

In this individual assignment, you will discuss how you are using, discuss how your games relate to the concepts discussed in these two chapters. 50 points are allocated to each chapter. Clearly mark two sections in your answers, one section for Chapter 17 and one section for Chapter 19. Please read the Lenses described in the book (link provided above), and answer the questions that relate to your game.

Please include snapshots of scenes from your game to support the points you make in the narrative. These snapshots account for 20 points in each section. Thus, no images will only allow you to achieve a score of 60/100.

Chapter 17:

Lens of the story machine: There are several different structures that a game story can have. Some may be linear, some may diverge into several different endings, some may diverge for a bit just to come back to the same ending, or some stories may have two or more different branches that begin at the beginning of the game. The lens of the story machine defines a good game as one that generates stories when people play it. In our game, the player is able to choose where he/she wants to go, allowing them to have freedom in achieving their goals. There are different conflicts between the character and a number of different enemies throughout the game. The interest curve will aim to follow an increasing/decreasing pattern, with the peak increasing after each decrease. The problem of “not enough verbs” is solved by our many verbs offered in the game. The player can run, attack, kill enemies, pick up items, and spend coins and gems.

The lens of the obstacle: The player is connected to the main character, as they control them. The enemies are considered the obstacle, as they stand in the way of the character’s well-being and safety. The antagonist is a demagogue that rules ruthlessly over the land, which upsets the main character. The villain constantly sends minions to attack the player and they get increasingly difficult to defeat. The protagonist transforms by becoming more powerful as they progress through the game.

The lens of simplicity and transcendence: The world that the player is put into is very simple, as there is less technology and options of activities than the real world, which can be comforting to some people. The player’s transcendent power is that they can see into the future and use magic. Everyone at some point wishes that they had some kind of power that defies the laws of our world, and this fulfills the player’s wish to do such.

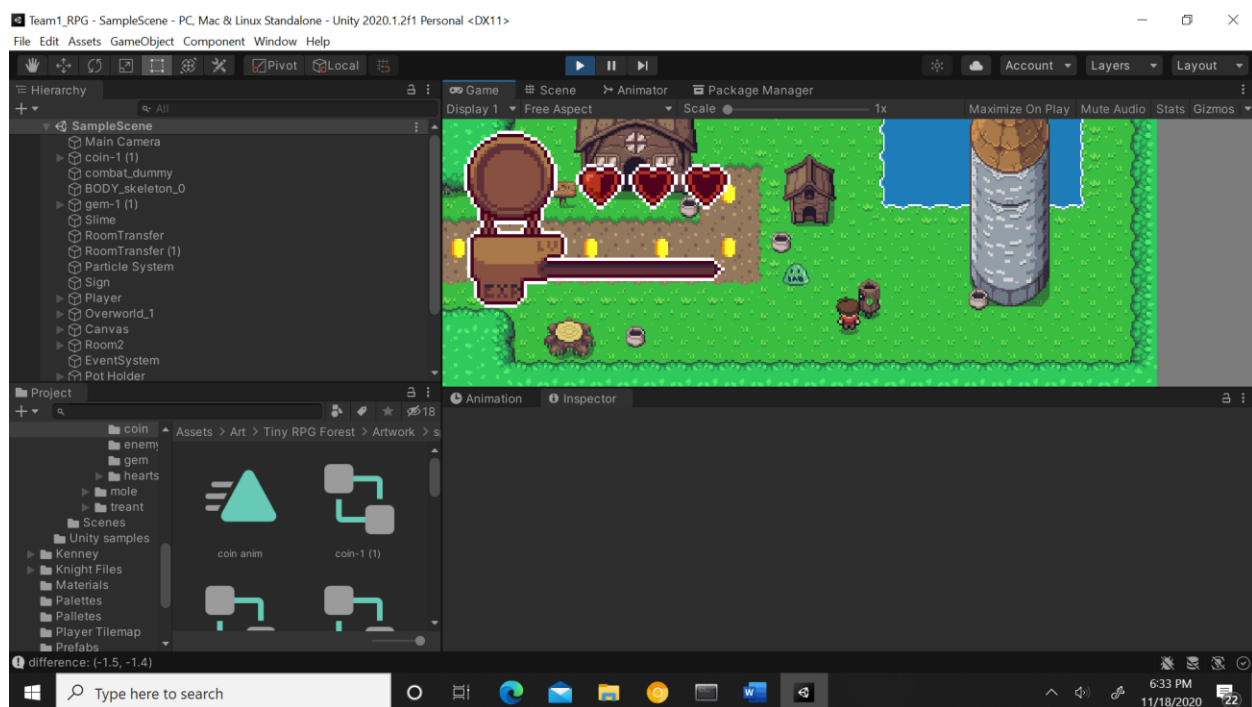
The lens of the hero’s journey: The heroic story is the main character risking his life to save the lives of his fellow townspeople. The hero’s journey does match that of Vogler’s synopsis of the hero’s journey. However, this game is more about the overall encompassing values of good vs evil rather than a specific tale of certain characters battling. Therefore, the structure isn’t totally identical to this model.

Lens of the weirdest thing: The weirdest thing would have to be the magic and the talking creatures that appear throughout the game. All of the weird things fall under

the same category of “weird talking creature”, so I don’t think it will be too weird for the player if they think that everything just talks.

The lens of the story: My game does need a story, but it doesn’t need to be incredibly detailed. The aesthetics are intentionally simple, the technology is simple, and the gameplay is interesting, so it would be better to have a complex story to make up for the simple aspects of the game. My story would be better if I added more dialogue or scenes of the player or the villains. To give them backstories would be helpful to creating a narrative that makes the player care about what happens in the game.

Picture of our game shows the lens of the weirdest thing, the lens of simplicity and transcendence, the lens of the story machine, and the lens of the obstacle. The magic sentient log is attacking the player, their health is going down, and there is dialogue from the slime.



Chapter 19

The lens of fantasy: The game that we are making in this game is a fantasy world with real-world elements. Like many successful fantasy worlds, there are elements that are common to people as well as elements that shock and surprise. There are skeletons that walk around, logs that are sentient, talking chickens, talking slime balls, and magic items. In addition, there are regular people and familiar settings such as the nature surrounding the player (trees, grass, buildings, and a silo). The fantasy fulfilled in this

world is medieval, where there is limited technology and the culture is a lot different than what exists in our lives today. The player is fantasizing about being just another person in this timeline, and this game transports them to this world in a cute, pixelated way. The pixels actually may help them identify more with the character, as features are not explicitly drawn out. This leads the player to fill in the gaps a bit with what they think the character should look like. This is part of the reason why the star wars action figures worked so well for children during imaginative play. The children were able to be more creative in their play because less details were given to them.

The lens of the world: To the player, this world is simple and exciting, which may be better than the real world to some people. This world can be accessed in many ways, including renaissance faires and historical conventions, as well as a number of other games. The magic in this game is unlike the real world, which makes experimenting with different world physics interesting. Figuring out what works and doesn't may be fascinating for some players. The world is centered on the player, but you are not given much individuality. The player's uniqueness comes from their own decisions. For that reason, many stories could happen, but many are on the same path in the end.

This picture shows the medieval town that the player starts in. The player is wielding a sword, which was a common weapon choice in medieval times. The nature, earthy colors, and wooden structures also give a sense of the time period.

