

# GAT 315

## 3D Game Design I

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### Office Hours

- Tuesday 3pm-4:30pm
- Thursday 1pm-3pm



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## Single Player Fellowship

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- ☐ Fellowship & Connection
- ☐ Mechanics of Interdependence
- ☐ Characters
- ☐ Relationship Creation

**PLEASE SILENCE  
ALL ELECTRONIC DEVICES**

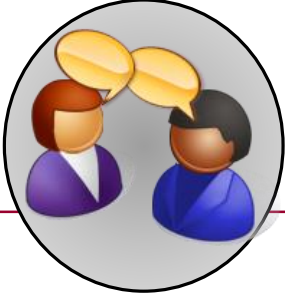
**THANK YOU**





# SINGLE PLAYER FELLOWSHIP

# Connection



The Fellowship engagement type is driven primarily by the Connection motivation:

- The desire for a meaningful connection to others.

We naturally tend to think of multiplayer when we think of Fellowship, but it is entirely possible to create this connection with elements in a single player game.

- Interactive Elements
  - Mechanics of Interdependence
- Narrative Elements
  - Characters
  - Plot

# Mechanics of Interdependence



Fellowship mechanics often express themselves as systems that drive interdependence between the player and other characters or things in the environment.

Fellowship Subtype	Single Player Mechanics
<b>Affiliation:</b> loyalty, honor, duty, respect, admiration, friendship, family, affection, romance	<b>Faction/Reputation Points</b> (e.g. earned by completing quests for a character/group) <b>Affiliation Discounts/Options</b> <b>Affection Points</b> (romantic or platonic) <b>Lineage System</b> (e.g. retiring characters) <b>Companion System</b> <b>Character Naming</b>
<b>Cooperation:</b> communication, coordination, organization, trust, inspiration, leadership	<b>Character Dialogue</b> (e.g. personalized based on your acts) <b>Companion Abilities</b> (e.g. abilities you don't have) <b>Command Chat System</b> <b>Combo Maneuvers</b>
<b>Benefaction:</b> service, protection, providing, training, teaching, compassion, empathy, sacrifice	<b>Caretaking/Pets</b> (e.g. Tamagotchi) <b>"Veteran" or Leveling System</b> (e.g. Pikmin) <b>NPC Quests without Reward</b>





## CLASS DISCUSSION

### *Single Player Fellowship Mechanics*



# CHARACTERS

*Fellowship Through Relationships*

# Characters that Matter



Creating a sense of fellowship often requires characters that you can relate to and connect with. It is through building a shared experience with these characters that you tell a story.

- Every story has a main character (in a game, typically your player's avatar).
- Most stories also have:
  - Primary Support Characters
  - Secondary Support Characters
  - Minor Characters
- The more important the characters, the more interaction you will have with those characters, and thus, more opportunities for fellowship.



# Creating Characters



Unless you have a background in creative writing, chances are good that you have no idea how to go about creating characters.

There are many ways to do this, but this one is fast and allows you to go as deep as you need to:

- Choose a Stock Character
- Add Complexity Hooks
- Character Details

# Stock Characters



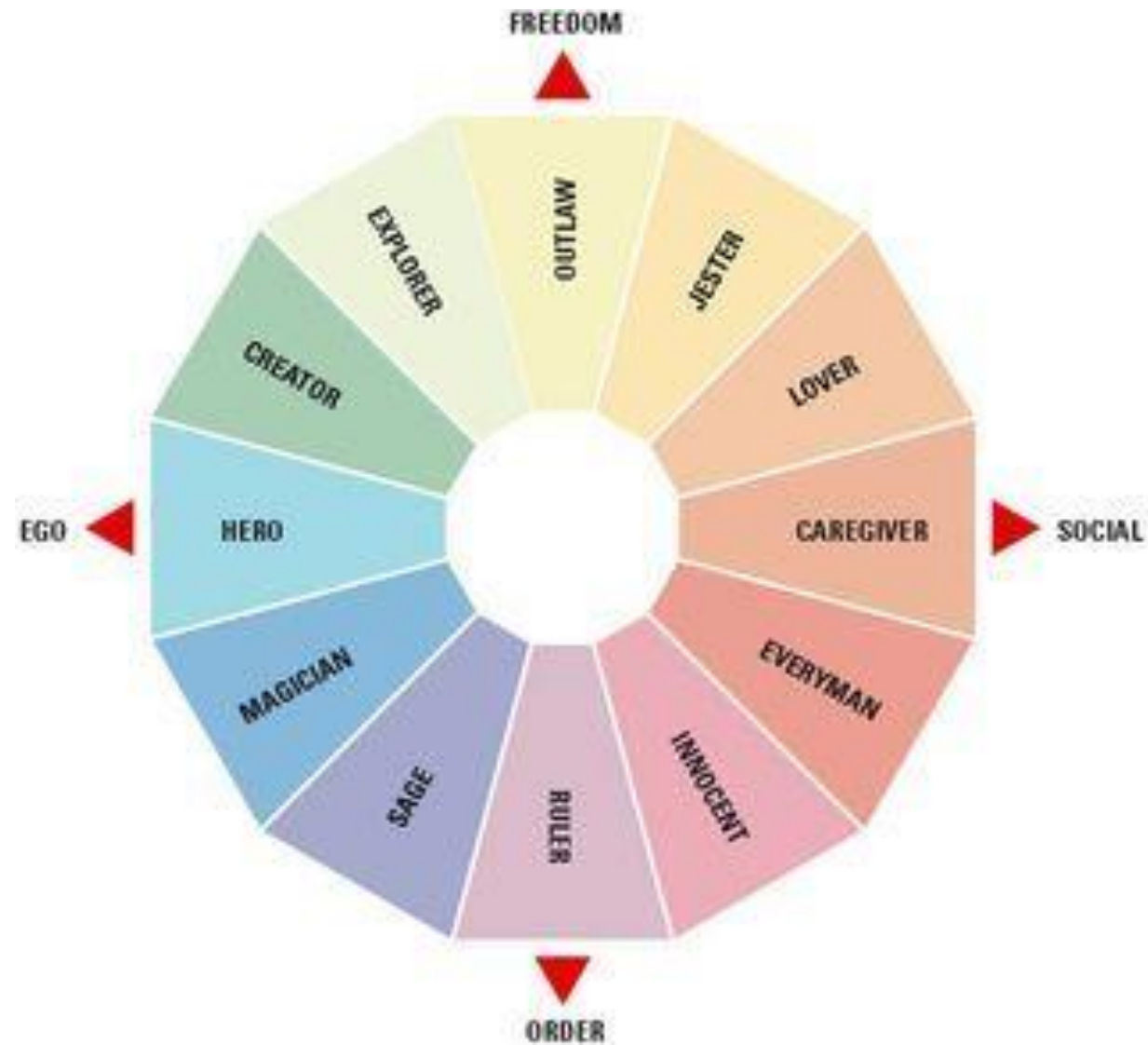
Stock characters are based on well-established character archetypes. People are familiar with these, and can be a good place to start. There are many different archetype models out there to draw from.

Archetype	Motivation
Creator	Safety & Novelty
Caregiver	Safety & Connection
Ruler	Mastery & Connection
Jester	Connection & Novelty
Everyman	Safety & Connection
Lover	Connection & Novelty

Archetype	Motivation
Hero	Mastery & Autonomy
Outlaw	Autonomy & Novelty
Magician	Mastery & Novelty
Innocent	Autonomy & Safety
Explorer	Autonomy & Novelty
Sage	Mastery & Autonomy

You may want to modify the stock character by inverting one of the primary traits (e.g., the ugly princess, the clumsy warrior, etc.)



