| |  | | Narrative and Games Journal | | |  | | | --- | --- | --- | --- | --- | --- | --- | |  | |  |  |  |  | | |  | **Students:**   | **Name** | **Number** | | --- | --- | | **1. Ashlan Watts** | **a1851026** | | **2. Samuel Clerke** | **a1886931** | | **3.** |  |   **Read the instructions and rubric before using this document.**  **Remember that, with no links at the end, your assignment can not be marked.**  **Groups can only have up to three students. Every member must upload the same journal on MyUni.**  **You MUST grant the lecturer access to your OneDrive shared files. It is your responsibility to make sure your files are accessible.** | | | | |  | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |

|  | | INSTRUCTIONS | | |  | |
| --- | --- | --- | --- | --- | --- | --- |
|  | |  |  |  |  | |
|  | This journal has two main parts. The first one is your Critical Reflective Journal, which will display your thoughts about the gaming world from personal, theoretical, and practical views.  You will describe the topics you learned mainly from the lectures and the readings, comparing them to your experiences and thoughts, according to the five key questions listed below.  The second part is for the practical construction of the prototype. It is an essay describing every step of the game fragment you will build throughout the semester, including visual elements, game map, purpose, and gameplay. The prototype needs to be playable and available online (it is a condition to have it marked). You will add screenshot images to your production notes (make sure you are submitting work in progress images while you build it on a class-by-class basis, otherwise you will miss the early stages of construction). You can only use the material provided by the course or created and produced by yourself. No third-party or AI material will be accepted.  Each of the parts, even though compiling a single document, will be evaluated separately. The first part is 30% of your final grade. The second, 40%, making this journal 70% of your final grade (online quizzes will count for 20% and Active Participation - evaluated by the discussion forum post, 10%). Marking will follow specific rubrics, available on MyUni, and will depend on submitting this document according to the deadlines, also described on MyUni.  The discussion forum posting is about your first prototype. You will submit your prototype link for your colleagues' appreciation and critique. You will rely on their opinions as they will on yours, so please review as many as you can. You will also share your final game so you can get feedback from the dedicated discussion forum.  If you have questions about this document, please refer to the Lecture on Week 01 (also on MyUni).  A friendly reminder: **Plagiarism is not accepted in any instance.** | | | | |  |

