user does not only experience complete darkness, as that could very easily result in confusion and boredom.

Deaf Point of View

As for the point of view for the deaf character, the vision is completely normal. Instead it lacks sound effects.



Figure 15: Deaf Character POV

5.3.5 Puzzles

The game itself is intended to be a series of clever puzzles inspired by games such as Portal 2 2.8.1 and Gone Home 2.8.3.

CPR

In the first puzzle, we make use of active nodal forms 2.1.2, the task is to resuscitate the blind player also known as the second character. A heart moves across the screen from the right to the left, and the player has to press space, once it is on top of the stationary heart on the left. When timed correctly they will turn green, serving as feedback to tell the player they are performing the task correctly. When performed correctly 30 times, Ryan is resurrected and the player is able to use both characters in order to complete the next task. Figure 16 below shows what the puzzle looks like in game.



Figure 16: CPR Puzzle

Keypad

The second task is a sound recognition task. The player will have to listen to an audio clip which they then have to replicate using a keypad as seen in figure 17 below. The player has to use the buttons 1-9 on their keyboard in order to put in the number sequence to match the audio clip, which will open the door. If the code is not correct, the audio clip will play again.

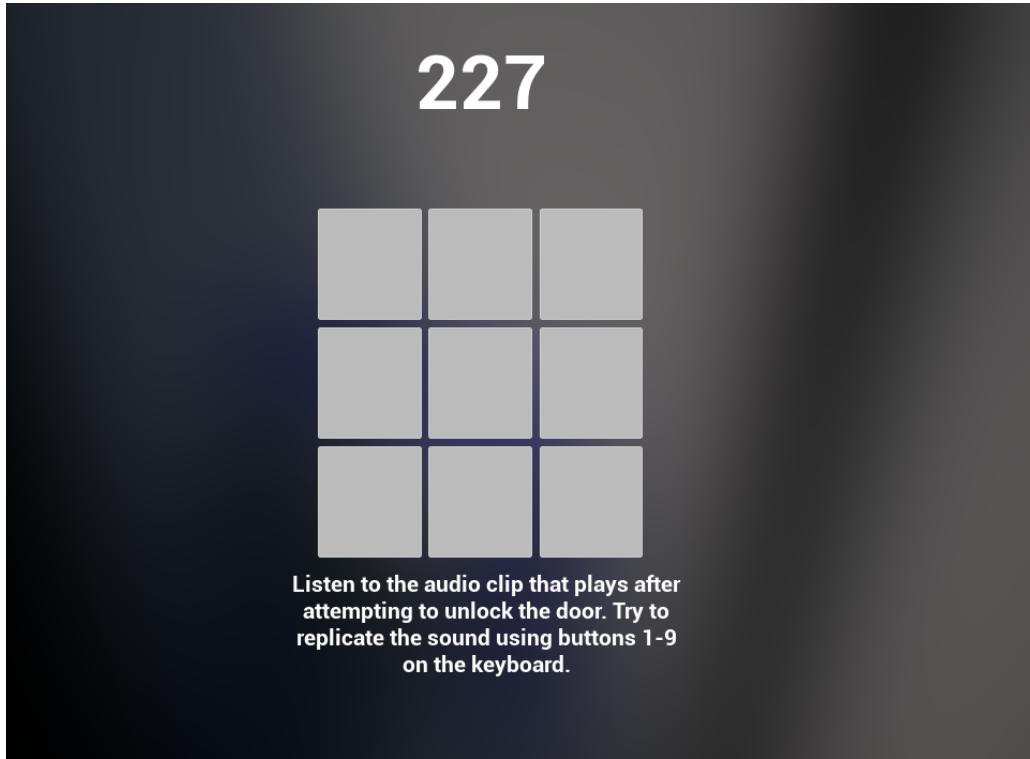


Figure 17: CPR Puzzle

The design of the keypad is simple mainly in order to match the rest of the game's aesthetic while also mimicking a real-life keypad. We also wanted the player to focus on the audio aspect of the task and we therefore made it quite simple in order to not distract the play with too much information or graphics.

6 Implementation

This chapter covers how we brought various elements of the project to life. It includes creating cutscenes with Unreal Engine's Sequencer, animating characters, and re-targeting animations. We also discuss how we utilized Blueprints for scripting the gameplay mechanics.

6.1 Sequencer

Given the focus on creating a storyline, creating cutscenes was a vital part of the implementation of the product. We ended up with an intro video consisting of several different sequences. These sequences were created in Unreal Engines sequencer tool. By plotting all the actors and objects you need in your sequence into the scene, and adding different key frames, cre-

ating a cutscene becomes a simple task. Take the CineCamera as an example: By setting its transform to different values at different time stamps on the time line, the tool automatically lerps the camera from key frame to key frame, creating a dynamic camera movement.

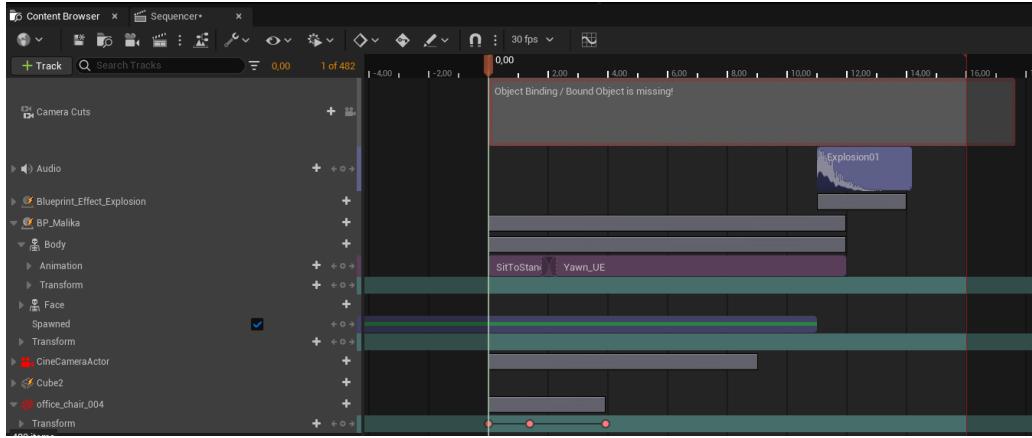


Figure 18: The sequencer window with all the components featured in the cutscene

Figure 18 shows what the timeline of a specific scene contains. All of the components that are manipulated one way or another during the scene are shown here. The blueprint of an explosion asset is dragged to the timeline, and a desired start and end point is assigned. Even character animations are easily handled, by applying them to the desired character. As seen in the figure 18, they can even be intertwined resulting in a smooth transition from one animation to another.



Figure 19: The layout for working in sequencer

Figure 19 depicts how we opted to set up the layout of the editor, while working with the sequencer. The left window was where we could freely move around in the editor while moving things around, and generally manipulate all things in the scene including the camera. In the right window, the Cine Camera Actor is locked to the viewport. This means that the

window at all times showcases what the camera sees, making it easy to determine the correct placement of the camera in the left viewport.

6.2 Animation and Re-targeting

6.2.1 Animations

Many of the nieche animations used in the sequencer and in-game were downloaded from Mixamo.com, and converted to be useable in Unreal Engine with the Mixamo Converter made by Terribilisstudio.fr

The animations for moving around were the default mannequin animation tree from the 3rd person Unreal Engine package.

6.2.2 Re-targeting

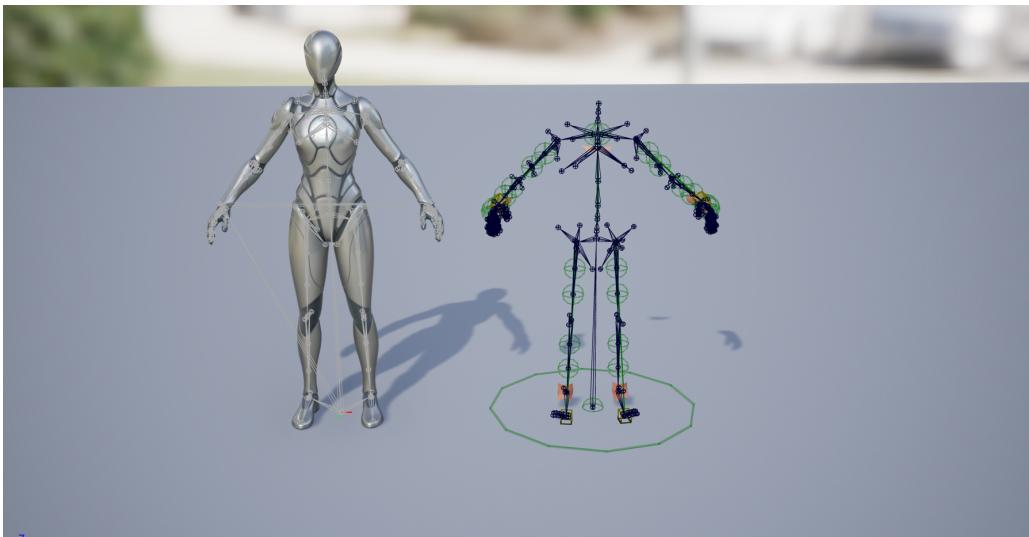


Figure 20: Re-targeting an animation from the Unreal Engine mannequin to a Metahuman

Rather than using the standard mannequin as the player character, we intended to use a Metahuman. We wanted to utilise the excellent animation tree that comes with the default mannequin in our game rather than having to create one from scratch. However, we had to re-target the animations because we could not just apply them to the Metahuman skeleton and hope for the best.

Fortunately, Unreal Engine comes with a really powerful re-targeting tool that lets us adjust the mannequins' animations to match the Metahumans. All we had to do was to match the

mennequins' points of reference with the Metahuman's skeleton, and the animations would function with the Metahuman.

6.3 Blueprints

6.3.1 BP CPR

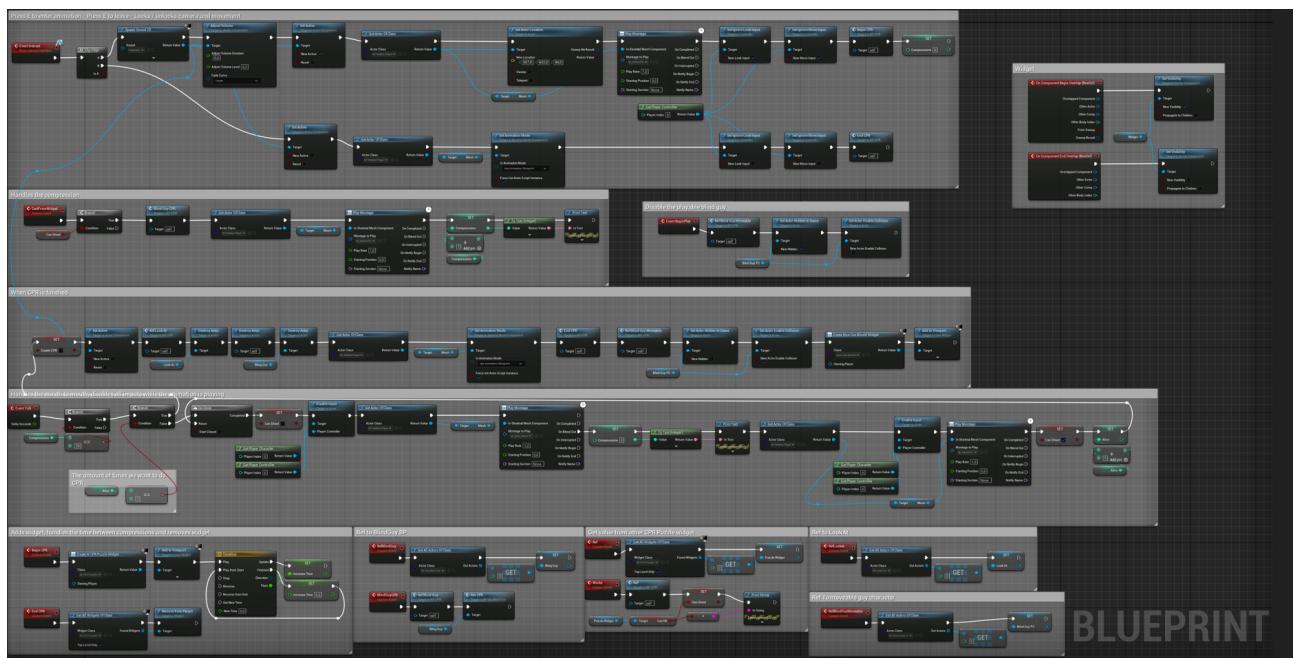


Figure 21: Screenshot of BP_CPR

The first part of the CPR minigame is handled through the blueprint CPR_BP. There are quite a few nodes in the blueprint, as shown in figure 21. The blueprint handles the CPR minigame that pops up when trying to resurrect the coworker.

