Preserving Development Histories

Through Mixed-Methods Retro Game Analysis

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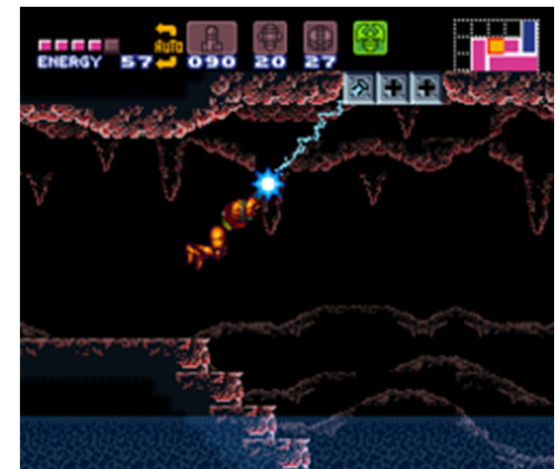
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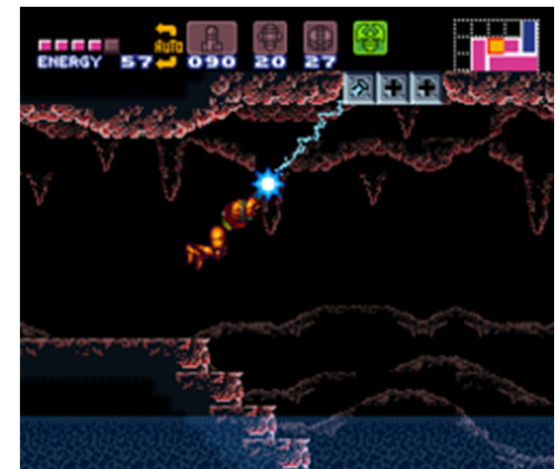
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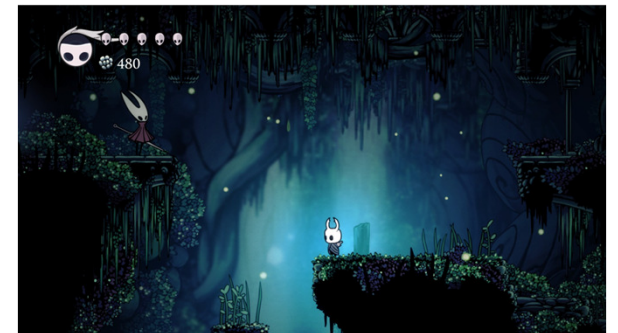
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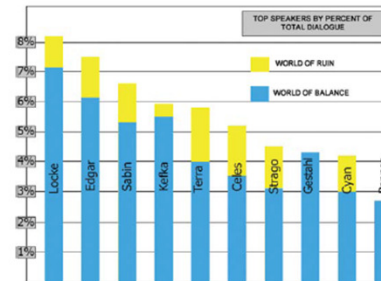
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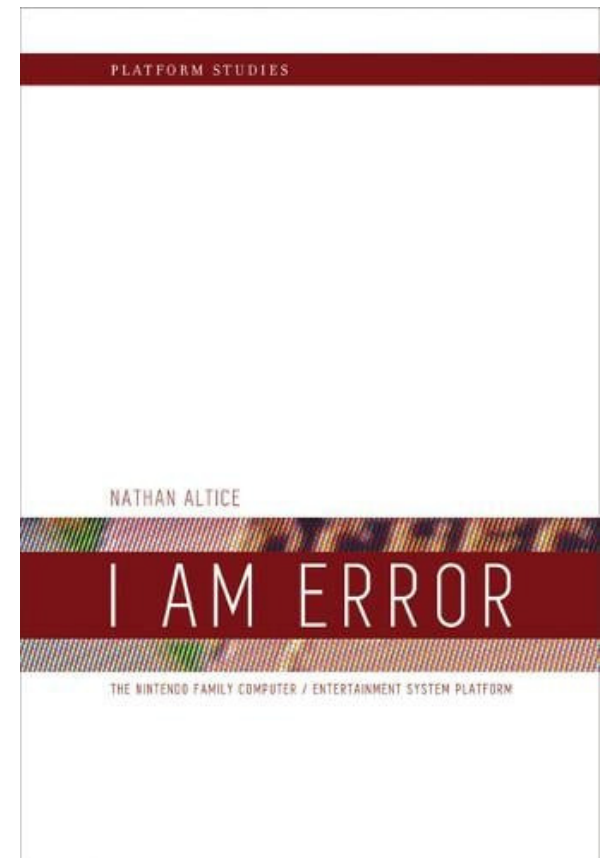
Reverse Engineering a Design Process

Purpose

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- The hope of this work is to:
  1. Further understand the kinds of creative decisions developers make in trying to iterate towards a better product (especially when constrained by hardware).
  2. Touch on the intangible factors that complicate this goal.
  3. Consider how individual games come to have unique identities and appeal within the series that contains them.

The Corporate Author Function
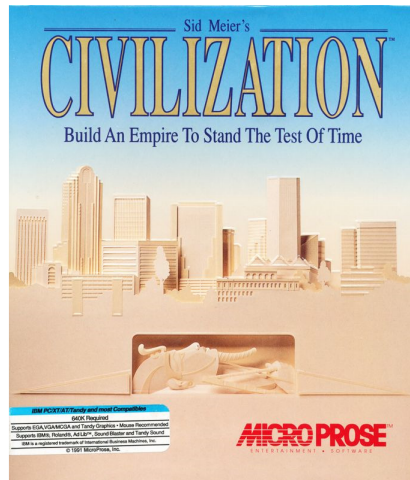
By Sid Meier

(and 34 other people)

By Shigeru Miyamoto

(and 65 other people)

By Hideo Kojima

(and 214 other people)

By Hidetaka Miyazaki

(and 224 other people)

By Toby Fox

(and 39 other people)