|  | | Part 01 |  | |
| --- | --- | --- | --- | --- |
|  | Answer the following **questions** combining theory, practices, and your experience. You are not required to answer everything at once, as some topics will be presented by different sessions throughout the semester. As a suggestion, answer each one according to when the topics come to the surface. Use screenshots of your early producing experience (the Trivia game) to illustrate your answers, when suitable.  A friendly reminder: **Plagiarism is not accepted in any instance**.   | Using from 150 to 250 words, use the knowledge acquired from the lectures to answer the following question (keep in mind you are required to mention at least two theoretical sources from the course readings):  **What are games?** | | --- | | Answer:  Games as a definition do not specify any particular asset as a game. Rather it is more of a process and collection of ideas that create a so called “game”. Major components that comprise a game include the risks and rewards, and the rules and decisions. By this definition games not only refer to ones played on consoles or computers, or even board games, but life itself can be classified as a game. A game where you, the player, work towards goals (rewards) whilst being confined by rules (laws). Typically games are considered as time wasting in media as “Games affect our lives by substituting for other possible ties” (Egenfeldt-Nielson, Smith, and Tosca, 2012), however video games in particular have been able to educate gamers. “Such virtual laboratories are designed to replace the procedures that students traditionally perform in a school chemistry laboratory” (Chee, 2015). Here games are designed to assist in learning and still produce a risk and reward feature. The risk being getting something wrong and failing the game, whilst the reward is positive reinforcement from the game telling you that you won.  This idea is similar to the trivia games made during class with my one in particular being a series of questions designed to trip you up and make you fail. However, by finding the method to correct answers you will win. The trivia also has a reward at the end for successful players which produces a motive for a game. |  | Using from 150 to 250 words, use the knowledge acquired from the lectures to answer the following question (keep in mind you are required to mention at least two theoretical sources from the course readings):  **What drives a player?** | | --- | | Games utilise various sets of goals, challenges, rules, and rewards to drive its players. Usually a game contains pre-established goals set by the developer that when completed by a player, will reward the player’s actions. However, according to Egenfeldt-Nielson, Smith and Tosca (2012) players can also be the author of their own goals. For example in “massively multiplayer online role-playing games… players can set their own goals as there is no way to win”. Furthermore, each player has their own personality which factors into what drives them. Schell (2008) states that players have their own “pleasures” that drive them to seek certain goals and rewards. For example, an “achiever” player may seek out goals that reward powerful items, while a “socialiser” player may seek out goals that reward NPC companions.  However, to achieve these goals a player must overcome various challenges while following a set of pre-established rules also created by the developer. The combination of rules and challenges create risk which ultimately guides and constrains the decisions of a player.  A practical example can be found in the trivia game made in the workshop (*figure 1 and 2)*. The player’s goal is to complete the game and the reward is the satisfaction of proving their knowledge. The challenges are the questions and the rules are to click on the correct answer.    Therefore, the combination of goals, challenges, rules, and rewards influence a player’s decision making process and ultimately is what drives the player to play the game. |  | Using from 150 to 250 words, use the knowledge acquired from the lectures to answer the following question (keep in mind you are required to mention at least two theoretical sources from the course readings):  **What are the potential applications of a game?** | | --- | | Egenfeldt-Nielson, Smith and Tosca (2012) mention multiple real life “consequences” that games can have on an individual. Games can “affect our moods”, communicate “ideas and values”, and also “affect our behaviour” (Egenfeldt-Nielson, Smith & Tosca 2012). Egenfeldt-Nielson, Smith and Tosca (2012) state that the game *America’s Army* utilises the game's ability to affect behaviour to create a recruitment tool for the American Army. Therefore, if a game harnesses these consequences like *America’s Army,* a game could potentially be utilised in other industries such as education or health.  Lopez-Fernandez et al. (2019) conducted a study which supports the idea that a game could potentially be utilised in the education and health industry. Studies have shown that games were shown to “encourage exercise in adults with lower mobility due to age and illness” (Lopez-Fernandez et al. 2019). Furthermore, a game’s ability to distract a player offers pain relief (Lopez-Fernandez et al. 2019). Additionally, Lopez-Fernandez et al. (2019) found that players are able to gain “strategy and performance skills” from playing strategy games. Therefore, if a game was focused on enhancing its players in real life skills it could potentially be utilised as an educational tool.  An example of a game with educational capabilities is the trivia game we created in the workshop. Despite the simplicity of the trivia game, a video game’s ability to communicate ideas and values means that the trivia game could be utilised as a way to educate the player on a specific topic. |  | Using from 150 to 250 words, use the knowledge acquired from the lectures to answer the following question (keep in mind you are required to mention at least two theoretical sources from the course readings):  **Which game genres are available within the Industry?** | | --- | | Egenfeldt-Nielson, Smith and Tosca (2012) state that splitting games into “genres” can be arbitrary, thus they propose that a game changes genre when a “game’s criteria for success” changes. Utilising this process, Egenfeldt-Nielson, Smith and Tosca (2012) describe action, adventure, strategy, and process-oriented as four main game genres. These genres criteria for success are illustrated in figure 1.  *Figure 1: The characteristics of the four genres presented by Egenfeldt-Nielson, Smith and Tosca (2012)*  However, using the trivia game we created in the workshop as an example, its criterion for success is most similar to “logic ability”. Thus, if following Egenfeldt-Nielson’s, Smith’s and Tosca’s (2012) method the trivia game would be classified as an adventure game which we argue is inaccurate.  On the other hand Qaffas (2020) presents a multitude of main game genres ordered by success. These genres are as follows adventure, role-playing game, first person shooter, platform, puzzle, strategy, hack and slash, real-time strategy, turn-based strategy, point-and-click, indie, racing, sport, fighting, arcade, and simulation (Qaffas 2020). Furthermore, Quaffas (2020) states that “a game may belong to more than one genre” which offers more combinations to describe a game than Egenfeldt-Nielson’s, Smith’s and Tosca’s (2012) method. Utilising Qaffas’s (2020) definitions of genres our trivia game falls under the “puzzle” genre as they state “a puzzle game has a solution”, which we argue is more accurate than describing it as an adventure game. |  | Using from 150 to 250 words, use the knowledge acquired from the lectures to answer the following question (keep in mind you are required to mention at least two theoretical sources from the course readings):  **How do you understand the current game scenario and potential trends (from a cultural and technological point of view)?** | | --- | | Answer:  The current game scenario as depicted by reports such as ‘Essential Facts About The U.S. Video Game Industry’ gives us a snippet of the global video game franchise, however is more than enough to help us understand the trends in today’s gaming society. Before we continue much more forwards however, we should consider that video games are both evolving in technological advancements making previously impossible games now possible, whilst gamers are seeking new experiences. For example, there have been many *Harry Potter* inspired games in the past including some for the *Nintendo DS*, but recent advances in technology such as ray traced lighting has enabled developers to create more immersive experiences such as the recent *Hogwarts Legacy* game. This has driven more people to play games such as open world and stray from games like *Tetris* which are pretty bland. This is extremely clear as, in the previously mentioned report, games such as Hogwarts Legacy, COD: MW3/2, and Marvel’s Spider-man 2 have made it as some of the most played games of the year (ESA, 2024). A cultural aspect shown in the current society is that 18-34 year olds are playing games on a large variety of devices such as mobiles with the most, and then consoles, then computers (IGEA, 2023). This means that mobile games, which tend to be less technologically advanced still may have a decent player count. Thus meaning games like the platformer made in class may be relevant if introduced to the correct community. | | | |  |