First of all there is a part which handles the initial interaction when approaching the coworker, this part does the following: A flip flop is used to create a path for when interact is pressed, but also a path for when interact is pressed again. The top path: Plays Staying Alive, adjust the volume of the audio clip, Set the location of the player character (so that she always is placed correctly), put her in position to perform CPR, makes the player unable to use movement keys or move the camera, sets the amount of compressions done to 0. Path 2: sets the player character to it's original state by undoing the things set in Path 1.

Secondly there is a part which handles the compressions: It plays the compression animation, and adds a compression to the compression integer.

Thirdly there is the mouth to mouth part: It will play once the amount of compressions done hits 30, it disables input so that the player cannot keep performing compressions, it plays an animation of mouth to mouth, then once finished it goes back to the compression part.

Fourthly once 30 compressions have been performed twice it is time to revive the coworker, for that we destroy the coworker on the ground and enable the playable one, we destroy the LookAt component, we set the player character to its movable state, we remove the widget that handles the minigames visuals and apply a new widget with instructions to make the player able to control the coworker.

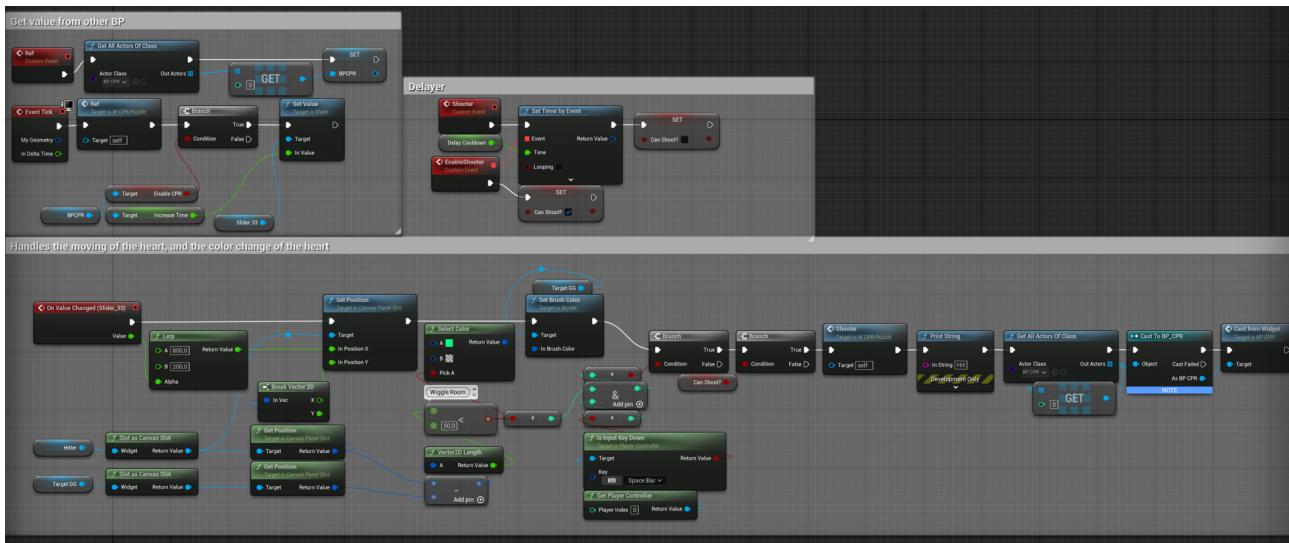


Figure 22: Screenshot of CPR Widget Blueprint

The second part of the CPR minigame is handled through a widget blueprint, and is shown in Figure: 22. The blueprint handles the UI elements that pop-up when the minigame is initiated, and includes a delayer making the player unable to spam the space button to hit the correct timing.

6.3.2 BP LookAt

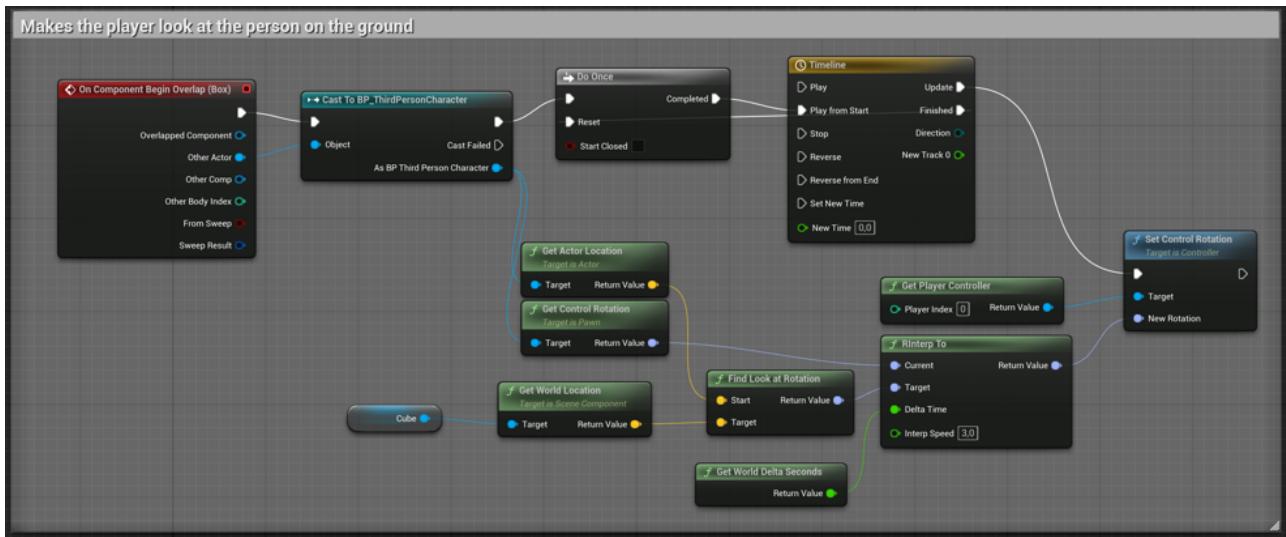


Figure 23: Screenshot of BP_LookAt

In the game, the player character will start to look at the coworker who is lying on the ground. This was done using the blueprint seen on figure: 23, the blueprint includes a few actors: The player character, a box collider and a box which is the point to look at. When the player character collides with the box collider, it interps the player characters look at rotation to the position of the cube - during the length of the timeline.

6.3.3 BP Cutscenes

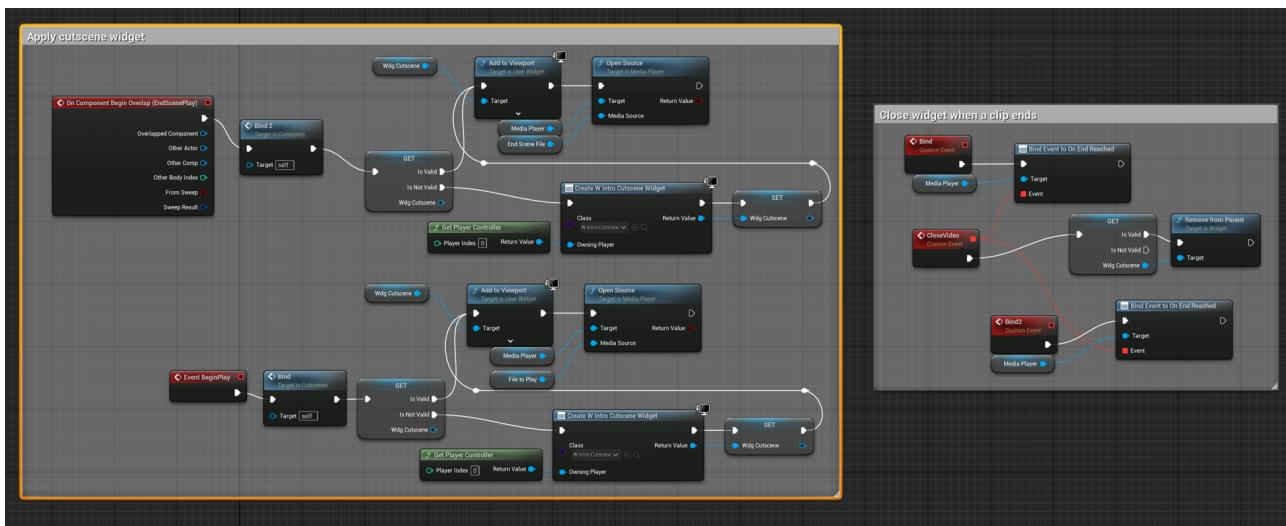


Figure 24: Screenshot of the Cutscene blueprint

The cutscene blueprints purpose is to play the into cutscene when the game begins. It is a pretty simple blueprint that on BeginPlay, checks if the widget exists, if it doesn't it adds the widget, then it adds the widget to the viewport and opens a mediaplayer and the media to play. The widget that opens is just a projection of the mediaplayer onto a widget. The part you see on the right side of Figure: 24, makes the widget close by removing it from the parent once the clips duration is over.

6.3.4 Lock - Multiple Blueprints

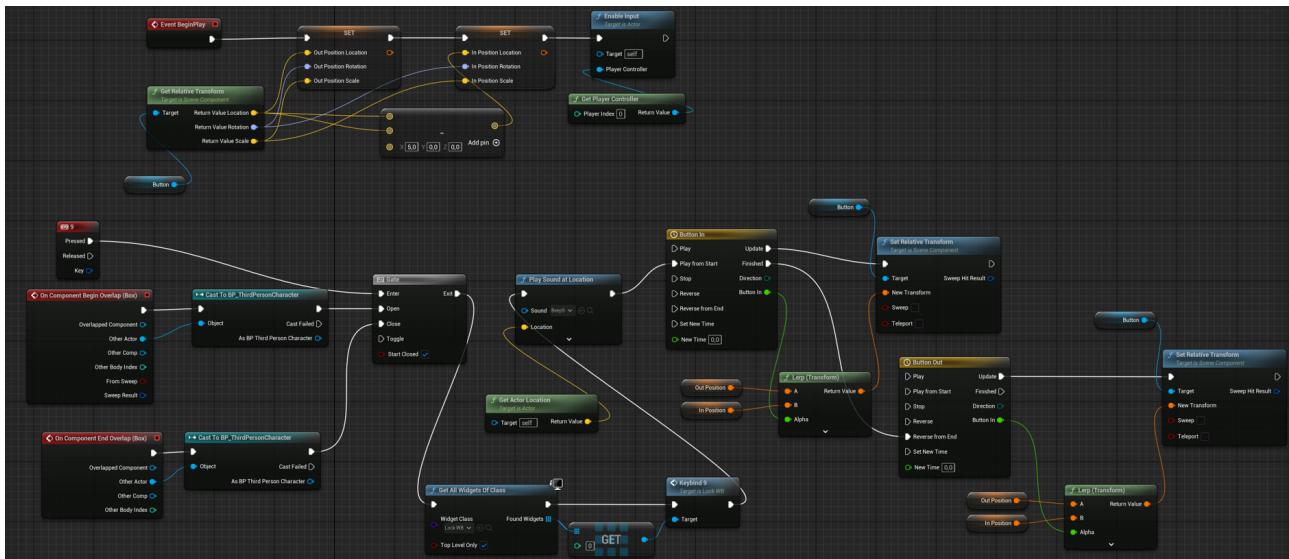


Figure 25: Screenshot of the Lock Numbered blueprint

The keypad lock puzzle consists of a set of blueprints. The one in figure 25 is attached too all the nine buttons of the keypad. Firstly it determines the location of the given button (the out position), and then subtracts 5 on the x-axis in order to set an in position. This sets us up to be able to animate the buttons going in and out when pressed later in the blueprint. The next part takes an input from 1-9, and plays the animation for the corresponding button and plays the correct beep-sound.