# Stock Characters







# Stock Characters







## Hero Archetypes

	<p><b>The Chief</b></p> <p>James T. Kirk in Star Trek</p>
	<p><b>The Bad Boy</b></p> <p>Mal Reynolds in Firefly</p>
	<p><b>The Best Friend</b></p> <p>John Watson in Sherlock</p>
	<p><b>The Charmer</b></p> <p>Neil Caffrey in White Collar</p>



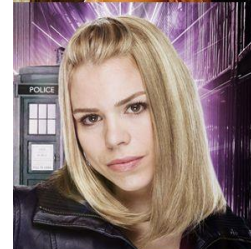
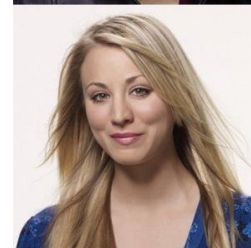
## Hero Archetypes

	<p><b>The Lost Soul</b></p> <p>Fox Mulder in X-Files</p>
	<p><b>The Professor</b></p> <p>Daniel Jackson in Stargate SG-1</p>
	<p><b>The Swashbuckler</b></p> <p>Zorro in The Mask of Zorro</p>
	<p><b>The Warrior</b></p> <p>Aragorn in The Lord of the Rings</p>

## Heroine Archetypes

	<p><b>The Waif</b></p> <p>Buttercup in The Princess Bride</p>
	<p><b>The Librarian</b></p> <p>7 of 9 in Star Trek: Voyager</p>
	<p><b>The Crusader</b></p> <p>Eowyn in The Lord of the Rings</p>
	<p><b>The Nurturer</b></p> <p>Belle in Beauty and the Beast</p>

## Heroine Archetypes

	<p><b>The Boss</b></p> <p>Glinda the Good in Wicked</p>
	<p><b>The Seductress</b></p> <p>Inara Serra in Firefly</p>
	<p><b>The Spunky Kid</b></p> <p>Rose Tyler in Doctor Who</p>
	<p><b>The Free Spirit</b></p> <p>Penny in The Big Bang Theory</p>