FROM THE MAKERS OF DEMON'S SOULS

PREPARE TO DIE

DES CRÉATEURS DE DEMON'S SOULS

PRÉPAREZ-VOUS À MOURIR

TENSE DUNGEON CRAWLING, FEARSOME ENEMY ENCOUNTERS & GROUNDBREAKING ONLINE FEATURES

RAMPEZ DANS UN DONJON EFFRAYANT, RENCONTREZ DES ENNEMIS REDOUTABLES, ET ACCÉDEZ À DES FONCTIONS EN LIGNE INNOVATRICES

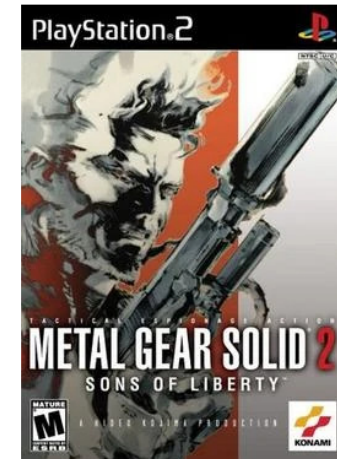INCREDIBLE CHALLENGE PROVIDES AN ABSOLUTE FOUNDATION OF ACHIEVEMENT AND REWARD
LES DÉFIS INCROYABLES PERMETTENT D'INNOMBRABLES RÉALISATIONS ET RÉCOMPENSES

havok   FROM SOFTWARE   BANDAI NAMCO Games

| Player Joueur | Network Players Joueurs en réseau | Required Hard Drive Space 8503KB |
| 1 | 2 - 4 | Espace requis sur disque dur 8503Ko |

Blu-ray Disc

| 1080i | 480P • 720P HD Video Output | DUALSHOCK®3 | SIXAXIS® | Motion Sensitive |
| | 1080i Sortie vidéo HD | | | Détection de mouvements |

dts Digital Surround   DOLBY DIGITAL

* Video output in Full HD 1080p requires an HDMI cable and a 1080p native display with an HDMI input supporting HDCP. • Software license terms available at www.namcobandaigames.com. Online play and download requires broadband internet service. User responsible for associated fees. • Dark Souls™ ©2011 NAMCO BANDAI Games Inc. ©2011 FromSoftware, Inc. NAMCO BANDAI Games logo is a trademark of NAMCO BANDAI. Published and distributed by NAMCO BANDAI Games America Inc. All other trademarks and trade names are the property of their respective owners. • Licensed for distribution in North and South America on the PS3™ system. Manufactured and printed in the U.S.A. • "Blu-ray Disc" and "Blu-ray Disc" logo are trademarks. • Dolby and the double-D symbol are trademarks of Dolby Laboratories.

* La sortie vidéo en HD totale 1080p exige un câble HDMI et un écran natif 1080p avec une entrée HDMI compatible avec le HDCP. • Conditions et modalités de la licence du logiciel disponibles sur le site www.namcobandaigames.com. Une connexion Internet à large bande est nécessaire pour le jeu en ligne et le téléchargement. L'utilisateur est responsable des frais afférents à l'accès en ligne. • Licence de distribution en Amérique du Nord et en Amérique du Sud sur le système PS3MC. Fabriqué et imprimé aux É.-U. • « Blu-ray Disc » et le logo « Blu-ray Disc » sont des marques de commerce.

| MATURE   JEUNES ADULTES 17+™ |
| M |
| Blood and Gore |
| Partial Nudity |
| Violence |
| Sang et carnage |
| Nudité partielle |
| Violence |
| ESRB CONTENT RATING |
| CLASSIFIÉ PAR L'ESRB   www.esrb.org |

7 22674 11047 1

PS3

DARK SOULS

DARK SOULS

| MATURE 17+ |
| JEUNES ADULTES |
| M |
| CONTENT RATED BY |
| CONTENU ÉVALUÉ PAR |
| ESRB |

Online Interactions Not Rated by the ESRB
Les échanges en ligne ne sont pas classés par l'ESRB

BANDAI

BLUS 30782

1

Director(s)	Yoshinori Kitase
Producer(s)	Shinji Hashimoto
Designer(s)	Hiroyuki Ito
Programmer(s)	Ken Narita
Artist(s)	Yusuke Naora
	Tetsuya Nomura
Writer(s)	Kazushige Nojima
Composer(s)	Nobuo Uematsu

Director(s)	Hiroyuki Ito
Producer(s)	Hironobu Sakaguchi
	Shinji Hashimoto
Designer(s)	Kazuhiko Aoki
	Yasushi Kurosawa
Programmer(s)	Hiroshi Kawai
Artist(s)	Hideo Minaba
	Shūkō Murase
	Toshiyuki Itahana
Writer(s)	Hironobu Sakaguchi
Composer(s)	Nobuo Uematsu

Screengrabs from Wikipedia

Game History "Speleology" (Nooney)

- A twist on media archaeology "with a critical care toward what media archaeology so often ignores: **human specificity, the way enactments of power fall upon certain types of bodies more than others**."

- "Spelunking, in contrast [to archaeology], is **a phenomenologically imprecise encounter** -- I can only see so much at any one time. The shape I hollow out here relies on non-continuity and the inability to apprehend the historical field in its wholeness."

- Without 'official' alternatives, studying and documenting game history relies on the efforts of fans and researchers.

Iterating Identity:
Studying the Creative Process Developing Dragon Quest I-VI

Aleksander Franiczek (University of Waterloo, English PhD Candidate)
Cristiano Politowski (Ontario Tech University, Assistant Professor in Computer Science)

Chip sizes

Game	Console	Region	Release	ROM Capacity	Details
DQ1	FC	JP	May, 1986	64 KB	PRG0: 32 KB; CHR0: 32 KB; WRAM: 0 KB; VRAM: 0 KB
DQ1	NES	US	August 1989	80 KB	PRG0: 64 KB; CHR0: 12 KB; WRAM: 8 KB; VRAM: 0 KB
DQ2	FC	JP	January, 1987	128 KB	PRG0: 128 KB; CHR0: 0 KB; WRAM: 0 KB; VRAM: 8 KB
DQ2	NES	US	September 1990	256 KB	PRG0: 256 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB
DQ3	FC	JP	February, 1988	256 KB	PRG0: 256 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB
DQ3	NES	US	March 1992	512 KB	PRG0: 512 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB
DQ4	FC	JP	February, 1990	512 KB	PRG0: 512 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB
DQ4	NES	US	October 1992	512 KB	PRG0: 512 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB
DQ5	SFC	JP	September 1992	12 Mb	ROM Speed: 200 ns (SlowROM); ROM Bank: LoROM; SRAM Size: 64 Kb
DQ6	SFC	JP	December 1995	32 Mb	ROM Speed: 120 ns (FastROM); ROM Bank: HiROM; SRAM Size: 64 Kb

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Quantitative Method

1. Empirical Data Collection
   - Multiple dimensions (character attributes, game mechanics, etc).
   - Multiple sources (game manuals, wikis, fandoms, etc).
2. Structured Data Organization
   - Clean the datasets.
3. Data Validity & Reliability
   - Accuracy and consistency of the data.
4. Quantitative & Qualitative Insights
   - Create clear visualizations (charts, graphs) to illustrate trends, correlations, and insights.
   - Bridge quantitative metrics with qualitative research questions.