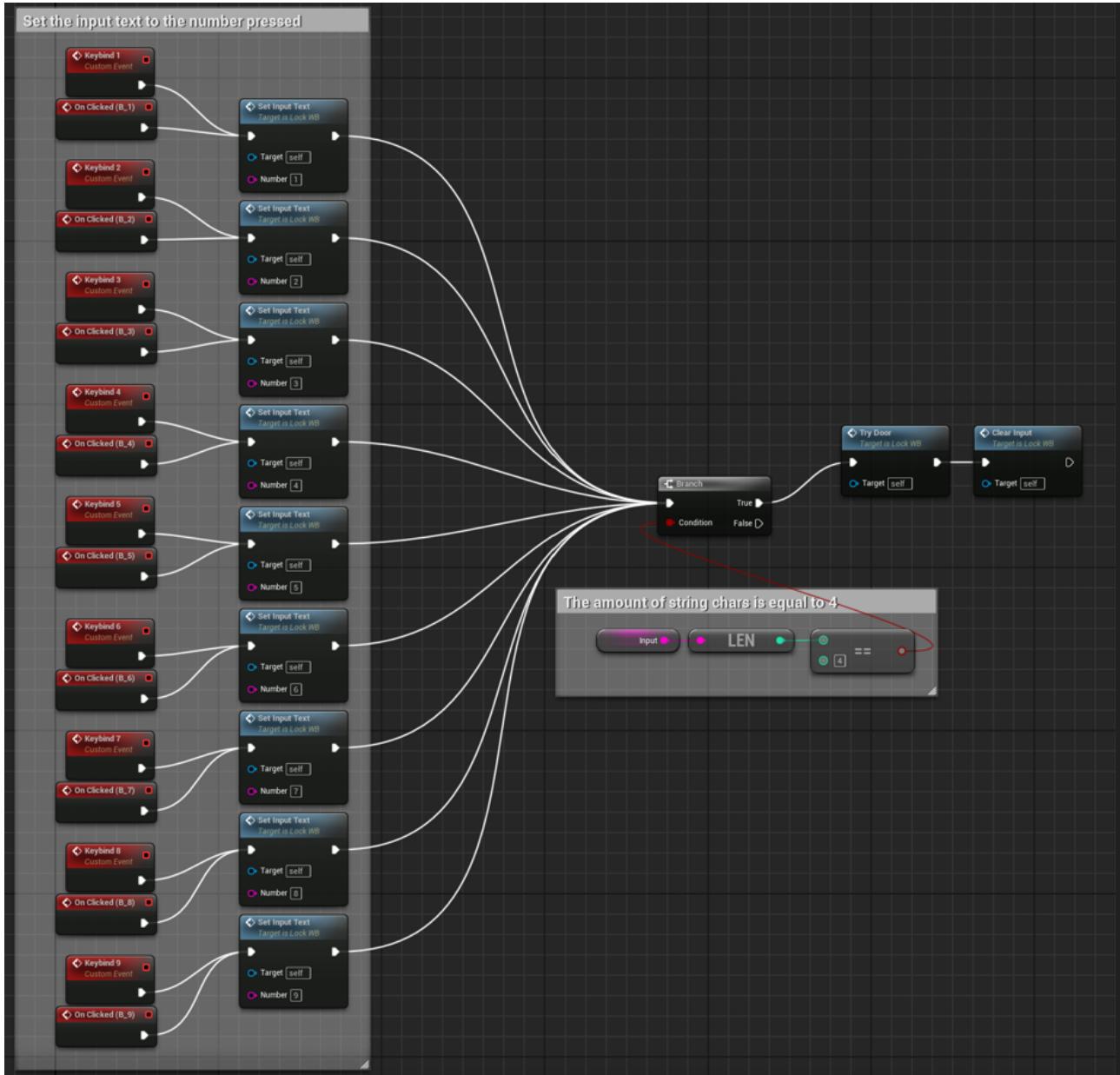


Figure 26: Screenshot of the Lock Widget Blueprint

This blueprint takes the input from 1-9, and stores it as a string. When four keys have been pressed, it runs the Try Door function and the clears the input.

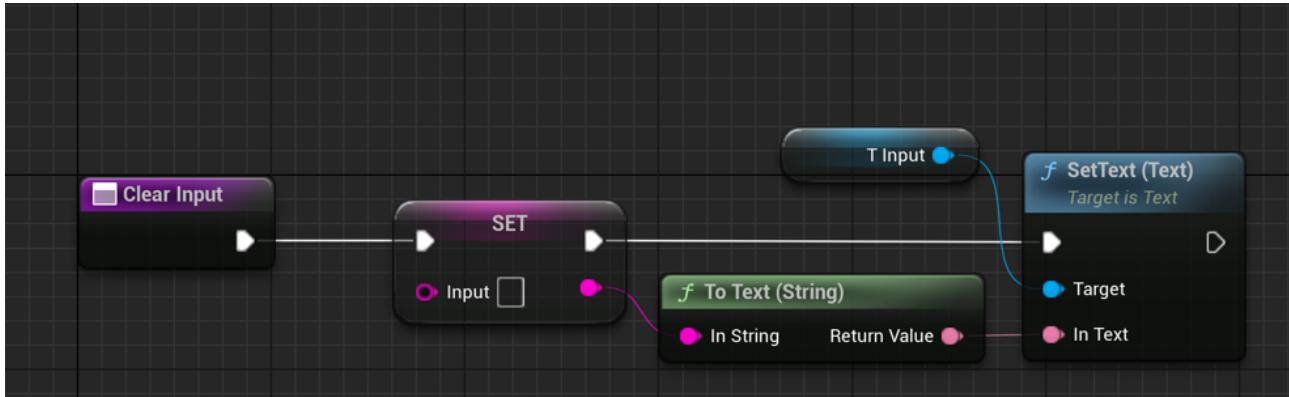


Figure 27: This is the Clear Input function, which is collapsed and used in figure 26

This function sets the input to be nothing, ans is used by the blueprint in Figure 26. It is used to clear the input textbox at the top of the keypad if the answer the player inputs is incorrect.

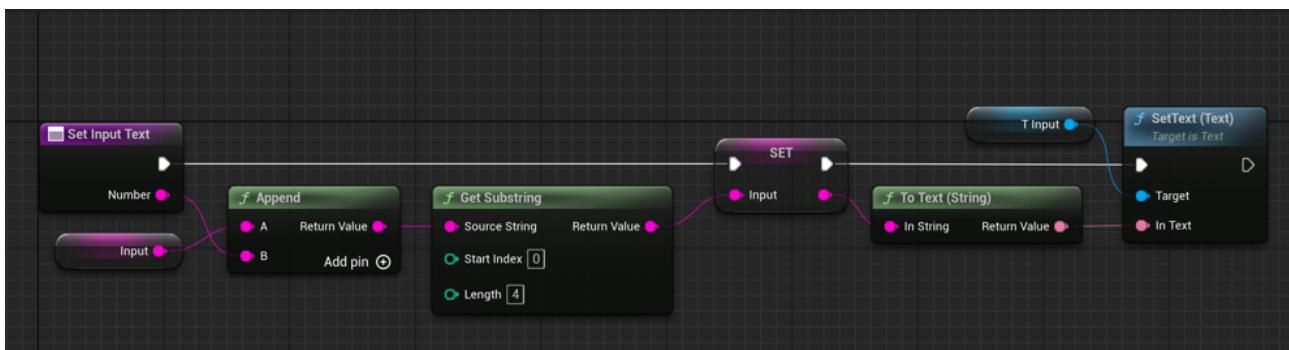


Figure 28: This is the set input text used, which is collapsed and used in figure 26

This function is used to display the keycode that the user is inputting at the top of the keypad. It appends the text, meaning it joins two strings together, then it uses the get substring node to make sure the length of the code is a maximum of 4 char characters and finally it sets the text at the top to be the user input.



Figure 29: Screenshot of the try Door blueprint

This is the blueprint that determines whether the code was wrong or correct, and what happens in either situation. It takes the variable T input, which is the code typed by the player, and checks if it is equal to the Correct Code variable. If the two variables are not equal, it plays the correct code for the player. If the code is correct, the widget is closed, the door opens, and lets the player move normally again.

7 Evaluation

7.1 Qualitative analysis

To evaluate our product and answer the final problem statement, we chose to conduct the necessary data by using two different qualitative methods in our test: card sorting and a semi-structured interview. These methods were chosen to provide detailed insight about the player's experience and challenges related to the game. The focus points of the testing included immersion and flow as well as other key topics discussed in our analysis.

Due to time constraints and a failed attempt to find test participants that were representative for our target group, we chose to use convenience sampling and perform the testing on 5 medialogy students, who were available. These 5 participants had the necessary gaming experience in order to collect relevant data for our FPS.

Prior to carrying out the testing, we performed a pilot test on one separate participant to ensure that it went as planned and to have an opportunity to adjust the test if needed. This gave us an insight on how the test should proceed and helped us establish its final structure.

The arrangement of the test was as follows:

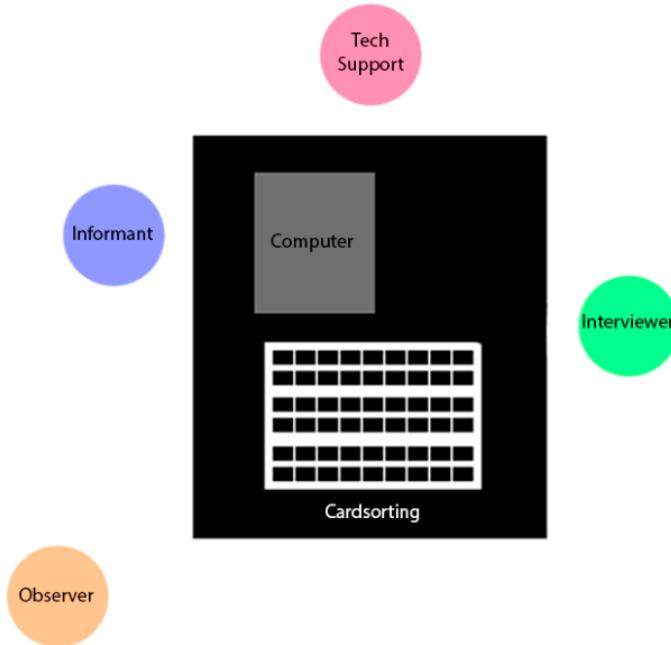


Figure 30: The physical setup of the test

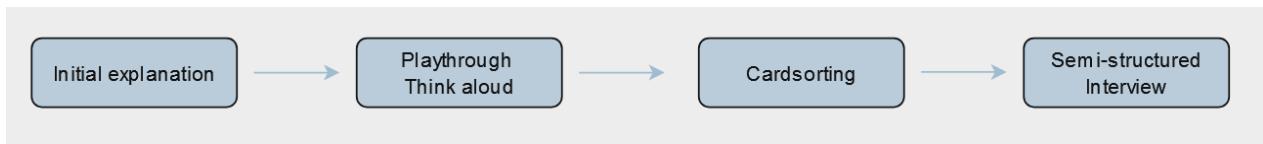


Figure 31: The procedure of the test

- The participants were called in individually, where they were presented to the testing setup, carried out by three group members: an interviewer, an observer and one technical support.
- They played the game, during which they were asked to use the think aloud method in order to gather information on their thoughts and reactions in real time.
- Directly after finishing the game they were shown 30 different cards (15 positive and 15 negative) and asked to choose three that they felt were most fitting for their experience with the product. Additionally, they were asked to explain their choice, so we could get more profound knowledge and avoid misunderstandings or misinterpretations as much as possible.
- At the end, the semi-structured interview was conducted, guided by a set of questions shown in Appendix B. This method allowed the test conducted to investigate further

into interesting responses and also gave a possibility to adjust the conversation based on participants' answers.

All of the sessions were recorded and transcribed in order to analyse the gathered data. We chose to perform selective coding, because we wanted to illustrate the frequency of statement types, with focus on specific key topics, but were also open to additional key terms to appear.

Due to the fact that there were not performed any qualitative usability tests in the development of the game, the answers are heavily influenced by many mishaps in the usability aspect of the game. This meant that the participants focused more on the overall game mechanics and usability of the game rather than the immersion and storyline part of the game.

7.1.1 Coding

The transcription of the interviews was coded by two coders separately and thereafter compared in order to be as subjective as possible. The themes of the coding were predetermined on the basis of our analysis at the beginning of the report with the possibility of additional themes to occur.

