**Non-Digital Design Resources (Level 4)**

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| Resource | Link | Description |
| Costikyan, G, 2002. “I have no words & I must design: Toward a critical vocabulary for games. | [https://learn.uos.ac.uk/bbcswebdav/pid-575978-dt-content-rid-1683605\_1/courses/IMDCGD113-16YRD/Week%20By%20Week%20Module%20Readings/Week%20By%20Week%20Readings%20Readings%20for%20week%202%20I%20have%20no%20words%20i%20must%20design%20%20%20towards%20a%20critical%20vocabulary%20for%20games/I%20have%20no%20words%20i%20must%20design%20\_%20Towards%20a%20critical%20vocabulary%20for%20games.pdf](https://learn.uos.ac.uk/bbcswebdav/pid-575978-dt-content-rid-1683605_1/courses/IMDCGD113-16YRD/Week By Week Module Readings/Week By Week Readings Readings for week 2 I have no words i must design   towards a critical vocabulary for games/I have no words i must design _ Towards a critical vocabulary for games.pdf) | * Comparing puzzles to games * Goals – interaction with a purpose * Struggle – balancing so the game isn’t too hard or too easy * Structure – rules and mechanics * Endogenous meaning – having an internal cause * “A game is an interactive structure of endogenous meaning that requires players to struggle towards goals.” |
| Church, D. (1999) Formal Abstract Design Tools. | <http://www.gamasutra.com/view/feature/131764/formal_abstract_design_tools.php> | * Intention – giving players meaningful choices * Perceivable consequence – reaction from the game world in accordance with player choices * Story – drives the player forward toward completion of the game |
| Hunicke, R. LeBlanc, M. & Zubek, R. (2004) MDA: A formal approach to game design and game research. | <http://www.cs.northwestern.edu/~hunicke/MDA.pdf> | * Mechanics, dynamics and aesthetics * What are the desirable aesthetics when designing a game – first question to ask. * Use this to understand dynamics, to help iterate mechanics. |
| M.Leblanc (2006) ‘Tools For Creating Dramatic Game Dynamics’ in K.Salen & E Zimmerman (eds) The Game Design Reader : A Rules Of Play Anthology (MIT : Cambridge) | [https://learn.uos.ac.uk/bbcswebdav/pid-575980-dt-content-rid-1683602\_1/courses/IMDCGD113-16YRD/tools%20for%20creating%20dramatic%20game%20dynamics.pdf](https://learn.uos.ac.uk/bbcswebdav/pid-575980-dt-content-rid-1683602_1/courses/IMDCGD113-16YRD/tools for creating dramatic game dynamics.pdf) | * Stories and games – fictional meanings and metaphors. Creating the circumstances from which the drama will emerge. * Mechanics, dynamics and aesthetics – what dynamics will accomplish our aesthetic objectives, then design mechanics that will provoke the dynamics. * The dramatic arc – conflict, rising dramatic tension to a climax, resolution over narrative time. * Uncertainty and inevitability * Feedback systems (negative and positive and pseudo) as sources of Uncertainty – game state, scoring function, controller, game mechanic bias. * Hidden energy – dynamic uncertainty, incomplete understanding of true score * Fog of war * Decelerator * Cashing out * Sources of inevitability – sense that the game is moving forward * Denouement |
| Braithwaite, B & Schreiber, I (2008) ‘Challenges For Games Designers’ Charles River Media |  | * Chapter 5 & 6 – Chance and skill. Mechanics, risk & reward. |
| Venturelli, M. (2009) ‘Space of possibility and pacing in casual game design – a PopCap Case Study’ | [https://learn.uos.ac.uk/bbcswebdav/pid-575974-dt-content-rid-1683598\_1/courses/IMDCGD113-16YRD/Week%20By%20Week%20Module%20Readings%283%29/Week%20By%20Week%20Readings%20Readings%20for%20week%207%20Space%20of%20Possibility%20and%20Pacing%20in%20Casual%20Game%20Design\_A%20PopCap%20Case%20Study/Space%20of%20Possilbility%20and%20Pacing%20in%20Casual%20Game%20Design%20\_%20A%20Popcamp%20Case%20Study.pdf](https://learn.uos.ac.uk/bbcswebdav/pid-575974-dt-content-rid-1683598_1/courses/IMDCGD113-16YRD/Week By Week Module Readings(3)/Week By Week Readings Readings for week 7 Space of Possibility and Pacing in Casual Game Design_A PopCap Case Study/Space of Possilbility and Pacing in Casual Game Design _ A Popcamp Case Study.pdf) | * Casual games * Pacing – movement, impetus, tension, threat and tempo. * Techniques of restriction * Fun – pleasure with surprises * Balance of enough choices * Tension – emotional experience * Layering complexity, increasing difficulty |
| Tocci, J. (2012) ‘Five ways games appeal to players’ | <http://www.gamasutra.com/view/feature/168807/five_ways_games_appeal_to_players.php> | * Types of players vs types of appeals * Killers, achievers, explorers, socialisers – acting, world, interacting, players. * MUD players (Bartle) * Accomplishment, imagination, socialization, recreation, subversion. |
| Bartle, R. (1996) Players who suit MUDs | <http://mud.co.uk/richard/hcds.htm> | * MUDs - originally Multi-User Dungeon, with later variants Multi-User Dimension and Multi-User Domain * Achievement, exploration, socialising, imposition * Players, world, interacting, acting * How to increase and decrease each category |
| Falstein, N. (2004) Natural Funativity | <http://www.gamasutra.com/view/feature/2160/natural_funativity.php> | * Understanding evolutionary history * Refined sugar syndrome – technology has made a more concentrated play experience * Our primary urge is the survival instinct – gathering/collecting, exploring, hand/eye coordination. * Perception and manipulation of patterns |
| Lazzaro, N (2004) Why We Play Games:  Four Keys to More Emotion Without Story | <http://www.xeodesign.com/xeodesign_whyweplaygames.pdf> | * 4 Keys 2 Fun * Emotions during play |
| Sutherland, J. (2005) What Every Game Developer Needs to Know about Story  What Every Game Developer Needs to Know about Story | <http://www.gamasutra.com/view/feature/2359/what_every_game_developer_needs_to_.php> | * The real substance of a story is conflict. What are the basic conflicts in stories? * In what fundamental way dies game story development differ from storytelling in other forms of media? |
| Bates, B. (2010) Into the Woods A Practical Guide to the Heros Journey | <https://www.gamasutra.com/view/feature/130742/into_the_woods_a_practical_guide_.php> | * What practical use is 'The Hero's Journey' to story tellers and game developers? |
| Brenda Braithwaite & Ian Schreiber (2008) Challenges For Games Designers Charles River Media |  | * Chapter 13 - What key advice do the authors offer for building stories in games? |