

# **SYNOPSIS**

## **Report on Gaming Hub System**

**by**

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# **ABSTRACT**

Modern handheld devices such as smart phones and PDAs have become increasingly powerful in recent years. Dramatic breakthroughs in processing power along with the number of extra features included in these devices have opened the doors to a wide range of commercial possibilities. Most cell phones regularly include cameras, processors comparable to PCs from only a few years ago, and internet access. However, even with all these added abilities, there are few applications that allow much passing of the environmental information and location-based services.

This project is aimed at developing an application for gaming. The Gaming Hub will provide an easy interface that would let the users to the pool of gaming. The level of stress during these times has increased exponentially due to covid and now the war between Russia and Ukraine. People can destress by diverting their minds on our application. Most gaming applications are engulfed with advertisements which hinders the user interaction, which will not be the case for our application. It provides the users more pleasure and gladdening his mind by playing these traditional games such as Tic Tac Toe, Fruit Ninja and Flappy Bird. There would be games just like these which will remind us of old times and destress in tough situations. The people of this new age world need a break from their reality sometimes and our applications will just do that. After the regular use of our application their mood and thinking capability will also increase drastically. Basically, the application will contain few games and a user interaction enriched interface.

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# Introduction

Statistics for game hardware and software revenue and the volume of players indicate a major social and entertainment culture (though the actual ‘size’ of the mainstream video game industry at present is open to interpretation). Industry commentators and digital game researchers often quote game statistics in relation to other media. For example, Sony’s Playstation2 console launched in Japan in February 2000, selling 980,000 units in its first weekend and thus becoming the biggest launch of any electronic consumer device in history (Poole 2000). There is also the oft-quoted observation that over the Christmas 1998 period in the US, one videogame (Zelda: Ocarina of Time) grossed \$160 million, far exceeding the most popular cinema film (A Bug’s Life). However, such simplistic comparisons are increasingly questioned; for example, the aforementioned comparison does not take into account the cost of the game (\$50) against that of the cinema ticket (\$6), the demographics, release dates, or the life of the product, since it is common for up to 90% of film revenue to be generated from DVD and video rather than cinema release.

The recent transfer of characters between computer game and cinema screen is evidence that computer games, once seen as a minority interest, are increasingly an established and powerful aspect of our cultural landscape. Such transfer does not always work; many of the game ‘brands’ that have been turned into movies, such as Resident Evil, Mario Brothers and Tomb Raider, have been poorly received by both critics and audiences. Similarly, most attempts to produce ‘spin-off’ video games based typically on summer blockbuster movies have been poorly received by critics and have failed ultimately to sell in the volume that successful games titles now do.

That said, digital games are clearly an important part of most young people’s lives today. Recent figures suggest that nearly 70% of children play computer games every week, and mobile games play is increasingly common, with 68% of children playing games on their phone every week (Facer 2001). A growing body of research points to games currently being the most frequently used ‘interactive media’ amongst children. Beentjes (2001) and Feierabend & Klingler (2001) showed that playing games was the most prominent PC-related activity of children

between 6 and 13.

A key concept that frequently emerges in the literature is that of ‘flow’, first discussed by Csikszentmihalyi (1990). This is summarised by several researchers as “the state in which we are so involved in something that nothing else matters”, which has clear relevance to research into games and play. Debate on the issue of ‘flow’ centres around how the ‘state’ can be created in an individual, and measuring how it might make a person more receptive to receiving, comprehending and using educational-based content and skills (we will go on to discuss in more detail how ‘flow’ might apply to the design of learning games in Section 4

# Literature Review

Computer games are today an important part of most children's leisure lives and increasingly an important part of our culture as a whole. We often, as adults, watch in amazement as children dedicate hours to acting as football coaches, designers of empires, controllers of robots, wizards and emperors. In the past, computer games have been dismissed as a distraction from more 'worthy' activities, such as homework or playing outside.

Today, however, researchers, teachers and designers of learning resources are beginning to ask how this powerful new medium might be used to support children's learning. Rather than shutting the door of the school against the computer game, there is now increasing interest in asking whether computer games might be offering a powerful new resource to support learning in the information age. This review is intended as a timely introduction to current thinking about the role of computer games in supporting children's learning inside and out of school. It highlights the key areas of research in the field, in particular the increasing interest in pleasurable learning, learning through doing and learning through collaboration, that games seem to offer. At the same time, the review takes a measured tone in acknowledging some of the obstacles and challenges to using games within our current education system and within our current models of learning. It goes on to propose some ways in which designers, researchers and educational policy makers might draw on the growing body of research in the field to create learning resources and environments that go beyond a sugar-coating of 'fun' to the full engagement that computer games seem to offer so many children today.