Category	Under category	Connotation	Frequency	Example
Immersion	Storyline	Positive	18	<i>"I think I would pick the immersive card. Especially because of the intro video. It definitely helped to create the scene, so that you really were able to immerse yourself into the characters and what they are exposed to." [ID: 3]</i>
		Negative	10	<i>"The story wasn't really incorporated that much into the actual game, so you got a bit confused or disconnected due to it." [ID: 4]</i>
	Sound	Positive	9	<i>"[...] the fire sound was very chaotic so you knew that you were in danger in one way or another" [ID: 1]</i>
		Negative	0	
	POV	Positive	5	<i>"[when asked about first person POV] It created some immersion, I thought. It is very intuitive that you immerse more into it." [ID: 1]</i>
		Negative	0	
Flow		Positive	7	<i>"[when asked if he experienced getting distracted or lose concentration] No, actually not, but I think it was challenging enough to be like 'okay, I'll face this challenge'" [ID: 5]</i>
		Negative	2	<i>"It was pretty difficult to hear the pitch code. Maybe it was just me that was bad at it, but it was a bit hard to hear the nuances between for example 2 and 3." [ID: 2]</i>
Game Mechanics		Positive	4	<i>"The controls were very straightforward with the WASD-movement" [ID: 1]</i>
		Negative	7	<i>"Okay, the mouse speed is way too fast I think. It is really hard to control" [ID: 4]</i>
UI		Positive	6	<i>"When you press TAB to change [character] reminds me of when you normally ALT TAB on a computer, for example." [ID: 3]</i>
		Negative	12	<i>"There is no indication for when you are pressing something wrong." [ID: 4]</i>
Sound Mechanics		Positive	6	<i>"I liked the rhythm [the puzzle] and the music part where you had to use sound to be able to complete it." [ID: 1]</i>
		Negative	9	<i>"I feel like the 'Staying Alive' [song played during puzzle] part comes a bit out of the blue." [ID: 4]</i>

Figure 32: Content Analysis Table

From the table above it is clear that the most discussed topics were Storyline, UI and Sound Mechanics. The overall Immersion category was generally outweighed by positives. Within immersion Sound and POV were the ones that received most positives, since neither of them received any negative comments. There was an overall consensus that both the sound and the first-person point of view helped create an immersive experience, since both of them helped create the scene and made it more realistic. Examples of this are the following:

"[...] the fire sound was very chaotic so you knew that you were in danger in one way or another" [ID: 1]

"[When asked about if the POV had an effect on the experience] Yes, it definitely helps a bit. I think it would've had a larger impact if it was VR. But first person definitely has an impact, because then you become the character" [ID: 3]

Out of all the categories Storyline was the most widely discussed. Everyone understood the story behind the game, so there was no confusion there. A majority of the responses regarding the storyline were positive, claiming that it was captivating, immersive and resulted in wanting to continue the game to find out what happens next. An example of such statements is:

"[When asked if they felt curious about how the story ends] Yes, now I'm just thinking about poor Ryan. He's in this building that's burning. Who knows, maybe there are more people like Ryan in the building? What happens after you get on the other side of the door?" [ID: 5]

Although, there were also some negative comments regarding the storyline. They were mainly related to it not fully being incorporated into the gameplay, not being relatable, overwhelming, and at times lacking information. The following is an example of a participant getting confused during the gameplay:

"I didn't really understand why Ryan was blind all of a sudden. That I didn't really get. Or he had blurry vision. I don't know if he had lost his glasses or if I had missed some dialogue." [ID: 2]

In regards to the flow statements there was an overall positive response. The majority of the responses stated that they felt the overall game was fitting or on the easier side, but they found the keypad task a little difficult. The statements also included that the participants immersed themselves in the tasks so they forgot about their surroundings and they found that

the game was able to keep them focused and not get distracted.

"How was your sense of time while you were engaged? Informant: It disappeared a bit. I disappeared a bit into it. So it was quite good, if you could put it that way." [ID: 4]

As mentioned the game mechanics were not tested before doing the final evaluation resulting in an overflow of negative responses in the game mechanics theme. We especially got comments on the sensitivity of the mouse and how it moving too fast influenced the gaming experience negatively. There were also a few comments on the functionality of the space bar when performing the CPR task. This also resulted in the participants losing focus and having to use extended amount of time to refocus and complete the task:

"Okay, the mouse speed is way too high, I think. It's really hard to control." [ID: 4]

"Were there moments where you felt distracted or lost concentration? Informant: Maybe right when that pulse thing happened, where I suddenly got out of rhythm. Then I was like, okay, now I need to focus again to get back into rhythm." [ID: 2]

Another issue was the UI. There were twice as many negative comments as there were positive comments. There was an overall agreement among the participants that there was a lack of UX principles such as feedback and visibility. A few participants mentioned that they were confused on whether they were performing the tasks correctly and wanted feedback when either doing it correctly or incorrectly. They also mentioned that at some points in the game, the amount of information was not up to par which left them confused on what to do next.

"There are a few guidelines missing to fully understand how to do it. " [ID: 4]

"[...] Okay. There also isn't really an indicator to show if you're pressing correctly, I can see."
[ID: 4]

Another aspect that was lacking to a degree in the application, according to the results, was the sound mechanics. Although, some responses complimented the incorporation of the sound effects in the intro video and in the puzzles, the creativity behind the sound manipulation puzzle and generally that is compliments the story and game quite well. On the other hand, the participants also experienced confusion and frustration as a result of the sound effects and use. The negative comments/responses regarding the sound mechanics mainly referred to the pitch puzzle stating that the pitch differences were too minimal making it

extremely difficult to solve, that some of the sound effects were overpowering, and that the Staying Alive song in the CPR puzzle came out of the blue. An example of a negative response is the following:

"So I almost have to take frustrating, because I found it a bit difficult to hear the different pitches after having written the code. But I don't know if it was just me. I could hear, after I was assisted, that it started with 2 2 and that it sounded very similar, but I don't think I would be able to place the last two." [ID: 3]

In order to measure the inter-rater reliability we used the Cohen's kappa coefficient. This tells us about how high the agreement was when coding in the different themes. According to Burla et al. (Burla et al., 2008) the satisfactory agreement for Cohen's kappa is between a value of 0.4 and 0.60. The perfect agreement is reached when the value becomes higher than 0.80. To calculate our Cohen's kappa we used the following formula:

$$K = \frac{Ao - Ae}{1 - Ae}$$

We then inserted our numbers from the coding:

$$K = \frac{10 - 92}{1 - 92}$$

Finally, we got a value of 0,90 which according to Burla is a perfect agreement. This lets us know that we have a high inter-rater reliability.

7.1.2 Overall Findings

- There was an overall consensus that the game is entertaining.
- The test participants found the first-person point of view to heighten their sense of immersion.
- The storyline helped the participants enter and stay in an immersive state.
- The intro video was a good introduction to the storyline
- The participants noticed the sound effects and said it helped them stay in the immersive state.
- The usability issues in the game mechanics and UI caused the participants to get confused and exit the immersive state.

- The game was overall easy to understand and play but there were elements of difficulty in the tasks.

7.2 Card sorting results

Before performing the semi-structured interview we used the card sorting method. We asked the test participants to select three out of thirty cards they felt described the game the best.

These are the results from the test:



Figure 33: Card sorting results

Immersive, confusing and annoying were the three words chosen most frequently. Annoying and confusing were chosen primarily in reference to the game mechanics and UI which became apparent to us rather quickly. One of the participants said:

"If the experience had been longer, then I don't know if I might have found it "annoying." And that's mostly because of how quickly you rotated with the mouse when looking around." [ID: 1]

Another participant added to that by stating:

"I would say "annoying" because there are many things that you don't really get an explanation for, why you need to do them, other than that you need to leave a building. For example, I didn't know that you could tap to switch. And I didn't know that you could press at a certain speed, or whether I am doing it right. There are many elements that I think are missing to show that I am doing it right, that that I am on the right track." [ID: 2]

Immersive was chosen in reference to the storyline of the game and more precisely the tools used to set the scene for the storyline. There were a few comments about the intro video and how it helped the participants enter an immersive state. Participant 3 stated:

"I think I would give it "immersive." Also, very much because of the introductory video. It definitely helped a lot to set the scene. So you could really immerse yourself in the characters and what they were going through." [ID: 3]

The interview and card sorting gave us a clear understanding of where improvements could be made to the storyline, game mechanics, sound and point of view, but it also gave us an understanding of where we succeeded.

7.3 Observation

During the card sorting and interview, one of the members of the group's task was to observe the test participant. As mentioned in the method section there might occur some nonverbal signs that can give us an understanding of their experience. The first thing we noticed with some of the participants was the lack of intuitiveness on the controls. A few of them were confused about what controls to use and how to use them. This resulted in one of the group members having to guide them through the controls in order for them to complete the tasks.

Even though we got some verbal feedback that the puzzles were easy and intuitive the non-verbal feedback was contradictory. The lack of intuitiveness on the controls resulted in the participants spending a vast amount of time on the tasks and them getting frustrated that they were not able to finish and move on to the next task.

We found it positive that the intro was a video instead of a text, this meant that the participants did not have to read an extended amount of text but could sit back and just listen to the story. It helped them stay focused and get in an immersive state.

8 Discussion

The large contrast between positive and negative results in the evaluation, especially within the Immersion Sound and Immersion POV categories, could be due to the choice of questions, their tone, and the choice of category placements. The question "How was it to navigate in the game's point of view?" was aimed to gather information about the use of first-person perspective in regards to immersion, yet many understood this question differently. Every test participant viewed this as a UI/Game Mechanics question, therefore all the responses got

placed in another category. Some questions could also be viewed as partially leading, which could have resulted in an unreliable amount of positive responses compared to negative. There was also a group of questions that resulted in inconclusive responses, since they just agreed with the question and did not evaluate further. Some neutral responses were also gathered, since they either just explained what they saw/heard without explaining further or they simply did not have a specific opinion regarding it. Therefore, some of these responses could not be coded under the positive or negative connotation nor be used for future work. E.g. *"Interviewer: Did you think the sound affected your immersion? Participant: I guess it did."* and *"Interviewer 1: Did you notice the sounds in the game? Informant: Yes, I did. Interviewer 1: Which ones, if you had to mention some? Informant: I noticed that there was that one particular song."*

There were also a few amount of questions that directly targeted UI and Game Mechanics, since these categories were first included whilst coding. This could have potentially resulted in the negatives outweighing the positives in the content analysis, since it was therefore only mentioned if something stood out or if there was an error in them.

As for the card sorting, although beneficial in order to gain insight in to the experience for the user and encourages the user to put words on their thoughts throughout the game play, it does also have its disadvantages. Meanings behind the various words can at times be subjective and understood differently, resulting in unreliable and conflicting results. However, since the participants had to evaluate on the reasoning behind their choices, we were able to gain insight in to their understanding of the word, therefore making it more reliable. For instance, a participant chose the word 'stressful' to explain their experience of the game. This word tends to have a negative connotation, but after having them explain the logic behind their choice, it became clear that they meant it in a positive light. They explained that the game was so immersive that the stressful situation felt realistic.

The data gathered from the evaluation could also have been affected by the interviewer's involvement during the participant's game play. Some of the participants found the puzzles and usability/controls confusing, which was discovered through observation, card sorting and interviews. Due to this, many participants received help from the interviewers and observers, which disrupted the nature of the game play.

Even though the methods used resulted in data that can be used to make a conclusion, it could

be made much stronger if more evaluation methods were incorporated. There was a lack of complimentary methods that could, for example, be used for triangulation and comparison. There was also a lack of testing throughout the development of the game. This could have given us more time to integrate the suggestions and discoveries from the evaluation, and thereby strengthen the final product.

The conclusion attained from the evaluation is not the strongest, since our test participants were chosen on the premise of convenience sampling and since it was a small sample of participants, also resulting in the reliability being weak. This can create limited generalisability, due to the fact that it is non-representative. Convenience sampling can lead to biased results as it may not accurately represent the target group's demographic. Since the convenience sampling was located at our university campus, the test participants more than likely also share similar characteristics and knowledge, reducing the diversity of the insights. Another reason as to why it could be difficult to generalise the findings, is due to the small sample size. A small sample size makes it difficult to detect subtle patterns in the results, as well as increases variability and divergence in the data. These factors can also lead to inconsistent findings and overlooked issues, hence reducing reliability. However, considering the constraints that were faced at the time these were the strongest options, since they are not too time constraining and easy to implement. The test participants, even though it was convenience sample, were also able to partially represent our target group pretty well, as some of the characteristics of our target groups matched theirs.

9 Conclusion

The initial goal of this project was to discover how storytelling in an application can be improved with the help of sound and visuals. Through research and the development process, we altered our focus and our problem statement got narrowed down to "*How can storytelling heighten immersion in a video game, for players between the age of 25-34?*"

The findings from this project indicate that a well-crafted story line, that is combined with immersive sound and first-person point of view, can enhance the player's immersive experience and place them in a state of flow. It is relevant to mention the positive responses gathered during the evaluation, which highlight the effectiveness of the sound effects, the intro video/story line and POV, in regards to setting the scene and maintaining immersion.

However, this immersion was disrupted by usability issues in the game mechanics. Participants frequently reported that they faced difficulties with the controls, such as the mouse sensitivity. Therefore to help maintain immersion and flow even further, it would be extremely beneficial to resolve these elements, as they often led to frustration.

Additionally, our use of convenience sampling and small sample size limited the generalisability of our findings. While the convenience sample provided some valuable insights, it may not fully represent the diverse characteristics, experiences and preferences of the broader target demographic.

In conclusion, while our project successfully identified key elements that contribute to immersion in a video game, addressing the identified usability issues and expanding our testing methods will be crucial for creating a more polished and engaging final product. If time constraints were removed, further work would have been implemented based on our findings.

10 Future Work

After receiving the feedback from our test participants, we were made aware of a number of things that could have made the game more immersive and improve its usability.

If working further on the product we would continue to do some additional testing. The game would benefit from doing a SUS-test where we would get some qualitative data about how good the usability is in the game. This would result in us getting a better understanding of how our UI should look and act for it to be more satisfactory and be more usable for the users.

A key point also mentioned by the participants was the quality of our controls. If we had more time the controls would be a priority for us. The mouse speed will have to be lower and the spacebar for the CPR puzzle should be more precise, so the tap is registered when the bar is pushed down to the bottom and not when released. This would be more intuitive for the player and heighten the feeling of similarity.