# Stock Characters



		SECONDARY FASCINATION ADVANTAGE*						
		INNOVATION You change the game with creativity	PASSION You connect with emotion	POWER You lead with command	PRESTIGE You earn respect with higher standards	TRUST You build loyalty with consistency	MYSTIQUE You communicate with substance	ALERT You prevent problems with care
PRIMARY FASCINATION ADVANTAGE*	INNOVATION You change the game with creativity	THE ANARCHY Volatile • Startling Chaotic	THE ROCKSTAR Bold • Artistic Unorthodox	THE MAVERICK LEADER Pioneering • Irreverent Entrepreneurial	THE TRENDSETTER Cutting-Edge • Elite Progressive	THE ARTISAN Deliberate • Thoughtful Flexible	THE PROVOCATEUR Clever • Adept Contemporary	THE QUICK-START Prolific • Thorough Diligent
	PASSION You connect with emotion	THE CATALYST Out-of-the-Box • Social Energizing	THE DRAMA Theatrical • Emotive Sensitive	THE PEOPLE'S CHAMPION Dynamic • Inclusive Engaging	THE TALENT Expressive • Stylish Emotionally-Intelligent	THE BELOVED Nurturing • Loyal Sincere	THE INTRIGUE Discerning • Perceptive Considerate	THE ORCHESTRATOR Attentive • Dedicated Efficient
	POWER You lead with command	THE CHANGE AGENT Inventive • Untraditional Self-Propelled	THE RINGLEADER Motivating • Spirited Compelling	THE AGGRESSOR Dominant • Overbearing Dogmatic	THE MAESTRO Ambitious • Focused Confident	THE GUARDIAN Prominent • Genuine Sure-Footed	THE MASTERMIND Methodical • Intense Self-Reliant	THE DEFENDER Proactive • Cautionary Strong-Willed
	PRESTIGE You earn respect with higher standards	THE AVANT-GARDE Original • Enterprising Forward-Thinking	THE CONNOISSEUR Insightful • Distinguished In-the-Know	THE VICTOR Respected • Competitive Results-Oriented	THE IMPERIAL Arrogant • Cold Superior	THE BLUE CHIP Classic • Established Best-In-Class	THE ARCHITECT Skillful • Restrained Polished	THE SCHOLAR Intellectual • Disciplined Systematic
	TRUST You build loyalty with consistency	THE EVOLUTIONARY Curious • Adaptable Open-Minded	THE AUTHENTIC Approachable • Dependable Trustworthy	THE GRAVITAS Dignified • Stable Hardworking	THE DIPLOMAT Levelheaded • Subtle Capable	THE OLD GUARD Predictable • Safe Unmovable	THE ANCHOR Protective • Purposeful Analytical	THE GOOD CITIZEN Principled • Prepared Conscientious
	MYSTIQUE You communicate with substance	THE SECRET WEAPON Nimble • Unassuming Independent	THE SUBTLE TOUCH Tactful • Self-Sufficient Mindful	THE VEILED STRENGTH Realistic • Intentional To-the-Point	THE ROYAL GUARD Elegant • Astute Discreet	THE WISE OWL Observant • Assured Unruffled	THE DEADBOLT Unemotional • Introverted Concentrated	THE ARCHER On-Target • Reasoned Pragmatic
	ALERT You prevent problems with care	THE COMPOSER Strategic • Fine-Tuned Judicious	THE COORDINATOR Constructive • Organized Practical	THE ACE Decisive • Tireless Forthright	THE EDITOR-IN-CHIEF Productive • Skilled Detailed	THE MEDIATOR Steadfast • Composed Structured	THE DETECTIVE Clear-Cut • Accurate Meticulous	THE CONTROL FREAK Compulsive • Driven Exacting

# Complexity Hooks



Stock characters are great for quick sketches of the role they play, but they rapidly feel like cardboard cutouts without adding some complexity hooks, or traits. These traits are both constants (physiological) and variables (experiential). **Include both positive and negative traits!**

## The Five P's:

- Physical
- Psychological
- Personal
- Personality
- Practices



# Complexity Hooks – Physical



- Race
- Gender
- Sexuality
- Age
- Nationality
- Height
- Size
- Health
- Gait
- Voice
- Assets
- Flaws

# Complexity Hooks – Psychological



- Intelligence
- Temperament
- Individualist/Conformist
- Happiness
- Ambition
- Attitudes
- Internal/External Locus of Control
- Self-Knowledge
- Habits
- Unconscious Aspects

# Complexity Hooks – Personal



- **Background**
  - Birthplace
  - Childhood
  - Education
- **Attitudes**
  - Values
  - Beliefs
  - Religion
- **Social Status**
  - Profession
  - Hobbies
  - Wealth
  - Possessions
- **Affiliations**
  - Family
  - Friends
  - Colleagues
  - Relationship Status

# Complexity Hooks – Personality



- Hopes
- Fears
- Thoughts
- Memories
- Resentments
- Wants
- Dreams
- Denial

# Complexity Hooks – Practices



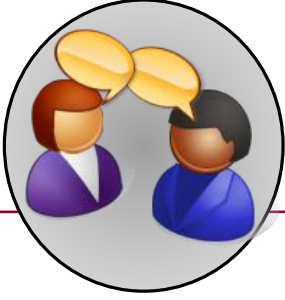
- Work Location(s)
- Play Location(s)
- Says
- Eats
- Wears
- Buys



# CHARACTER RELATIONSHIPS



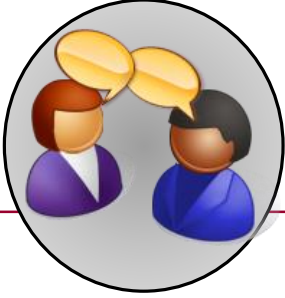
# Relationship Formation



When considering how to create a sense of connection with others, we can look to psychological research for theories around human relationship formation.