Outcome: Provides robust, replicable datasets for nuanced analysis.

Sources used for the qualitative data.

Source	Purpose	Links
Official manuals & strategy guides	Ground-truth rules, wording	● Prima's Official Strategy Guide ● BradyGames Official Strategy Guides
Fan / wiki repositories	Attributes, enemy stats, item lists	● https://www.woodus.com/ ● https://dragonquest.fandom.com/ ● https://dragon-quest.org/
Gameplay database	Release metadata, completion times	● https://www.igdb.com/
Map archive	Exact tile layouts, pixel size	● https://www.realmofdarkness.net/dq/games/
Script dump archive	Narrative text, word counts	● https://nayukaaaaa.nomaki.jp/wp/
Hardware databases	ROM sizes, PCB revisions	● https://nescartdb.com/ · https://snescentral.com/gameslist.php
Community forums	Edge-case mechanics, expert insight	● https://gamefaqs.gamespot.com/

Qualitative Method

- Game analysis (Fernandez-Vara)
  - Game genre
  - Technological Context
  - Socio-Historical Context
- Development Context (platform studies and paratexts)
  - Evolving development team (MobyGames)
  - Hardware specifications (NesCartDb, SNES Games Database)
  - Critical reception (Video Game History Foundation Archive)
  - Game packaging (Internet Archive)
  - Developer Interviews (Shmuplations)
- Formal Differences (analytical memoing)
  - Combat and Progression
  - Exploration and World Design
  - Story and Narrative Design
  - Assets
  - Outcome: Note what makes each new game 'improved' and 'unique'

Game Design vs Narrative Design

- Dragon Quest's game design is relatively fixed, undergoing only minor iterations since Dragon Quest III.
- The project examines not only evolutions in the series' overall game design, but how each entry feels unique through its narrative design.
- (Berger 24-25) "A narrative system, at its most basic form, is the underlying triggering criteria for a story mechanism. It requires the skills of:
  1. a pure designer to establish the in-game, non-narrative criteria (e.g., achievements, unlocks, collections, progression in the environment) for the triggering;
  2. a writer or narrative designer to segment which part of the story to reveal at a given time and to write the content per each segment; and
  3. a software engineer to create the programming logic to actualize the triggers and content in game."

Game Design

- How do we make the game fun?
- How do we engage players throughout the game?
- How do we balance challenge and playability?

Narrative Design

- How do we make the game meaningful?
- How do we make the different elements of the game coherent?
- How do we effectively merge story and gameplay?
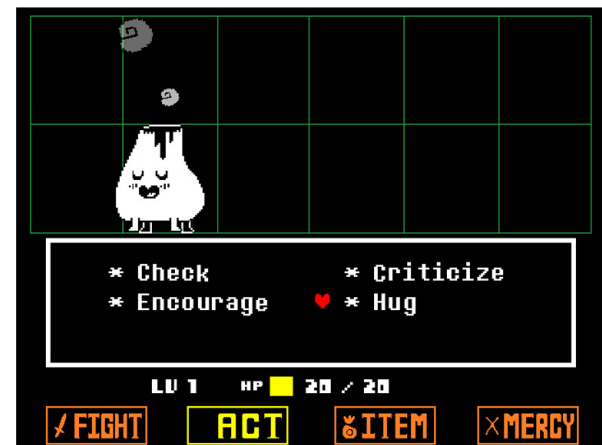
Dragon Quest's Core Team
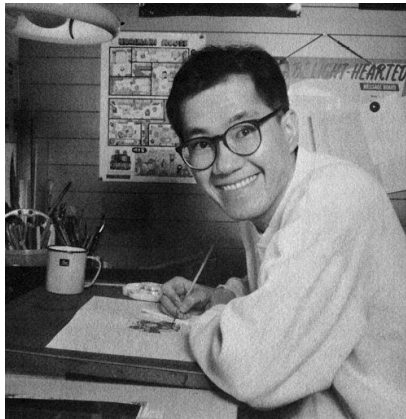
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Co-Creator
Lead Designer
Writer

Akira Toriyama
Character Designer

Koichi Sugiyama
Composer

Koichi Nakamura
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Director
Lead Programmer
(DQ 1-4)

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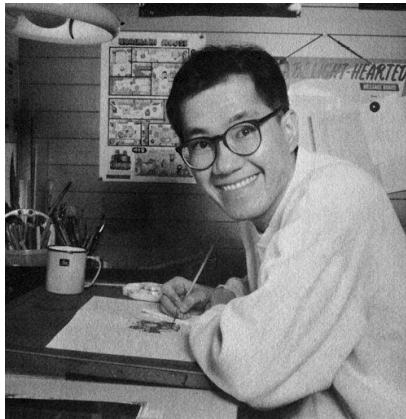
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Co-Creator
Director
Lead Programmer
(DQ 1-4)

Horii compares his working relationship Nakamura to "that between a manga artist and story writer. The writer says 'here's the scene!' and the artist uses his intuition to depict it visually" (qtd. in Shmuplations)

Scenario Writer	Yuji Horii
Character Designer	Akira Toriyama
Music Composer	Koichi Sugiyama
Programmer	Koichi Nakamura, Koji Yoshida, Takenori Yamamori
CG Design	Takashi Yasuno
Scenario Assistant	Hiroshi Miyaoka
Assisted by	Rika Suzuki, Tadashi Fukuzawa
Title designed by	Kazuo Enomoto
Manual illustrated by	Takayuki Doi
Special Thanks	Kazuhiko Torishima
Director	Koichi Nakamura
Producer	Yukinobu Chida

Translation Staff

Translated by	Toshiko Watson
Revised Text	Scott Pelland
Technical Support	Douglas H. Baker
Programmed by	Kenichi Masuta, Manabu Yamana
CG Designed by	Satoshi Fudaba
Special Thanks to	Howard Phillips

Based On Dragon Quest

Copyright 1986 1989   Armor Project, Bird Studio, Chun Soft, Enix

Paratexts as Narrative Design

Paratexts as Narrative Design

Hero
The hero of Dragon Warrior III, you, can use weapons and armor well to fight enemies fiercely. You also have the ability to cast spells. Some of the spells which you learn will be exclusive to you.