The feedback in the puzzles would also be a topic of contingent in the future. The participants found it confusing that the puzzles didn't have visual feedback when performed correctly or incorrectly. In the CPR, green hearts would only appear when they are matched correctly

and another feedback for when they are not. In the keypad puzzle, there are a few aspects we would like to improve upon. Firstly the player should be able to delete a number when pressed incorrectly and there would be implemented audio feedback so when playing the blind character the player is able to understand when doing the task incorrectly

Another aspect that got a lot of attention when testing the game was the sound in the game. In further work, we would adjust the music playing in the background so you can hear the narrator in the beginning and the password audio when doing the task with the keypad. We would also lower the sound of fire when necessary because even though some of the participants found that the fire audio helped them stay in the immersive state it was overshadowing the sound of the keypad, so the participants weren't able to hear the sounds well.

More puzzles would also be an addition to the game if we had more time. The games end after the keypad task and we would like to add 1-2 more puzzles so the game would take longer and give the users a better understanding of the storyline. In regard to the storyline, we would also add a more satisfactory ending that would leave the players with the feeling of completion and them being content.

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Note: All images from the implementation section are available in ultra HD in the zip folder handed in.

A Appendix

48 responses



B Appendix

Interview Guide

Hvem er vi?

Gruppen: Jeppe, Laurids, Mathilde, Alina og Pernille. Vi læser Medialogi på 4. semester på Aalborg Universitet.

Formålet med interviewet

Formålet med interviewet er at høre dine tanker om det spil du lige har spillet.

Tidsramme

Denne del af interviewet kommer til at tage ca 30 min hvor vi derefter har en lille opgave der ikke tager mere end 5 min

Gøre opmærksom på, at interviewet optages på diktafon

Vi skal gøre opmærksom på at interviewet bliver optaget på en telefon. Lydfilen er udelukkende til at understøtte vores hukommelse, når vi skal transskribere interviewet. Den vil blive slettet fra vores telefon efter transskribering. Du kan til hver en tid bede om at få den slettet, hvis du ikke er komfortabel med det.

Anonymisering

Interviewet er 100% anonymt og alt der kunne være en indikator på, hvem du er, vil blive slettet eller erstattet af en fiktiv person under transskriberingen.

Rollefordeling

Min opgave er at interviewe dig, mens mine medstuderendes opgave er at observere og tage noter undervejs. De kan også stille opfølgende eller klargørende spørgsmål, hvis nødvendigt.

Redegørelse

Vi skal gøre dig opmærksom på, at din deltagelse er 100% frivilligt, og at du kan til hver en tid undgå at svare på et spørgsmål eller stoppe interviewet helt. Er der nogle spørgsmål, inden vi begynder?

Præsentation af informanten

Vil du ikke starte med at introducere dig selv (Navn, alder, beskæftigelse)

Informantens færdigheder indenfor spil

Hvor meget tid ville du selv sige, du bruger på computerspil i gennemsnittet om ugen? Hvilke spil spiller du?

Player types

Hvilken player type relaterer du mest til? (forklar de forskellige player types)

Middle Segment

Lagde du mærke til den storyline der var i spillet?

-> Hvis ja, var den fængende? -> Hvis nej, hvad fangede dig allermest ved spillet?

Følte du dig emotionelt engageret i spillet?

Blev du nysgerrig på, hvordan spillet ville udvikle sig?

Kunne spillet holde din opmærksom?

Var der momenter, hvor du blev distraheret eller mistede koncentrationen?

-> Hvis ja, hvornår?

Hvordan var din tidsfornemmelse, mens spillet var i gang?

Var der nok information i forhold til at kunne klare opgaverne i spillet undervejs?

Hvad synes du om sværhedsgraden af spillet?

Lagde du mærke til lyden i spillet?

-> Hvis ja, hvilke?

Fandt du, at lydende påvirkede din indlevelse i spillet?

-> Positivt eller negativt?

Hvordan var det at navigere i spillets point of view?

Følte du, at det havde en effekt på din indlevelse i spillet?

-> Hvis ja hvordan?

Concluding Segment

Så er vi ved at være færdige med interviewet, har du nogle afsluttende bemærkninger eller tilføjelser?

Du kan til hver en tid tilbagetrække din deltagelse og alt vil blive slette på dig.

Spørgsmål?

Tak for din deltagelse og hvor du kommer på flere spørgsmål, er du velkommen til at kontakte os på den mail vi har kommunikeret på.

C Appendix

C.1 Interview 1

Informant: Nu bliver jeg optaget. Jeg giver samtykke

Interviewer1: jeg vil starte med at præsentere til os, vi er jo Laurids Jeppe og Alina og vi arbejder på det her 4. semester projekt og vi har lavet et spil, som vi gerne vil have dig til at teste og prøve af. Og så har vi to forskellige metoder efterfølgende. Der kommer til at være noget card sorting som vi præsenterer dig for lidt senere. Og et interview også efter. Så du starter først med spille spillet, så går vi videre til card sorting og så et interview til sidst. Og formålet med hele interviewet er så at høre dine tanker om det spil, du kommer til at spille.

Informant: Ja.

Interviewer1: Vi skal lige gøre opmærksom på, at interviewet ville blive optaget. Og det kun udelukkende er for at understøtte vores hukommelse når vi skal transkribere interviewet.

Du kan til en hver tid bede om at gå i få den slettet hvis det er.

Informant: Modtaget.

Interviewer1: Det bliver 100% anonymt og så bliver min opgave at interviewe dig. Så har vi lidt technical support på den her side.

Og så kommer Laurits også til at sidde ved siden af dig og være bidrage lidt undervejs.

Informant: Yes.

Interviewer1: Ja. Så kunne vi også godt tænke os, at du starter med at præsentere dig selv.
Ja.

Der er navn, alder og beskæftigelse.

Informant: Ja.

Informant: (Fortæller navn, alder of beskæftigelse)

Interviewer1: Og hvor meget tid vil du selv sige, at du bruger på computerspil i gennemsnit om ugen

Informant: nok en 10-12 timer om ugen.

Interviewer1: Og hvilke spil spiller du?

Informant: Jeg spiller til sådan nogle roguelike spil. Ja, det er jo det meste, som jeg spiller.

Interviewer1: Mhm. Og øhm...

kender du til playtypes?

Informant: Ja.

Interviewer1: Der er jo Explorers, Achievers, Killers og Socializers.

Informant: Ja

Interviewer1: du sagde, at du kendte godt til dem, eller skal vi lige forklare dem.

Hvad for en ville du selv sige, at du identificerede dig som?

Informant: Jeg er nok ret meget i explorer kategorien. Det er i hvert fald det som jeg er. Ja, måske en fod i explorer og achiever

Interviewer1: okay. Så er vi klar til at gå i gang.

Interviewer2: Vi viser lige intro videoen, og så får du lov at spille.

Informant: Alright. Skal jeg bare gå i gang med at game?

Interviewer2: Ja, det skal du.

Informant: Okay.

Interviewer2: Her er du på mellemrum til kontakten.

Nå, det kan også holdes i bund, hvis det bliver for besværligt

Informant: gör jeg det ikke rigtigt?

Interviewer3: Øh, du skal lige trykke.

Informant: Nå, er det lige inden måske, eller hvad?

Skal lige finde rytmen.

Jeg er bare dårlig med vilje, fordi jeg godt kan lide sangen. Okay, you can now play as Ryan.

Okay.

Det er lidt noget spil i virkeligheden bare uden briller på.

Nej, ej

nej,

nej, nej.

Am I stupid.

Interviewer2: Prøv at starte et andet sted.

Informant: Ah, og jeg kan godt høre det nu.

ah, det var her. Alright Jeg vidste det godt Alright Ryan følger efter mig, det er godt

Hej, Ryan Brian har fanget mig! Han har fanget mig!

Interviewer2: Kan eventuelt skifte tilbage til ham og gå ud af det?

så big Brain er jeg ikke

Det var det vi havde

Informant: Ja Helt sikkert

Interviewer1: Som det næste, så er der så vores card sorting. Der er 30 forskellige kort her Og øhm, du skal så udvælge tre af dem som du føler beskriver dine oplevelser bedst muligt.

Informant: Mmm, ja.

Interviewer1: Og du må også meget gerne sætte nogle ord på de forskellige ord du kommer til at vælge.

Informant: Ja.

Interviewer3: Og tager dig bare tid til at kigge

Informant: ja.

Jeg tager i hvert fald en confusing til at starte med, fordi jeg var jo en lille smule forvirret i starten med lige at finde rytme for, når man skulle give CPR til stakkels Brian. Jeg havde i hvert fald lidt svært ved lige at finde ud af, hvornår det var, jeg skulle trykke. Det kan godt være, at det er mig, der ikke har nogen rytme, men jeg synes i hvert fald, var lidt forvirrende. Jeg synes, det var sjovt. Den "entertaining" der. Jeg kan meget godt at lide at skulle gætte mig frem til at bruge den der keypad der. Det kunne jeg godt lide, selvom det tog mig noget tid, men så bare lige at komme igennem der. Det var jeg i hvert fald glad for.

Og så ved jeg ikke lige med den sidste lige umiddelbart.

Hvis oplevelsen den var længere, så ved jeg ikke om jeg måske ville tage en "annoying". Og det er mest på grund af, hvor hurtigt man roterede med musen, når man kiggede rundt.

Synes, det var en meget højere hastighed, end hvad jeg er vant til. Så det ville i hvert fald være lidt irriterende for mig, at skulle spille med det lidt længere tid.

Interviewer1: Ja, perfekt.

Og her kommer der lige nogle spørgsmål.

Lagde du mærke til den storyline, der var i spillet. Hvis ja, var den fangende, og hvis nej, hvad fangede dig mere

Informant: det storyline med, at man var, nu fanger jeg ikke hovedpersonens navn, men man var i hvert fald en person første dag på jobbet, og så sker der et eller andet kaotisk på arbejdspladsen, som der resulterer i, at der et eller andet springer i luften i hvert fald, og man ligesom skal flygte.

Så jeg synes, det var en spændende start.

Interviewer1: Følte du dig følelsesmæssigt engageret i spillet?

Informant: Ja, det vil jeg sige. Til en vis grad blev man lidt knyttet til, at man lige har reddet Ryan, og så skal man flygte sammen med ham.

Det kan jeg godt se for mig

Interviewer1: ja. Blev du nysgerrig på, hvordan spillet ville udvikle sig?

Informant: Ja, det synes jeg. Jeg kunne meget godt lide... Ja, sådan rytmmedelen og musikken med, at man skulle bruge lyd til at komme videre, på en eller anden måde.

Interviewer1: Mmh. Kunne spillet holde dine opmærksomheder undervejs?

Informant: Det kunne det, helt sikkert.

Interviewer1: Ja. Var der momenter, hvor du blev distraheret eller mistede koncentrationen?

Informant: Mmh. Kun lige i starten, da jeg var lidt lost med... Med at finde sådan en rytm til at give CPR.

Interviewer1: Hvordan var din tidsfornemmelse undervejs, mens du var i gang med at spille spillet?

Informant: Altså jeg tænker ikke, at jeg var i gang i så lang tid, men jeg tænkte overhovedet ikke over sådan tid. Kun da det tog mig lidt tid at gætte de der puzzles der.

Interviewer1: Var der nok information i forhold til at kunne klare opgaverne, i spillet undervejs?

Informant: Ja, det synes jeg helt klart. Det var meget intuitivt.

Interviewer1: Mhm, fedt. Hvad synes du om sværhedsgraden i spillet?

Informant: Den var ikke høj. Jeg synes, at det var til den lave side. Men det var meget passende, synes jeg.

Interviewer1: Og lagde du mærke til lyden i spillet?

Informant: Ja, det gør jeg. Med sådan ilden, der ligesom kørte i baggrunden.

Interviewer1: Fandt du, at lyden påvirkede din indlevelse i spillet?

Informant: Ja, det synes jeg, det var et meget kaotisk ild, der kørte, så man vidste, at man var lidt i farer på en eller anden måde.

Interviewer1: Var der nogen lyde, som forvirrede dig negativt? Noget, der irriterede dig undervejs?

Informant: Det skulle så være lidt i introen måske, med at musikken var lidt højere end narrationen.

Og der var det en lille smule svært at høre de sidste dele af narrationen nogle gange.

Interviewer1: Ja. Og hvordan var det at navigere i spillets point of view?

Informant: Altså controlerne, de var meget ligetil med WASD-movement. Men som jeg også nævnte før til card sortingen der synes jeg, at det var lidt meget sensitivity på musen til min

smag.

Interviewer1: Hvad med det, at du var i first person?

Informant: Det gav også noget til immersion, synes jeg. Det var også meget intuitivt på en eller anden måde, at man levede sig mere ind i det.