- **Reward/Need Satisfaction Theory**
- **Social Exchange Theory**
- **Attachment Theory**

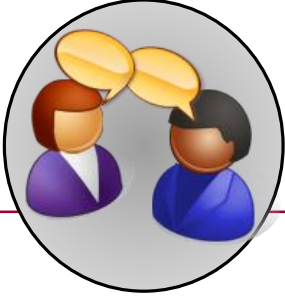
# Reward/Need Satisfaction Theory



This theory is based on learning theory and states that we form relationships that provide rewards (reinforcement) and satisfy our needs. Rewards include companionship, status, money, help, and agreement with our opinions. Both operant and classical conditioning are influential.

- **Classical Conditioning**
  - We come to like people with whom we associate enjoyment and satisfaction even if they are not directly responsible for the positive experiences. When we experience enjoyable shared activities with people, they create in us a positive emotional feeling, known as a positive affect.
- **Operant Conditioning**
  - We like those who provide us with rewards and dislike those whose presence is unpleasant (i.e. punishing) because they are, for example, tedious, boring, or argumentative.

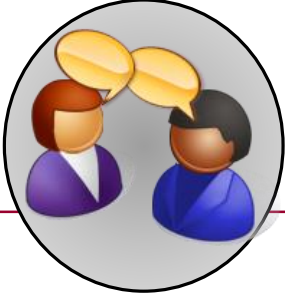
# Social Exchange Theory



The basic assumptions of social exchange theory (SET) are that relationships provide both rewards and costs. Everyone tries to maximize rewards while minimizing costs. Thibaut and Kelley argued that long-term friendships and relationships go through four stages:

- **Sampling**
  - Rewards and costs are explored
- **Bargaining**
  - Negotiation in which rewards and costs are agreed
- **Commitment**
  - Exchange of rewards and costs stabilize
- **Institutionalization**
  - When rewards and costs are established and entrenched

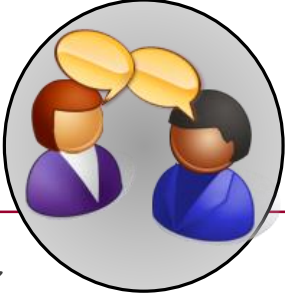
# Relationship Formation



So what causes relationships to form?

- **Attraction**
  - Physical attraction is often the initial impetus for connection.
- **Proximity**
  - Studies show that we primarily form relationships with those in close geographic proximity. The people near us are the ones we are most likely to establish a connection with.
  - School, work, and home
- **Frequency**
  - The more frequently we encounter someone, the more likely we are to form a relationship with them.
- **Similarity**
  - **Similar Background/Traits**
    - The more someone is like us, either physically, psychologically, or personality, the more likely we are to like them. Number of points of similarity is more important than depth
  - **Shared Experience**
    - The more we share experiences with someone, the more attached we become.
- **Reciprocity**
  - We tend to like those who like us, do things for people who do things for us.
  - We tend to develop closer bonds with those who reciprocate intimacy of feelings, hopes, dreams, etc.