Fighter
A master of martial arts, the Fighter possesses a lean, strong body and excellent AGILITY. As the level increases, his/her chance of delivering a "tremendous hit" grows. Being a master of martial arts, he/she can best fight bare-handed. When equipped with ordinary weapons, his/her Attack Power may decrease.

Soldier
A fighting professional. The Soldier can be equipped with most weapons and armor, and since his/her growth rate is high, he/she will become quite powerful quickly. He/she is not too agile, though, and cannot cast any spell.

Merchant
A Merchant is skillful at finding the most Gold pieces. He/she also possesses the exclusive ability to appraise items. To use his/her appraisal ability, first select ITEM, then the Merchant's name, the item to be appraised, and finally APPRAISE.

Toriyama's Monsters

Game	# Introduced	# Reused
DQI	40	0
DQII	78	4
DQIII	132	17
DQIV	173	19
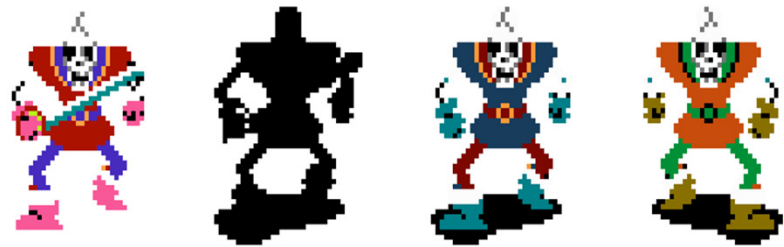
Why Dragon Quest?

1. Historically significant console RPGs that helped define the Japanese Role-Playing Game (JRPG) sub-genre.
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   - Allows for nuanced exploration of 'quality' by highlighting each iteration's core ideas and evaluating how they alter the fundamental gameplay.
3. Classic games developed with small teams and modest hardware.
   - Makes each game's creative and technical accomplishments easier to quantify.

Dragon Quest's Design Pillars

- Simplifying the gameplay and controls of pioneering Computer RPGs like Wizardry (1981) and Ultima (1981) for Japanese console players.
  - Gameplay loop: socialize with town NPCs; explore a large overworld; battle through difficult dungeons.
- Relatively linear stories/scenarios
  - Influenced by Japanese Adventure games and manga.
- Colorful anime aesthetics and appealing characters
  - In comparison to the Dungeons & Dragons aesthetic and fantasy tropes of Western RPGs.
- Lead designer/writer Yuji Horii:
  - considered RPGs as "storytelling media that contain a system for having characters grow" [qtd. from Wada]

Mixed Methods Research Questions

- **Motivation**: Aycock and Finn: "it is only through engaging [technical] limitations that play is possible" because the "aesthetics of games lies somewhere between the material and immaterial worlds of hardware, software, and creative composition."
- **Hypotheses**

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  - **Player perspective**: The changes brought on by this pursuit for improvement leads to <u>qualitative differences</u> between individual titles that can make an older iteration more appealing than a newer one.

Project/Presentation Scope

- **Link 1:** Design, Character Portrayals, and Stat Progressions
  - **RQ1.** How does the series use RPG systems and characterization as a way to iterate narrative design?
- **Link 2:** Asset Representation and Evolution
  - **RQ2.** How does (or doesn't) the progressively larger chip sizes allow the developers to iterate and add appeal to the series' design and aesthetics?

Link 1: Design, Character Portrayals, and Stat Progressions

Character Attributes

Attribute	DQI	DQII	DQIII	DQIV	DQV	DQVI
Hit Points (HP)	O	O	O	O	O	O
Magic Points (MP)	O	O	O	O	O	O
Strength (STR)	O	O	O	O	O	O
Agility (AGI)	O	O	O	O	O	O
Vitality / Resilience (VIT)	X	O	O	O	O	O
Intelligence / Wisdom (INT)	X	X	O	O	O	O
Luck (LUC)	X	O	O	O	O	O
Style (STY)	X	X	X	X	X	O

Evolutions in game mechanics throughout the series

Feature	DQ1	DQ2	DQ3
Max active party	1	3 (fixed)	4 (custom)
Custom classes / respec	—	—	Yes (class change)
Enemies	Introduced: 40 Reused: —	Introduced: 78 Reused: 4	Introduced: 132 Reused: 17
Enemy formation size	1	≤ 8, grouped	≤ 8, grouped
Targeting types	Single	Single · Group	Single · Group · All
Skills/Spells	Introduced: 10 Reused: —	Introduced: 15 Reused: 7	Introduced: 39 Reused: 21
Status variety	Introduced: 2 Reused: —	Introduced: 2 Reused: 2	Introduced: 1 Reused: 4

| Feature	DQ4	DQ5	DQ6
Party system	Yes (4)	Yes(3)	Yes(4)
Class customization / jobs	No	No	Yes
Monster recruitment	No	Yes	Yes (basic)
AI party control / tactics	Yes (mandatory)	Yes	Yes
Day-night cycle	Yes	Yes	No
Character-driven narrative	Yes	Yes	Yes (less)
Vocation / skill-mastery system	No	No	Yes (advanced)

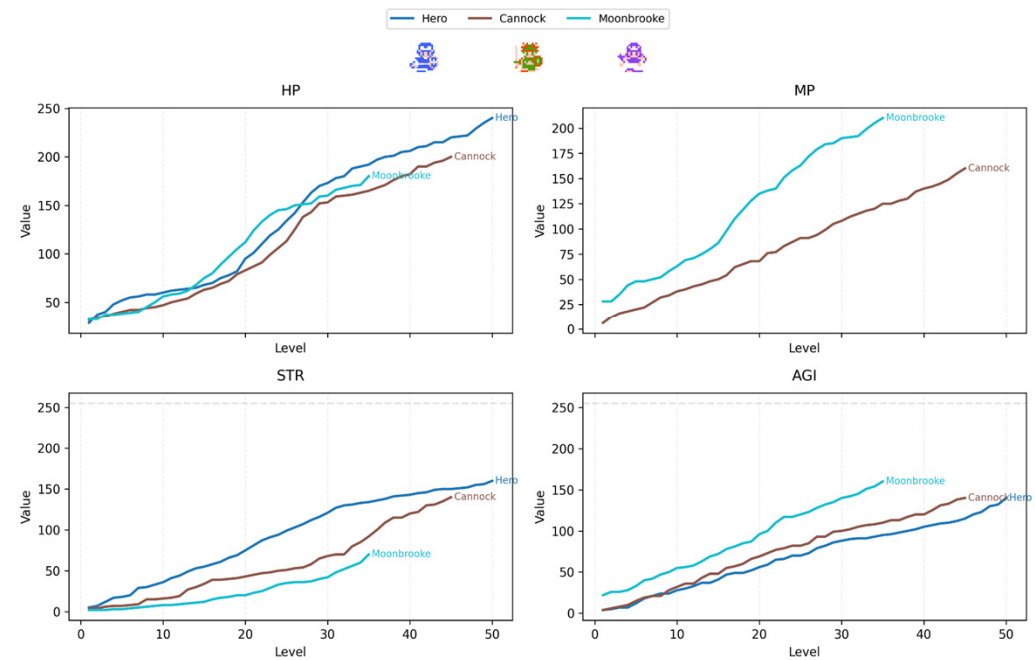# Link 1: The Evolving Characters of Dragon Quest