Interviewer1: Perfekt. Og følte du, at point of view havde en effekt på din indlevelse i spillet?

Informant: Ja, det synes jeg.

Interviewer1: Så er vi faktisk ved at være færdige med interviewen. Har du noget andet?

Nogle kommentar tilføjelser?

Informant: Jeg ville gerne have set lidt mere, fordi jeg synes, det var nogle meget gode ting, man skulle løse med lyd.

Men ellers synes jeg, det fungerer meget godt med keypaddet der. Staying alive med CPR, det er meget sjovt

Interviewer1: Ja Har I ingen spørgsmål?

Interviewer2: Nej

Interviewer3: Nej

Interviewer1: Jamen, så var det det Tak for hjælpen

C.2 Interview 2

Interviewer1: Velkommen til. Vi er i gang med det her fjerde semester på Aalborg Universitet og vi vil gerne have dig til at afprøve vores spil og fortælle os, hvad du tænker om det. Måden det kommer til at forgå på er, at du først kommer til at spille spillet igennem og så har vi to forskellige metoder efterfølgende. Den ene det er card sorting som jeg også kommer til at præsentere lidt bedre senere. Og efter det, så har vi lige et interview, hvor du skal svare på nogle spørgsmål. Interviewet er 100% anonymt, og hvis det er, at du fortryder eller noget, så sletter vi selvfølgelig alle informationer. Min opgave kommer til at være den, der står for interviewet, og så har vi Laurits, der kommer til at studere dig undervejs, og Jeppe, der er vores tech.[00:01:00]

Og så, inden vi begynder, så vil vi gerne have dig til at introducere dig selv. Bare navn, alder og beskæftigelse.

Informant: (Fortæller navn, alder of beskæftigelse)

Interviewer1: perfekt. Hvor meget tid vil du selv sige, at du bruger på computerspil i gennemsnittet om ugen?

Informant: Hmm, jeg vil tro omkring 15.

Interviewer1: Hmm, og hvilket spil?

Speaker 5: Øh, Dota 2.

Minder om League of Legends?

Interviewer1: Hmm.

Informant: Og... Ja, det er egentlig det.

Interviewer1: Er du bekendt med player types?

Informant: Player types?

Interviewer1: Ja, i forhold til Explorers, Achievers Killers?

Informant: Ja, ja.

Interviewer1: Øh, hvad for en ville du selv sige, at du...

Informant: Øh, jeg ville sige den der
achievements. Achievement personen. Ja.

Interviewer1: Så er vi [00:02:00] faktisk klar til at gå i gang.

Interviewer2: Værsgo, og ifører dig headsettet

Informant: se videoen deraf.

Interviewer2: Du får lige en lille intro video til spillet, og så starter vi med at spille.

Jeg bruger mellemrum til at Jeg bruger mellemrum til at Man skal ramme en lille smule før

Informant: Okay. Nej.[00:03:00]

Ryan?

Nej, ryk nu. Okay, hvem?

Uh, okay.

Der må du være henne. Jeg kan ikke se [00:04:00] noget.

Nå, nu skal jeg åbne døren, så kan
man da en audio klip, nej?

Interviewer2: Ja, du bruger... Prøv at skrive en kode ind.

Informant: Tyt, tyt, tyt, tyt.

Okay, tre af det [00:05:00] sammen.

Du, du, du, du.[00:06:00]

Ja, det var det. Det var det et
det går den sådan her. Duk, duk, duk, duk.

Det er ikke

1-1-2. Det er bare tilfældigt. Der er ikke noget.

Er jeg tæt på?

Interviewer2: Ja, det er du.

Informant: Jeg tror, det er tre, man skal bruge.

Interviewer2: Det er to, man [00:07:00] bruger

Informant: nå.

Interviewer2: Det er meget tæt på nu. De første tre er rigtige.

Informant: Var det syv?

Interviewer2: Og vi er færdige. Eller, vi skal lige have interviewet.

Interviewer1: Så bliver du præsenteret for 30 forskellige kort. Og vi vil gerne have dig til at vælge tre af dem. Og jeg vil gerne få sat nogle ord på, hvorfor det lige er de tre, du vælger

Informant: den her? [00:08:00]

Den her, og

den

Okay, skal jeg forklare hvorfor? Stressful, obviously, fordi man er i en brændende bygning, det er jo meningen,

ikke?

Predictable, lydene, det var jo det der dut dut dut, det var, selvom jeg ikke var særlig god til det, var det jo det samme, lydene var det samme hver gang, det var predictable hvordan man spillede spillet, at man skal selvfølgelig ud af dørene osv.

Exciting, igen det samme lidt med stressful, men på en mere positiv måde.

Interviewer1: Og når du siger stressful, er det så [00:09:00] mest på grund af handlingen i spillet, at det ligesom er i sådan en kaotisk...

Informant: Ja ja

Interviewer1: Hvad i forhold til controls, og så er der noget med en til at gøre.

Informant: Det var fint.

Interviewer1: Så det var ikke stressfuldt der?

Informant: Nej, der var ikke noget der.

Interviewer3: Jeg vil spørge, når du siger predictable, mener du så spillets handlinger og sådan?

Informant: Ja, måske skulle jeg have valgt... Er der ikke en, der hedder consistent? Måske skulle jeg have valgt den i stedet for. Fordi... Man skulle være consistent hver gang. Man

skulle være consistent i hvad man gjorde, for at man kunne live Ryan op igen.

Interviewer1: Ja. Så kommer der så interviewspørgsmål. Det første det er, om du lagde mærkte den storyline, der var i spillet?

Informant: [00:10:00] Altså videoen før?

Interviewer1: Ja, om du forstod handlingen?

Informant: Ja, at det var hendes første job, og så... Jeg ved ikke om det var 9-11 eller et eller andet, men det var i hvert fald et bygning, der kollapsede, og så skulle de flygte.

Og selvfølgelig fordi hun var i hendes første bygning, eller første dag, så kunne hun ikke kode. Det forstod jeg godt.

Interviewer1: Synes du den var... Blev du fanget af den?

Informant: Ja...

Interviewer1: Følte du dig følelsesmæssigt engageret i spillet?

Informant: Øh, det ved jeg ikke. Jeg kunne ikke rigtig relatere til nogen af personerne. Jeg er ikke blind, og jeg er heller ikke første i dag på nogen job.

Men

ja, det var selvfølgelig lidt... Leder jeg mig ind i det. [00:11:00]

Interviewer1: Bliver du nysgerrig på, hvordan spillet ville udvikle sig?

Informant: Ja, det gjorde jeg. Jeg ville gerne se, om man kunne komme ud i live

Interviewer1: og kunne spillet holde dine opmærksomheder?

Informant: Ja, selvom jeg prøvede ret mange gange på den der kode, så prøvede jeg stadigvæk, og det var ikke sådan, at jeg bare gav op.

Interviewer1: Var der momenter, hvor du følte, at du blev distraheret eller mistede koncentrationen?

Informant: Måske lige da det der puls der, hvor jeg lige pludselig kom til at komme ud i rytmen. Så var jeg sådan, okay nu skal jeg lige fokusere igen for at komme ind i rytmen.

Interviewer1: Ja. Hvordan var dine tids fornemmelser undervejs?

Informant: Øh, det ved jeg ikke. Jeg følte jeg brugte ikke så lang tid igen.

Interviewer1: Og var der nok information i forhold til at kunne klare opgavene i spillet?

Informant: Øh, [00:12:00] ja. Ja, ja. Det der var ikke noget der.

Interviewer1: Hvad synes du var min sværhedsgrad af spillet?

Informant: Øhm, det første der med Ryan, det synes jeg var fint. Det var lidt svært at høre de der kode. Måske var det mig, der var dårlig til det, men det var lidt svært at høre de her

nuancer mellem 2 og 3 f.eks. Nogle af de højere 7 og 8

Interviewer1: Og lagde du mærke til lyden i spillet?

Ja Hvilken?

Informant: Brændelyden der hele tiden var Jeg følte også den var Når jeg lavede koden at den kun var i mit ene øre Faktisk det her øre Jeg selvfølgelig Den der staying Alive Eller hvad det var for en sang Og bip lyden der

Ja, og selvfølgelig også lyden i intro-videoen.

Interviewer1: Og [00:13:00] synes du, at lyden påvirker din indlevelse?

Informant: Det gjorde den vel.

Interviewer1: Vil du sige, at det var positivt eller negativt?

Informant: Det er vel lidt begge dele, fordi man lever sig mere ind i spillet, når man kan høre, at der er et eller andet, der brænder lige ved siden af en.

Men på den anden side, så gør det også lidt sværere at høre selve koden. Så sådan teknisk kunne det være svært, men sådan rent engagementmæssigt, så gjorde den det bedre.

Interviewer1: Og hvordan var det at navigere i spillets point of view? Nu var det jo first person. Informant: Det var fint.

Interviewer1: Følte du, at det havde en effekt på igen indlevelsen?

Informant: Det tror jeg, ja. Ja, det må det vel have gjort, fordi man laver sig jo ind i karakterne, når man er i first person view.

Interviewer1: [00:14:00] Ja.

Var det faktisk det. Har du nogle tilføjelser eller noget andet, som du ikke har været inde på?

Speaker 5: Jeg forstod ikke, hvorfor ham Ryan var blind lige pludselig. Den fangede jeg ikke. Eller han var lidt svagt seende. Jeg ved ikke, om han havde mistet sine briller, om jeg manglede den dialog. Det overså jeg. Men ellers har jeg ikke noget.

Speaker 4: Yes. Du kan selvfølgelig til enhver tid tilbagetrække din deltagelse. Og så vil alt blive slættet. Og så vil vi bare sige tak. Ja,

C.3 Interview 3

Interviewer 1: Ja, vi er jo Jeppe og Laurits og Alina fra 4. semester Medialogi og er i gang med vores semesterprojekt. Og formålet ved det her interview, det er at teste spillet og høre hvad du tænker om det undervejs. Ikke undervejs, når du har spillet det Igennem. Der kom-

mer til at være to forskellige metoder. Vi præsenterer dig for noget Cardsorting, efter du har spillet spillet.

Og efter det, så er der også et interview, hvor jeg lige stiller dig nogle spørgsmål. Og inden vi går i gang, så skal jeg selvfølgelig gøre opmærksom på, at det bliver optaget. Og det udelukkende er at Understøtte vores udkommelse, og kunne Transkribere det. Og selvfølgelig kan det altid blive slettet, hvis det er, at du fortryder.

Informant: Ja, det er helt fint.

Interviewer 1: Det kommer til at være 100% anonymt . Og så kommer min opgave til at være at interviewe dig. Laurits kommer til at sidde og observere. Og så er Jeppe vores technical ekspert. Vil du ikke starte med at introducere dig selv, bare med navn eller beskæftigelse?

Informant: (Fortæller navn, alder of beskæftigelse)

Interviewer 1: Og hvor gammel er du?

Informant: Jeg er 22

Interviewer 1: Hvor meget tid vil du sige, at du bruger på computer spil, gennemsnit om ugen?

Informant: 60 timer.

Interviewer 1: Hvilke spil spiller du?

Informant: For det meste League of Legends. Men jeg har også spillet lidt World of Warcraft her i den seneste tid.

Interviewer 1: Er du bekendt med player types? Achievers? Explorers? killers? Ja.

Battles

Informant: Bartles spiller-psykologien.

Interviewer 1: Yes.

Informant: Yes.

Interviewer 1: Hvilken vil du selv sige, at du identificerede dig med?

Informant: Jeg ville mest sætte mig selv på killer. Men når jeg har lavet den der online Bartles test, Så har det været et skift mellem Achiever og Killer.

Interviewer 1: Så er vi faktisk klar til at gå i gang.

Interviewer 2: Yes. Værsgo at tage Headset på. Så får du lige lov at se vores intro video. Og så spiller vi spil.

Informant: Det var noget af en scene, der blev opstillet.

Interviewer 2: Man bruger space-knappen til at

en lille smule før.

Informant: Det thrower mig lidt off at det er lidt før, at man skal klikke

Hvor fanden kan jeg så komme hen?

Nej, han kan ikke se en skid.

Jeg ved ikke om det er bare mig, men jeg synes virkelig, at det lyder meget anderledes den lyd, der bliver spillet i forhold til den lyd, jeg klikker ind.

Interviewver 2: Ja.

Informant: Meget, meget forkert.

Interviewver 2: skal starte i de lave numre i hvert fald.

Informant: Hvad

Interviewver 2: Vi skal starte i de lave numre.

Informant: Ja, ja.

Informant: Jeg synes bare ikke, at der er noget mellem dem der.

Jeg synes sgu, at de lyder meget... Meget anderledes, når jeg kan klikke ind.

Interviewver 2: første to tal er 2-2.