### Reference list

Egenfeldt-Nielson, S, Smith, J & Tosca, S 2012, ‘What Is a Game?’, in Understanding Video Games: The Essential Introduction, Taylor & Francis Group, pp. 27–52.

Qaffas, AA 2020, ‘An Operational Study of Video Games’ Genres’, International Journal of Interactive Mobile Technologies (iJIM), vol. 14, no. 15, p. 175.

Schell, J 2008, Chapter Eight - The Game is Made for a Player, in J Schell (ed.), ScienceDirect, Morgan Kaufmann, Boston, pp. 97–112.

Yam San Chee 2015, ‘Games-to-Teach or Games-to-Learn: What’s the Difference and Why It Matters’, *Gaming media and social effects*, Springer Nature, pp. 19–42, viewed 15 September 2024, <<https://link.springer.com/chapter/10.1007/978-981-287-518-1_2#Sec1>>

*Essential Facts About The U.S. Video Game Industry* 2024, Entertainment Software Association, Entertainment Software Association, viewed 16.09.2024, <https://www.theesa.com/wp-content/uploads/2024/05/Essential-Facts-2024-FINAL.pdf>

*Australia Plays* 2023, Interactive Games & Entertainment Association, Bond University, viewed 16.09.2024, <https://igea.net/wp-content/uploads/2023/08/IGEA_AP2023_FINAL_REPORT.pdf>

|  | | Part 02 |  | |
| --- | --- | --- | --- | --- |
|  | This is your prototype-making **report**. You will write mini essays of each part, adding screenshots and links to your files in OneDrive. Your fragment of the game must count on original coding and visual elements (the only exception is the material provided by the course).  Use the topics below to guide your descriptions and selection of images. Keep in mind that there are tasks related to the discussion forums.  Please keep in mind that your game must be suitable to an academic setting.  A friendly reminder: **Plagiarism is not accepted in any instance**.   | **Creating the Game** |  | | --- | --- | | **Semantics:**  What is unique about this game and what makes it edifying? (200 word max.) | Images:  (Paste screenshots illustrating the uniqueness and purpose of the prototype) | | | |  |

|  | | **Creating the Characters** |  | | --- | --- | | **Character sprites:**  What is the approach to create the aesthetics of the game and how does the character reflect that? (200 word max.) | Images:  (Paste the chart of all expressions, body parts, and movements). | |  |
| --- | --- | --- | --- | --- | --- | --- |

|  | | **Creating the Background and Foreground** |  | | --- | --- | | **Props and Scenery**  How the scene objects follow the character’s aesthetics and what is their narrative role? | Images:  (Paste the charts of all props and scenery, including animation – in case they are animated) | |  |
| --- | --- | --- | --- | --- | --- | --- |

|  | | **Creating the Events** |  | | --- | --- | | **Coding:**  What is the relation between conditions and actions? How did you use it for your game? (200 word max.) | Images:  (Paste screenshots illustrating the events you planned and described) | |  |
| --- | --- | --- | --- | --- | --- | --- |

|  | | **The Final Game** | | --- | | Paste the link of your playable prototype and open files. Keep in mind the links and availability online are mandatory conditions to have all this document’s second part marked.  **OneDrive Links for open files:**  (make sure you shared them with access for the University of Adelaide members)  **Online working game link:** | |  |
| --- | --- | --- | --- | --- |