- Dragon Quest (1986)
  - One playable character. 1 vs 1 combat style
  - Non-linear world progression (with level checks)
    - Save princess
    - Find 3 key items
  - NPC dialogue functions as tutorials and hints
- Dragon Quest II (1987)
  - 3 playable characters (random names) with unique purposes.
  - Much larger focus on narrative presentation.
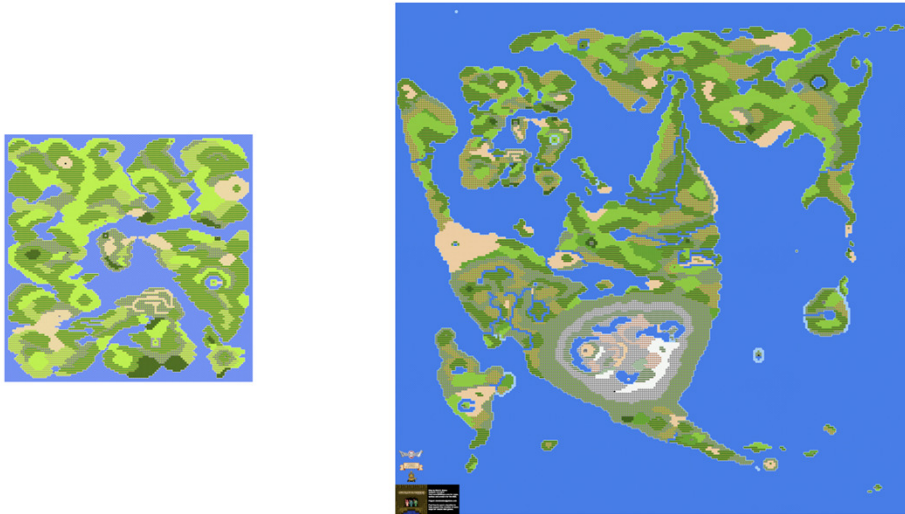 - NPC dialogue still mostly for tutorials and hints.

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Character Stat Progression by Character in DQ1
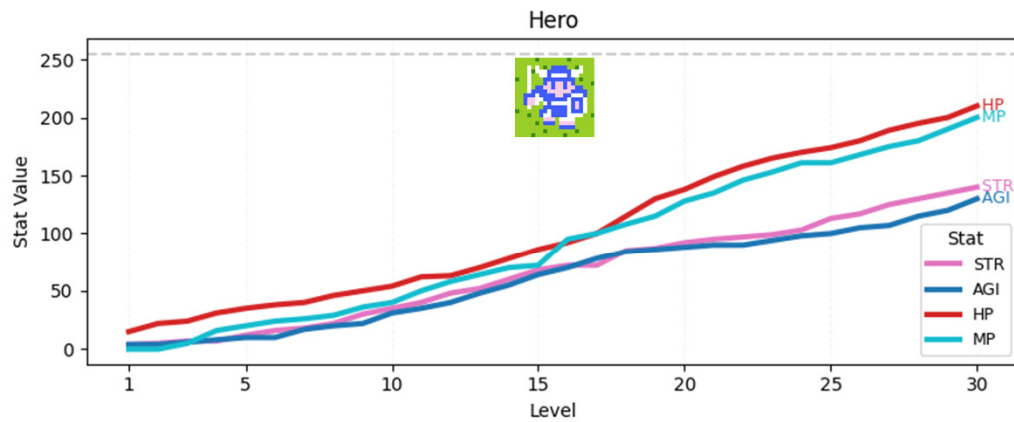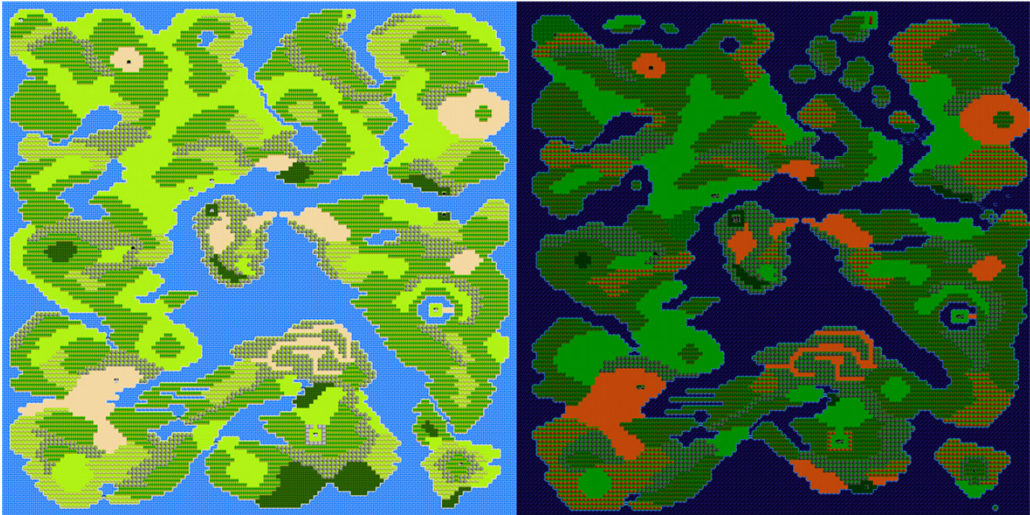
Character Stat Progression in DQ2

29

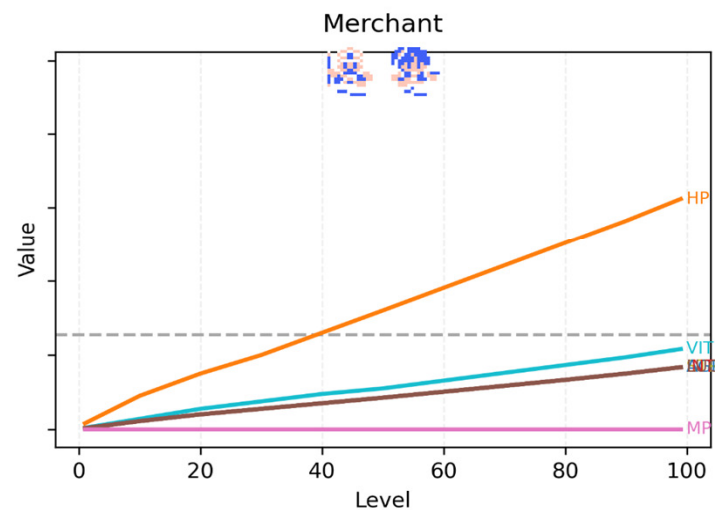*DQ* and *DQ2* overworld proportions. Note how a shrunken replication of *DQ's* overworld is contained in the top-left of *DQ2's* overworld.