Prøv det omvendte til sidst dér, sådan der. Yes, så.

perfekt, tak for det, så kommer der lige lidt spørgsmål

Interviewer 1: Vi starter lige med cardsorting, der er 30 forskellige kort, med nogle ord på Og hvis du vælger 3 af dem, som du føler beskriver din oplevelse med spillet, også meget gerne forklare dine

Informant: forklaringer. Skal det komme bagefter, eller skal det komme, når jeg vælger kortet?

Interviewer 1: Det er op til dig

Informant: Så jeg bliver næsten nødt til at tage frustrating, for jeg synes, det var lidt svært at høre de forskellige tilbagevendinger, efter man havde skrevet koden. Men jeg ved ikke, om det bare var mig. Jeg kunne godt høre efter, at jeg blev assisteret til, at det startede med 22, at det lød meget ens, men jeg synes ikke, at jeg lige kunne placere de sidste to.

Interviewer 1: Ja.

Informant: Men jeg vil også sige, at spillet var stadig easy to use. Det gav ret god mening med controls'ene. Og det med, at man tabber for at skifte minder meget om normalt, når man alt tabber på en computer, for eksempel.

Jeg tror godt, jeg vil give den immersive. Også meget på grund af startvideoen. Det hjalp i hvert fald en del til at sætte scenen. Så man virkelig kunne leve sig ind i karaktererne og hvad de var utsat for. Ja, Interviewer 1: perfekt. Og nu kommer spørgsmålene så. Lagde du mærke til den storyline, der var i spillet? Informant: Ja, det gjorde jeg.

Og bestemt hjulpet af intro-videoen. Ja.

Interviewer 1: Synes du... fangede den dig?

Informant: Ja

Interviewer 1: Følte du dig følelsesmæssigt engageret i spillet?

Informant: Ja, det gjorde jeg. Hvis man kan sige braget, der kom i videoen hjalp i hvert fald meget til det.

Interviewer 1: Og blev du nysgerrig på, hvordan spillet ville udvikle sig?

Informant: Ja, det kunne være ret fedt, hvis man vidste, om de egentlig endte med at komme ud, eller om de var oppe i en lidt højere bygning, for det virkede lidt sådan,

Interviewer 1: hm

Informant: om der var flere floors til tingene.

Interviewer 1: Kunne spillet godt holde dine opmærksomhed?

Informant: Ja, det kunne det godt.

Interviewer 1: Var der momenter, hvor du blev distraheret eller mistede koncentrationen?

Informant: Nej, altså det ville jeg ikke mene.

Interviewer 1: Og hvordan var din tidsfornemmelse mens at spillet var i gang?

Informant: Jeg tænkte ikke på tiden. Jeg skulle ud, så det skulle gå stærkt, kan man sige.

Interviewer 1: Og var der nok information i forhold til, at jeg kunne klare opgaverne i spillet undervejs?

Informant: altså der var jo nok information, så er det bare lige det med, at man kan forstå det.

Interviewer 1: Ja. Hvad synes du om sværhedsgraden af spillet?

Informant: Hvis man kunne høre efter, så var det nok ret nemt. Men hvis man ikke kunne høre lyden, da man skulle indtaste koden, så er det ret svært, vil jeg mene.

Interviewer 1: Og lagde du mærke til lyden i spillet?

Informant: Ja, det gjorde jeg. I hvert fald brændelyden, der spillede. Men jeg synes ikke, at jeg hørte andet, hvis der var andet,

Informant: selvfolgtlig det, der var på låsen, da man skulle komme ud. Der var også det

staying alive, der kørte. Den hørte man også.

Interviewer 1: Og følte du, at lyden påvirkede din indlevelse i spillet?

Informant: Jeg synes lidt, at den der staying alive, den tog måske lidt af det væk. Men ellers så ja, ildlyden gav i hvert fald en sense af, at man skulle skynde sig.

Interviewer 1: Ja. Hvordan var det at navigere i spillets point of view i forhold til, at det var first person?

Informant: Det var meget nemt. Der var ikke nogen problemer der.

Interviewer 1: Følte du, at det havde en effekt på indlevelsen?

Informant: Ja, det hjælper jo lidt, i hvert fald, når man spiller. Jeg tror, det havde selvfølgelig gjort endnu mere, hvis man var i VR. Men helt klart ved at spille first [00:13:00] person, så er man mere inden som karakteren.

Interviewer 1: Og det var faktisk det. Så er vi færdige med interviewet.

Har du nogle tilføjelser, andre bemærkninger?

Informant: Nej, det tror jeg ikke.

Interviewer 1: så du kan til enhver tid tilbagetrække din deltagelse, hvis du føler for det. Og så vil vi bare sige tak.

Informant: Ja, ingen problemer.

C.4 Interview 4

Speaker: Ja, vi hedder jo... Vi hedder jo... Laurits, jeg hedder Alina, og Jeppe, som jo studerer på Mediologi. Og vi har lavet et spil, som vi rigtig gerne vil teste. Formålet med det her interview, det er at høre dine tanker om spillet, efter at du har prøvet det af . Og så skal vi gøre opmærksom på, at det bliver optaget.

Og at lydfilen udelukkende er til transkriptioner og sådan noget. Det kommer til at være 100% anonymt, så vi erstatter alle personlige informationer. Og så bliver min opgave at interviewe dig undervejs, mens Laurids kommer til at observere dig, og Jeppe er vores 'technical' support.

Til at starte med, vil du så introducere dig selv med navn, alder og beskæftigelse.

Informant: (Fortæller navn, alder og beskæftigelse)

Speaker: Hvor meget tid vil du selv sige, at du bruger til at spille computerspil om ugen?

Informant: 8-10 timer, tror jeg.

Speaker: Og hvilke spil spiller du?

Informant: Alt muligt.

Jeg kan ikke lige nævne nogen specifikt. Det er bare nogen, jeg finder og prøver dem af.

Speaker: Er du bekendt med playertypes? Som: explorers, achievers, killers, socialisers.

Informant: Nej

Speaker: Nej, så kan jeg lige forklare dem: explorers, øhm... Jeg læser dem lige op...

(Har svært ved at læse dem op)

Informant: (Læser forklaringer højt)

Speaker: ja.

Informant: Så skal jeg altså vælge, eller hvad?

Speaker: Ja, bare vælg den, en du selv føler, at du kan identificere dig for.

Speaker 3: Det må gerne være en blanding.

Informant: Ja, jeg tror det er en blanding af Explorers og Killers. Det lyder forkert at sige, men . Ja. Speaker: Ja, det kommer til at foregå sådan, at vi introducerer dig på spillet først, og så har vi to forskellige methods efterfølgende. Først en kartsortning, og interviewer vi efterfølgende, hvor vi stiller dig nogle spørgsmål, og jeg præsenterer kartsortingen om noget af det her. Ja.

Speaker 2: Yes, så skal du have værsgo at tage headsettet på.

så får du lige en lille intro video, og så starter vi med at spille.

Informant: Okay

Wow, skal jeg bare starte?

Speaker 2: Ja, værsgo at starte.

Informant: Mussehastigheden Er meget høj

Speaker 2: Hvor man bruger space til at... (Lave CPR)

Informant: Okay, ja, det vidste jeg nemlig ikke. Så skal man trykke i den rigtige rækkefølge .

Øhh, jeg kan ikke rigtig se noget ? Kameraet er lidt stuck.

Speaker 2: Ja, må jeg lige... Jeg retter det lige.. *Retter kameraet*

Informant: Sådan der. Okay. Der er heller ikke rigtig en indikator for, om man trykker rigtigt, kan jeg se. Så det er lidt forvirrende, om man gør det rigtigt.

Øh, bliver det ved?

Speaker 2: Ja, det bliver bare ved.

Informant: Okay, skal jeg bare stoppe?

Speaker 2: Nej, du bliver bare ved.

Informant: Okay, mussehastigheden er sådan alt for høj, synes jeg. Det er virkelig svært at styre. Man skal være meget... Jeg ved heller ikke, hvad det er, jeg skal gøre. Jeg skal escape en bygning, tror jeg. Og han er ligesom i vejen eller... Oh, * Læser instruks* listen to the audio clip....

Okay,

uh, du-du-du-du(Synger tonen som spiller) .

Dyk, dyk, dyk, dyk, dyk...

Og sådan der, det tror jeg, det virkede

Speaker 2: yes. Og du kan stadig skifte imellem karaktererne.

Informant: Ah! Ja, det vidste jeg ikke .

Og så er det bare at komme ud.

Speaker 2: Ja, det er faktisk det, vi havde.

Speaker: så er det til Cardsorting der er tre forskellige kort. Og tre øhh 30 mente jeg . Men du skal vælge tre kort, så du føler , at de beskriver din oplevelse med spillet [00:07:00] bedst muligt, og meget gerne lige uddybe dit valg.

Speaker 3: Og bund ærligt

Speaker: Ja.

Informant: Okay, skal jeg vælge at tage dem op, eller skal jeg bare vælge dem her og sige hvorfor?

Speaker 3: Du kan lige tage dem og lægge dem ved siden.

Informant: Sorry, jeg skal lige tænke.

Speaker: Og ville du forklare hvorfor?

Informant:

Kort valgt i cardsorting: Annoying, Creative, Confusing

Annoying vil jeg sige, fordi der er mange ting, man ikke rigtig får forklaret, hvorfor man skal gøre det, udover at man skal forlade en bygning. For eksempel, jeg vidste ikke at man kunne tabe til at skifte. Og jeg vidste ikke at man kunne.. Trykke i den bestemte hastighed, om jeg gør det rigtigt. Eller der er mange elementer, som jeg synes at der mangler for at vise, at jeg gør det rigtigt, jeg er på rette vej.

Creative sagde jeg, fordi jeg synes, det var ret interessant, at man kan skifte her mellem (Karakterende) en sjov idé, og jeg synes, at idéen er rigtig god. Så det er derfor, at Confusing

og Annoying er lidt det samme, tror jeg.

Der mangler lidt nogle guidelines til at man fatter, hvordan man helt skal gøre det.

Speaker: Og nu videre til spørgsmålet.

Lagde du mærke til den storyline, der var i spillet?

Informant: At man skulle escape? Ja, det oplevede jeg godt.

Speaker: Følte du dig fanget af den?

Informant: Jeg tror, at det gjorde jeg lige i starten, men så bliver man lidt forvirret over, at de skifter over til en... Historien var ikke så meget med, i selve spillet, så man blev lidt forvirret eller sådan lidt røget ud af det på grund af det.

Speaker: Ja. Følte du dig følelsesmæssigt engageret i spillet?

Informant: Ikke rigtigt.

Speaker: Blev du nysgerrig på, hvordan spillet ville udvikle sig?

Informant: Ja, det gjorde jeg.

Speaker: Og kunne spillet holde dine opmærksomheder?

Informant: Ja, men jeg tror kun, det gjorde det, fordi jeg fik hjælp til at finde ud af, hvad man skulle gøre. Hvis der ikke havde været en på siden der havde sagt det.

Så er jeg nok mistet.

Speaker: Ja. Og var der elementer, hvor du blev distraheret, eller mistede koncentrationen?

Informant: Nej, det er jeg ikke sikker på.

Speaker: Hvordan var din tid fornemmelse, mens du var i gang?

Informant: Forsvandt lidt. Forsvandt lidt i det. så den var ret god, hvis man skal sige det sådan.

Speaker: Var der nok information i forhold til at kunne klare opgaverne i spillet undervejs?

Det har du også lavet ind på.

Informant: Øh... Nej, synes jeg ikke.

Speaker: Og hvad synes du om sværdighedsgraden?

Informant: Lidt, nem, men hvad er ordet uretfærdigt, tror jeg. Fordi man ikke får nok indikator til at vide, hvad der foregår. Så man ved ikke rigtigt, om det er godt eller dårligt, det man gør. Så jeg kan sige, at det er uretfærdigt, ja.

Speaker: Lagde du mærke til lyden i spillet?

Informant: Ja, det gjorde jeg.

Speaker: Og hvilke, hvis du lige skulle nævne nogle?

Informant: Ilden og den der specifikke lyd (Tonen som spiller på låsen), og Staying Alive. Og ja, der kan man godt høre det hele.

Speaker: Følte du, at lydene påvirkede din indlevelse i spillet?

Informant: ja, helt klart.

Speaker: Var der nogle lyde der påvirkede det negativt?

Informant: Jeg tror, at det kommer lidt ud af det blå, den der Staying Alive-ting.

Jeg kan godt forstå godt, at man skal have den, når man skal lære at lave (Førstehjælp) Men det kommer lidt ud af ingenting, men den er meget seriøs i tonen, og så er det pludselig ???

Speaker: Ja. Og hvordan var det at navigere i spillets point of view?