Computer games are a growing part of our culture; the global market is worth billions of dollars, related activities range from published magazines to spontaneous internet communities, and the impact of games play on young people has attracted significant interest from the popular media. Three quarters of children play regularly – is this harmful or beneficial, are they learning as they play, and if so what? This review considers the findings of research into the relationship between games and players, and the theoretical and actual implications for learning.

The research evidence is complex, and thinly spread. The study of computer games, or game players, cannot be mapped onto one research discipline. Relevant areas of study include, but are

not limited to computer science, education, psychology, youth and media and cultural studies. As a result, aspects of investigation into games and game players can ‘straddle’ several different academic disciplines.

As games have become more complex in terms of graphics, complexity, interaction and narrative, so a variety of genres have come to dominate the market. There is, however, no standard categorisation of such games; different stakeholders in the games industry eg game outlets, developers, academics, web review sites, use a taxonomy appropriate to their own audience. Nonetheless the differences between genres, and even between games within one genre, differentiate the way they are played, and their potential to support learning. Thus attempts to generalise the effect of games or gaming may be unhelpful.

Perhaps as a result of the diversity and complexity of games themselves, and the range of perspectives taken by researchers, there are few hard and fast findings in the literature. In order to better understand games and game play, and how they contribute to learning, it may be necessary to distinguish more clearly the nature of gaming and the nature of learning and the learner

## **Product Objective**

The main purpose of our project is to de stress the user from today's life. It also serves as strategy enhancer in the young users. The games in our project are Tic Tac Toe, Flappy Bird, Fruit Ninja.

The game Tic Tac Toe makes the user think on what move to make to win or to not lose which increases their strategy thinking and also makes them more confident in their decisions.

We also a game called Flappy Bird in which user needs to click to go between two poles like structure while maintaining good height as they are both above and below. This game also makes the user more Intune with their surroundings and helps them enhance their quick thinking.

The proposed system is meant to give more easiness to the users that they can easily addicted to the games. we provide multiplayer options for games. And the interface for the users are quite entertaining and engaging. Menus are interactive and easy accessible throughout the game. Once the game is in playing mode, everything a player needs will be clearly visible on the screen and easily accessible



## Product Outcome

Every Year We often, as adults, watch in amazement as children dedicate hours to acting as football coaches, designers of empires, controllers of robots, wizards and emperors. Rather than shutting the door of the school against the computer game, there is now increasing interest in asking whether computer games might be offering a powerful new resource to support learning in the information age

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Research on the motivations for games playing have been carried out by researchers across a number of disciplines. One of the earliest, and most cited, research works is by Thomas Malone (Malone 1981) who identified three main ways in which games were able to motivate players: fantasy, challenge and curiosity. Other research confirms these findings; for example, in research using educational software, Amory et al (1988) identified curiosity (“what happens if I do this”) as a common motive in playing a game. Presumably the fact that something does happen encourages players to proceed, and the quality of what happens in terms of user engagement is the factor that keeps them playing. The TEEM data suggests that degree of difficulty is important here; for children to enjoy playing, the game must be neither too difficult nor too hard (McFarlane et al 2002).

Overall, We have created these games to counter the disease named Stress which has been introduced in our life due to this new work life balance. Stress causes a lot of health issues including heart attack in worst cases. We have three games which test the mental aptitude and enhances critical thinking in the users. We believe the young children should be given a medium to relax and improve their thinking by tackling challenges that are introduced in our games.

## **Proposed Time Duration**

- ❖ Duration of project: 4 months=120 days
- ❖ Analysis & Design duration= 30% of 120 days =36 days
- ❖ Implementation: 50% of 120 days= 60 days
- ❖ Testing & Debugging: 15% of 120 days = 18 days
- ❖ Extra reserve time: 5% of 120 days = 6 days
- ❖ Total working hour:  $115 * 2(\text{Days} * \text{per day working hour}) = 230 \text{ Hours}$

## REFERENCES

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