Alefgard in *DQ* (left) and *DQ3* (right)

Link 1: The Evolving Characters of Dragon Quest

- Dragon Quest III: Seeds of Salvation (1988)
  - The Hero has a personal attachment to his quest, following in his father's footsteps who was brave but allegedly failed to defeat Zoma.
  - All other companions are DnD-based class archetypes.
    - Soldier, Fighter, Wizard, Priest, Merchant, Goof-Off.
- Dragon Quest IV: Chapters of the Chosen (1990)
  - Structured into 5 chapters that each follow a unique character(s) on a personal journey.
  - Each character's gameplay function is based on a variation of the class archetypes from DQ3.
    - But now associated with a unique personality and story.
  - Revolutionary companion AI (auto battle).
  - Considered the first true JRPG (Koyama).

STATS
STR — AGI — VIT — INT — LUC — HP — MP

Hero

Fighter

Pilgrim

Merchant

32

STATS
STR AGI VIT INT LUC HP

Alena

Value

800
600
400
200
0

HP
STR
AGI
LUC
VIT
INT

Nara

Value

MP
INT
LUC
AGI
VIT STR

Cristo

Value

800
600
400
200
0

MP
AGI
INT
LUC
VIT
STR

Taloon

Value

800
600
400
200
0

HP

VIT

INT
AGI
LUC

Level
0   20   40   60   80   100

Level
0   20   40   60   80   100

33
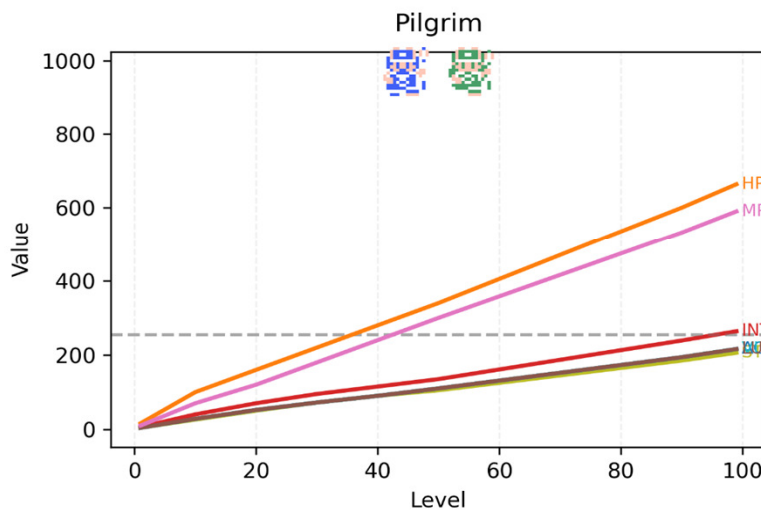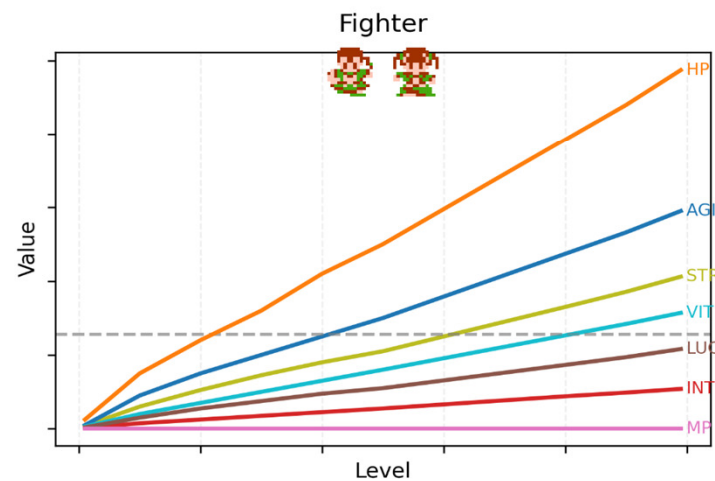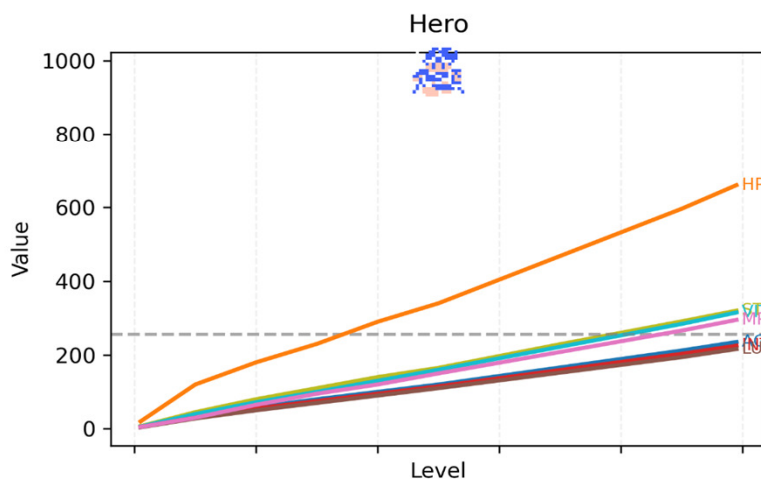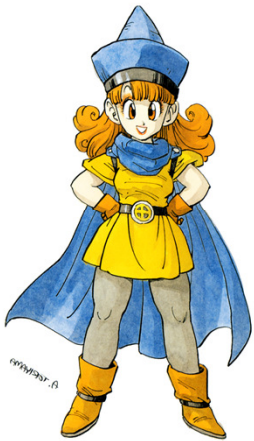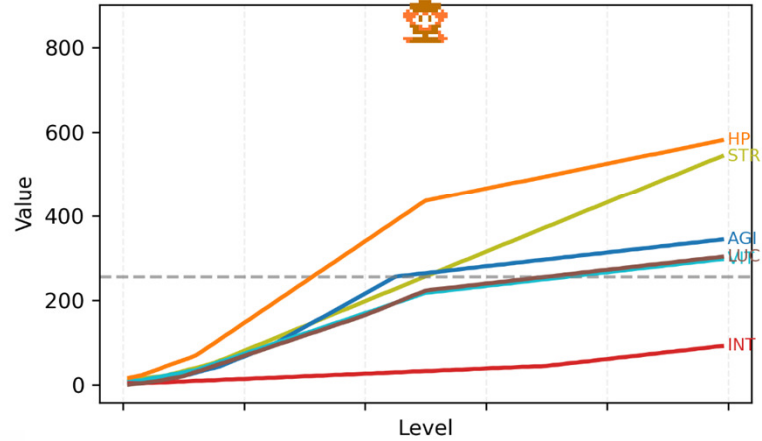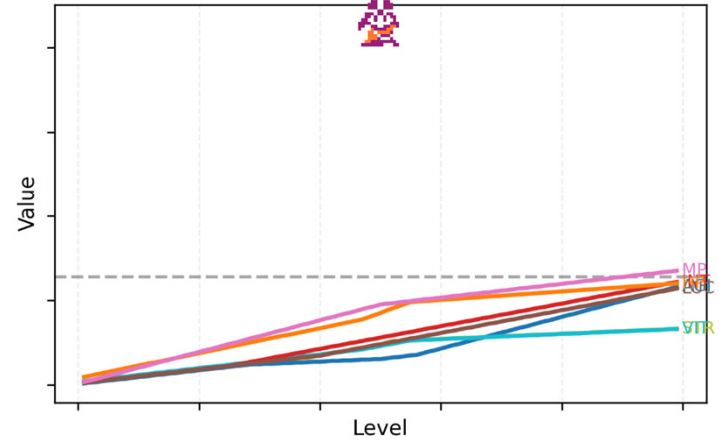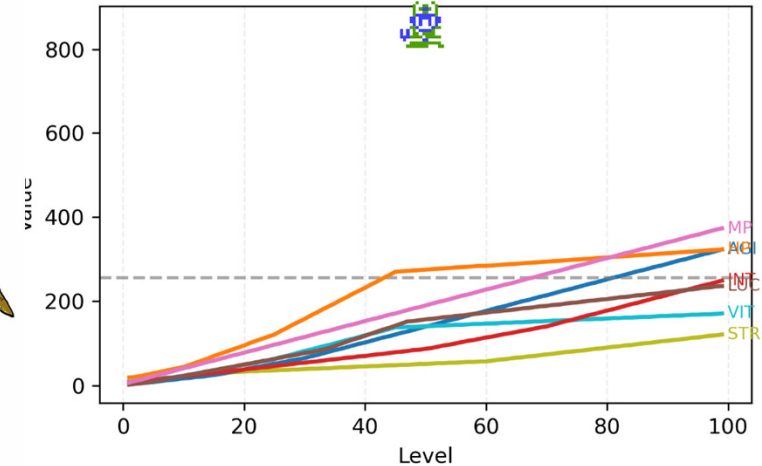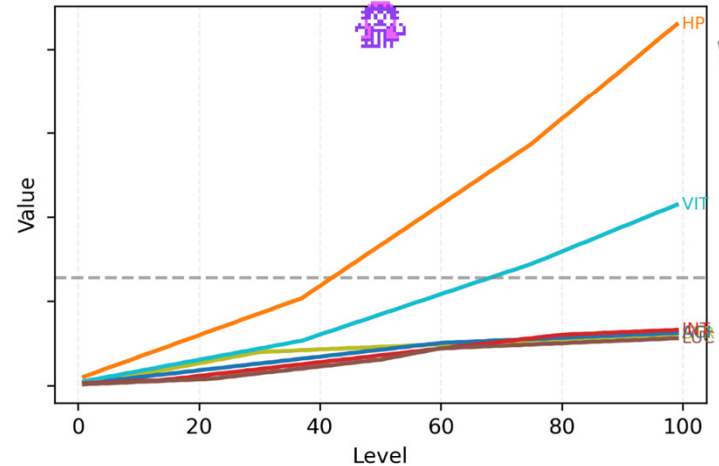
Link 1: The Evolving Characters of Dragon Quest

- *Dragon Quest V: Hand of the Heavenly Bride* (1992)