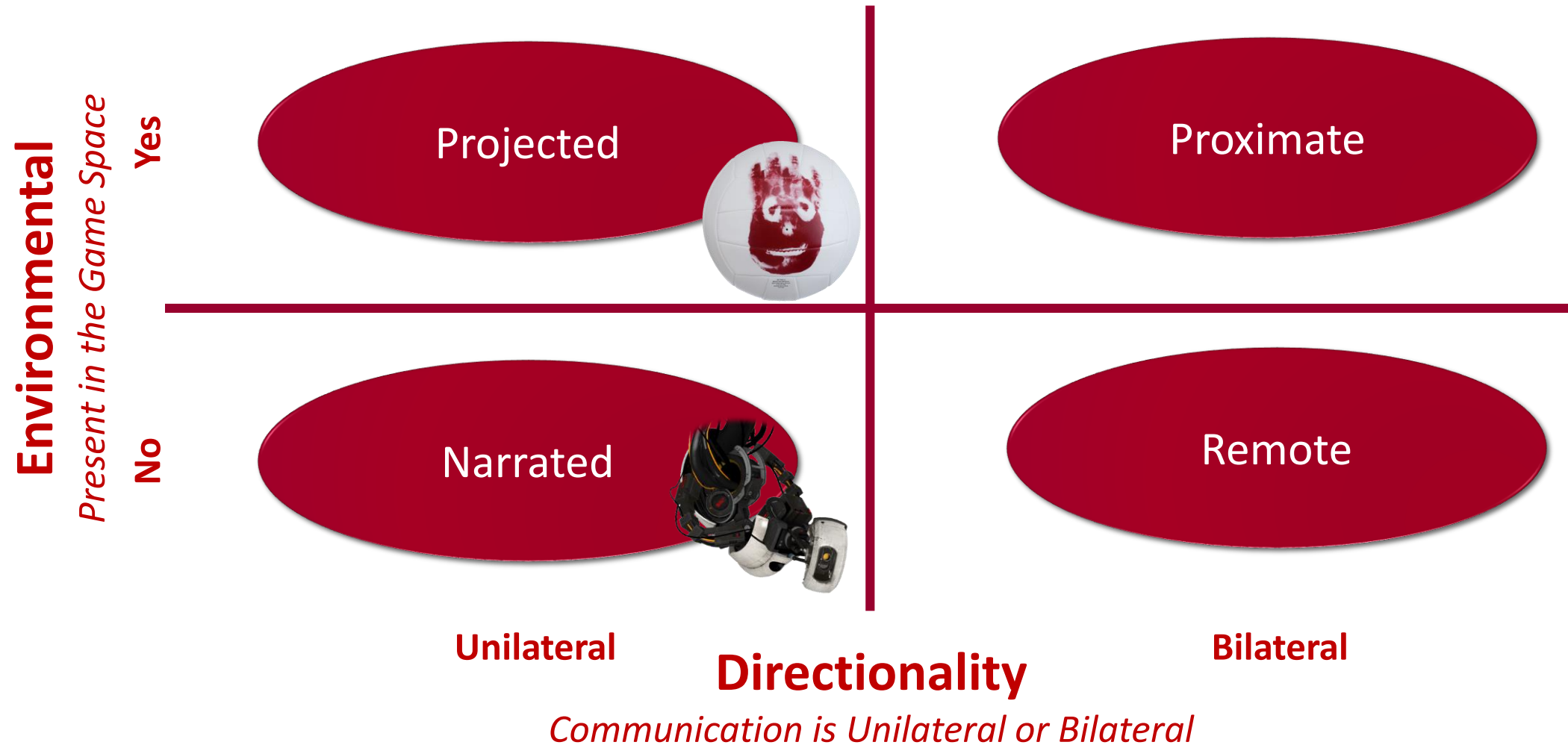
# Relationship Creation Techniques



Now that we understand what drives relationships, let's look at ways we can communicate those relationships to the player.

- **Identity**
  - We need a unique identity with which to distinguish this person/thing from other persons/things. Names help!
- **Communication**
  - Proximate – Bilateral communication in a shared space
    - Draws on techniques of physical intimacy and mirroring
  - Remote – Bilateral communication from a distance
    - Draws on techniques of emotional intimacy and disclosure
  - Narration – Unilateral communication from other at a distance
    - Draws on narration techniques, either undirected or directed to character
  - Projection – Unilateral communication to other nearby
    - Draws on techniques for dissociated ego state, often to a found object

# Communication Types





A background image of red stage curtains with a scalloped top edge. The curtains are closed and have a rich, deep red color with some vertical creases and folds.

See You Next Class