Informant: Det var meget overfølsomt, men jeg gjorde sådan her, (taler om musehastighed) og så drejede man en hel omgang.

så hvis man skruede ned for den, ville det være bedre. Og så er det også lidt med, at den person, som man ikke styrer, følger med, der står lige oppe foran en. så det var lidt svært at føle, at man havde et godt point of view, fordi de stod så tæt på.

Speaker: Ja. Nu var det jo first person-perspektiv. Følte du, at det havde en effekt på din indlevelse?

Informant: Øh, ja, det havde det.

Speaker: Ja, så var det faktisk bare det. Har du nogle andre tilføjelser eller noget andet, du vil ind på?

Informant: Nej, eller hvordan lavede I den der intro der?

Speaker 2: Det er lavet i sådan en sequence i Unreal Engine .

Informant: Okay, det tænkte jeg nok. Nej, men jeg har ikke noget.

Speaker 2: Jeg har et spørgsmål. Hvad ville du bruge som feedback til de der kompressions?

Informant: Så ville jeg nok enten have en form for lyd, Sådan, at du har gjort det rigtigt, og så en lille introduktion i starten, en lille cutscene, hvor det er sådan, wow, han bevæger sig ikke, fordi jeg var bare sådan lidt, what the fuck, skal jeg lige pludselig gennem CPR, hvor kommer det fra? Så man forstår ikke rigtigt konteksten lige der, men hvis der var sådan en, hvor man lige går ned og mærker, hvor hun lige gik ned og mærkede sådan, oh shit, der er ikke noget, der sker, og så er man sådan, okay, nu ved jeg, jeg skal lave CPR.

Og så giver det også mere mening, at man hører den der sang. Eller måske kan det være nogle speakers, hvor du for sjov lige klikker, og så kommer der noget ud. Men jeg ville tænke, at når den kommer op på den grønne (taler om UI) , så kunne det lyse op, hvis man gjorde

det rigtigt. Hvis man ikke gjorde det, så ville den bare køre videre.

Speaker 3: Lagde du godt mærke til, at den kun spillede animationen, når du... (Ramte rigtigt i CPR minispillet)

Informant: Ja, det gjorde jeg. Men jeg tror, at hvis det ikke var mig, så havde mange nok misset det. Fordi jeg tror lidt, at man misforstår, at den her animation spiller, hver gang jeg trykker lige meget hvad. Jeg tror lidt, at når der er et UI-element, så var det ikke klart nok.

Det er nok, hvis jeg skulle sige noget. Vi har det også i vores eget (projekt), så vi fik super meget bang, fordi vi nemlig ikke havde en indikator.

Speaker: Du kan selvfølgelig til hvert tid trække tilbage på dine optagelser, og så vil vi bare sige tak.

C.5 Interview 5

Interviewer 1: [00:00:00] Velkommen til. Vi er jo Laurids, Jeppe og Alina, og vi går på medialogi på fjerde semester, og er i gang med semesterprojektet. Og til det har vi lavet det her spil, og formålet med det her interview, det bliver at høre dine tanker om det, vi har lavet. Jeg skal lige gøre opmærksom på igen, at interviewet bliver optaget, men lydfilen er udelukkende for, at vi kan transkribere det efterfølgende.

Informant: Ja.

Interviewer 1: Det kommer til at være 100% anonymt, så der vil ikke være nogen af dine følsomme oplysninger. Min opgave bliver at interviewe dig, mens Laurids kommer til at sidde og observere, og Jeppe kommer til at være technical support.

Interviewer 3: Ja.

Interviewer 1: Ja, til at starte med, så vil vi gerne have dig til at introducere dig selv bare med navn, alder og beskæftigelse.

Informant: (Fortæller navn, alder og beskæftigelse)

Interviewer 1: [00:01:00] Og hvor gammel er du?

Informant: 21.

Interviewer 1: Hvor meget tid vil du selv sige, at du bruger på computerspil i gennemsnit om ugen?

Informant: Uh, om ugen. Det er svært at sige.

Interviewer 1: Bare cirka.

Informant: Lad os sige en time om dagen. Hvor meget er det?

Interviewer 3: Syv timer.

Interviewer 1: Hvilke spil spiller du så?

Informant: Ah, sådan, øhm, FPS og fighting-spil. Ja. Eller vil jeg nævne navnene?

Interviewer 1: Det må du også gerne, hvis der er nogen specifikke.

Informant: Ja, Tekken, Tekken, Tekken 8.

Interviewer 1: Ja.

Informant: Stor fan.

Interviewer 1: Og kender du de her player types, som der er i forhold til explorers, achievers, killers og socializers?

Informant: Øh, ja, dem har jeg hørt om.

Interviewer 1: Ja. Hvis du skulle beskrive dig selv med en eller flere af dem, hvad for en vil du så sige, du var?

Informant: Øh, jeg ville nok kalde mig en...

Sådan, jeg er sådan lidt en achiever, og nok også lidt en explorer, når det kommer til single player spil. Ja.

Interviewer 1: Ja, [00:02:00] perfekt. Jamen, nu er vi faktisk klar til at gå i gang. Du kommer til at spille spillet først, og efterfølgende så er der noget card sorting, og til sidst så er der et interview. Og jeg præsenterer card sorting, når vi kommer dertil.

Interviewer 2: Yes, værsgo at tage headsetet på.

Informant: Okay, er det det her?

Interviewer 2: Yes, så får du lige en lille intro video, og så får du lov at spille.

Informant: Ja.

Interviewer 2: Værsgo at spille.

Informant: Okay.

Så kører jeg derud af. Burde jeg tænke højt?

Interviewer 2: Det er op til dig selv.

Det er mellemrum, man bruger.

Du skal ramme lidt før.

Informant: Okay. Jeg ved ikke, om jeg redder denne her gut.

Ej, jeg kan ikke se noget. Nå, jeg er jo blind.

Interviewer 2: Åh, man kan skifte ind imellem karaktererne med tab.

Informant: Åh, ja. Åh, det må være Ryan.

Kom bare med, Ryan.

Interviewer 2: Sådan der.

Informant: Cool!

Interviewer 1: Der er 30 forskellige kort her.

Informant: Ja.

Interviewer 1: Og vi vil gerne have dig til at vælge 3 af dem, som du føler passer bedst til din oplevelse med spillet.

Informant: Okay.

Interviewer 1: Og gerne lige sætte nogle ord på, hvorfor du [00:03:00] vælger dem, som du gør.

Informant: Okay, det skal jeg nok. Og max 3. Max og minst 3, okay.

Jeg vælger bare, jeg flipper, jeg flipper.

Tror jeg tager den her, nej vent. Ej, men det er ikke helt det, jeg mener. Jeg tror mere ...

Den her, den her. Jeg tror, den er god. Overwhelming, ja. Jeg tror, den er overwhelming.

Jeg vil give den den her. Den havde nogle lyde, hvor man virkelig blev solgt i det. Også sådan videoen der i starten.

Og så ja, tror jeg ...

Så siger vi ...

Informant: Jeg har lyst til at sige, at det er lidt modsat af clean, men i don't know, vi siger bare hard to use. Ja, jeg tror, det er de her tre.

Interviewer 1: Ja, vil du sætte nogle ord på dem?

Informant: Overwhelming.

I guess, jeg føler, man bliver kastet ret hurtigt ud i det, så på den måde er det sådan lidt overwhelming i den forstand.

Den der tutorial-del mangler måske lidt mere.

Interviewer 3: Er det story-mæssigt eller gameplay-mæssigt, du mest mener med det der "kastet ud i det"? Informant: Jeg tror, det er sådan [00:04:00] story-mæssigt. Nej, gameplay-mæssigt, undskyld.

Og det er nok også lidt i det med hard-to-use. Men ellers, så ja, immersive. Så er det sådan, der er lødeffekter.

Interviewer 1: Er det mest på grund af lyden, at du vælger immersive, eller er der nogle

andre ting i det også?

Informant: Jeg vil nok sige, at det er mere lydeffekterne, men sådan visuelly - der vil jeg ikke sige, at det er immersive.

Interviewer 1: Ja. Så skal vi lige gennem nogle spørgsmål. Lagde du mærke til den storyline, der var i spillet?

Informant: Ja, jeg tror, at jeg fik fat i den. Nu kan jeg ikke huske, hvad hovedkarakteren hed faktisk, men man spillede som hende her. Normal arbejdssdag, stor eksplosion.

Så skal man redde Ryan og få ham ud herfra, right?

Interviewer 1: Jo, præcis. Følte du dig fanget af den?

Informant: Ja, det er sådan immersive . Det var nok den der eksplosion, der solgte mig lidt. Der er nogle effekter her.

Interviewer 1: Følte du dig emotionelt engageret i spillet?

Informant: Emotionelt?

Interviewer 1: Følelsesmæssigt.

Informant: Hmm, nej, ikke helt rigtigt, nej. Følelsesmæssigt? Nej.

Interviewer 1: Blev du [00:05:00] nysgerrig på, hvordan spillet ville udvikle sig?

Informant: Ja, jeg kan godt se potentialet, ja. Jeg kunne godt forestille mig, at der er lidt, hvad hedder det, det er sådan, ja nej, jeg kan godt se potentialet.

Interviewer 1: Men sådan handlingsmæssigt, blev du også nysgerrig på, hvad der ville ske efterfølgende? Altså når du blev færdig, om du havde lyst til, ja, at se mere af det?

Om du blev nysgerrig på, hvordan det ville ende?

Informant: Ja, nu tænker man på stakkels Ryan, right? Han er sådan i den her bygning, denne her brændende bygning. Hvem ved, at der måske er flere som Ryan i den her bygning? Ja, hvad sker der efter, at man kommer på en anden side af døren?

Interviewer 1: Ja. Kunne spillet holde din opmærksomhed?

Informant: Ja, jeg blev captet. Jeg blev captivated, ja.

Interviewer 1: Var der momenter, hvor du blev distraheret eller mistede koncentrationen?

Informant: Øhm, nej faktisk ikke rigtigt, men jeg tror, at det var sådan [00:06:00] udfordrende nok til at sige, okay, jeg tager den her udfordring, hånd om hånd om udfordringen, ja.

Interviewer 1: Hvordan var din tidsfornemmelse, mens spillet var i gang?

Informant: Jamen, jeg ved ikke, hvad tiden er lige nu, men det er også altid noget. Ikke helt

top notch. Interviewer 1: Men mistede du overblikket over tiden, mens du spillede? Følte du, at det gik hurtigt, eller var det lidt langtrukkent?

Informant: Jeg er faktisk lidt neutral, ja. Det er lidt svært at svare.

Interviewer 1: Ja, det er også fint. Var der nok information i forhold til at kunne klare opgaverne i spillet undervejs?

Informant: Der føler jeg, at der mangler lidt mere.

Interviewer 1: Hvad synes du om sværdighedsgraden i spillet?

Informant: Jeg forstod det ret nemt, så det var ikke det sværeste.

Interviewer 1: Lagde du mærke til lydene i spillet?

Informant: Det gjorde jeg, ja.

Interviewer 1: Hvilke, hvis du skulle nævne nogle?

Informant: Jeg lagde mærke til, at der var den ene sang, september?

Interviewer 1: Stayin' alive.

Informant: Ja, ja, ja. Jeg tror også den kørte i The Office, det lagde jeg godt mærke til. God [00:07:00] reference.

Interviewer 1: Fandt du at lyden påvirkede din indlevelse i spillet?

Informant: Helt klart.

Interviewer 1: Positivt eller negativt eller noget af hvert, hvis du kunne give nogle eksempler?

Informant: Positivt, ja.

Så mere af det, tror jeg, selvfølgelig kunne gå en lang vej.

Interviewer 3: Hvilke lyd-elementer synes du, der har hjulpet indlevelsen i spillet?

Informant: For eksempel, der var den her lyd af ild, det var sådan, okay, klassisk lyd af ild, det skal man holde sig væk fra. Også især, når man var som ham Ryan der, ikke? Han var blind. Så det er endnu engang der, sådan lyden er meget vigtig der.

Det er sådan, okay, så kan man fornemme denne her environment.

Interviewer 1: Hvordan var det at navigere i spillets point of view?

Informant: Det var lidt clunky, men ellers var det... Jamen, jeg kom da herved. Jeg kom derud.

Interviewer 1: Følte du, at det havde en effekt på din indlevelse i spillet? Altså det, at det var i first person?

Informant: Ja, det må jeg nok også sige. Der hvor karakteren [00:08:00] begyndte at kysse ham den anden gut, det var sådan lidt suddenly. Så det var sådan, ja. Det har jeg ikke gjort

før.

Interviewer 1: Så var det faktisk det hele, men har du nogle tilføjelser eller noget andet, som du lige vil kommentere på?

Informant: Ikke rigtigt. Det er et fint, fint produkt.

Interviewer 1: Du kan til enhver tid tilbagetrække din deltagelse, hvis du får lyst til det.

Informant: Okay.

Interviewer 1: Og så vil vi bare sige tak for din tid.