  - Structured into three generations, following the protagonist's growth from child, to adolescent, to adult.
    - Gen 1: Begin the game as a child fighting alongside your father.
    - Gen 2: Grow stronger and find your place in the world. Choose a wife to marry, who becomes your companion.
    - Gen 3: Fight alongside your children, seeing their growth as the game's real heroes.
  - Companions come and go from your team, all fulfilling their own roles in the game's world.

- *Dragon Quest VI: Realms of Revelation* (1995)
  - World is divided into two parallel realms: a Real World and Dream World that affect each other.
  - Characters have some personality and individuality, but can be molded through an iteration of *DQ3's* class system.

STATS

STR — AGI — VIT — INT — STY — HP — MP

Hero

Hassan

Muriel

Barbara

Vocation	STR	AGI	RES	WIS	STY	HP	MP
Warrior	1.10	0.65	1.00	0.70	1.00	1.10	0.40
Martial Artist	1.00	1.15	0.90	0.80	1.00	1.00	0.50
Mage	0.60	0.95	0.60	1.20	1.00	0.60	1.10
Priest	0.80	0.90	0.70	1.10	1.00	0.80	1.00
Dancer	0.70	1.30	0.60	1.00	1.10	0.70	0.80
Thief	0.90	1.20	0.70	0.90	0.80	0.90	0.60
Monster Master	0.85	1.00	0.80	1.00	1.00	0.80	0.70
Merchant	0.95	0.60	0.80	1.20	0.80	1.00	0.50
Gadabout	0.70	0.70	0.60	0.80	1.05	0.70	0.60
Gladiator	1.15	1.10	1.10	0.80	1.00	1.20	0.60
Armamentalist	1.05	0.90	0.85	1.00	1.00	0.90	1.10
Paladin	1.10	1.15	1.00	1.15	1.00	1.00	1.00
Sage	0.70	1.05	0.80	1.20	1.00	0.80	1.20
Ranger	0.90	1.20	0.80	1.10	1.00	0.90	0.70
Luminary	0.80	0.90	0.90	1.00	1.15	0.80	0.90
Hero	1.10	1.00	1.10	1.15	1.10	1.10	1.10
Dragon	1.20	0.80	1.20	0.90	1.00	1.30	0.80
Liquid Metal Slime	0.60	2.00	2.00	0.80	1.00	0.30	0.80

Level   Level

Link 2: Asset Representation and Evolution

Chip sizes, Maps, Playtime, Monsters/Sprites, Text

Chip sizes

Game	Console	Region	Release	ROM Capacity	Details
DQ1	FC	JP	May, 1986	64 KB	PRG0: 32 KB; CHR0: 32 KB; WRAM: 0 KB; VRAM: 0 KB
DQ1	NES	US	August 1989	80 KB	PRG0: 64 KB; CHR0: 12 KB; WRAM: 8 KB; VRAM: 0 KB
DQ2	FC	JP	January, 1987	128 KB	PRG0: 128 KB; CHR0: 0 KB; WRAM: 0 KB; VRAM: 8 KB
DQ2	NES	US	September 1990	256 KB	PRG0: 256 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB
DQ3	**FC**	**JP**	**February, 1988**	**256 KB**	**PRG0: 256 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB**
DQ3	**NES**	**US**	**March 1992**	**512 KB**	**PRG0: 512 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB**
DQ4	**FC**	**JP**	**February, 1990**	**512 KB**	**PRG0: 512 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB**
DQ4	**NES**	**US**	**October 1992**	**512 KB**	**PRG0: 512 KB; CHR0: 0 KB; WRAM: 8 KB; VRAM: 8 KB**
DQ5	**SFC**	**JP**	**September 1992**	**12 Mb**	**ROM Speed: 200 ns (SlowROM); ROM Bank: LoROM; SRAM Size: 64 Kb**
DQ6	**SFC**	**JP**	**December 1995**	**32 Mb**	**ROM Speed: 120 ns (FastROM); ROM Bank: HiROM; SRAM Size: 64 Kb**

Maps (Famicom, Dragon Quest IV)

- Overworlds
- Towns
- Dungeons
- Shrines/Houses
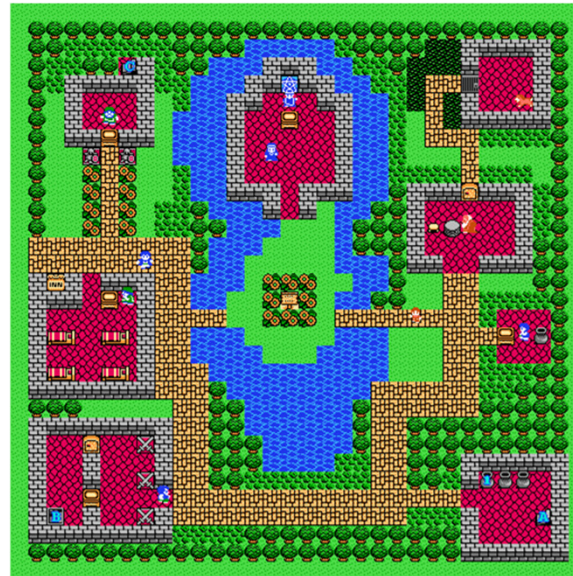
DQ3's Assaram (left) and Jipang (right).

Maps (Super Famicom, Dragon Quest V)

42

How long to beat

Dragon Quest Series Playthrough Times
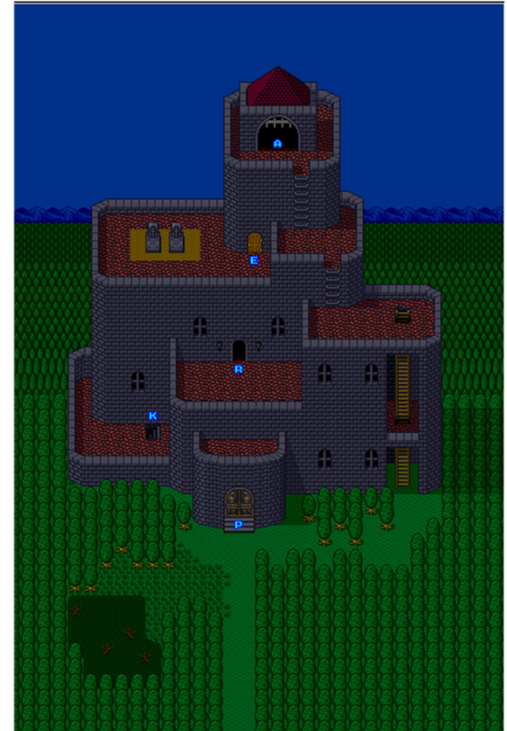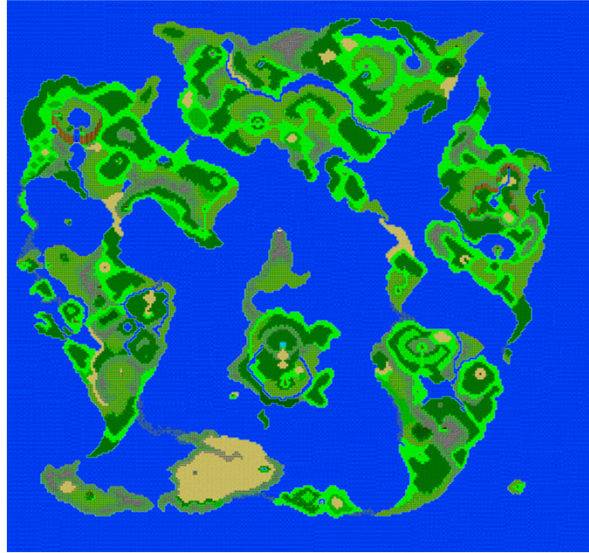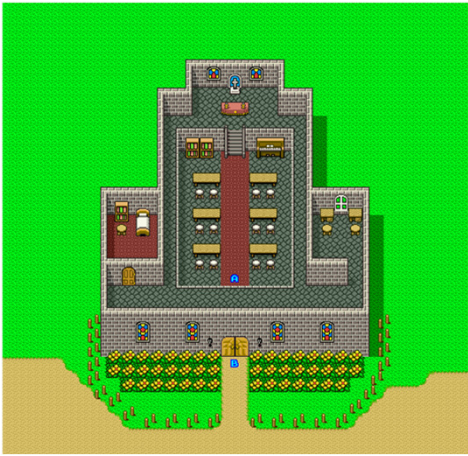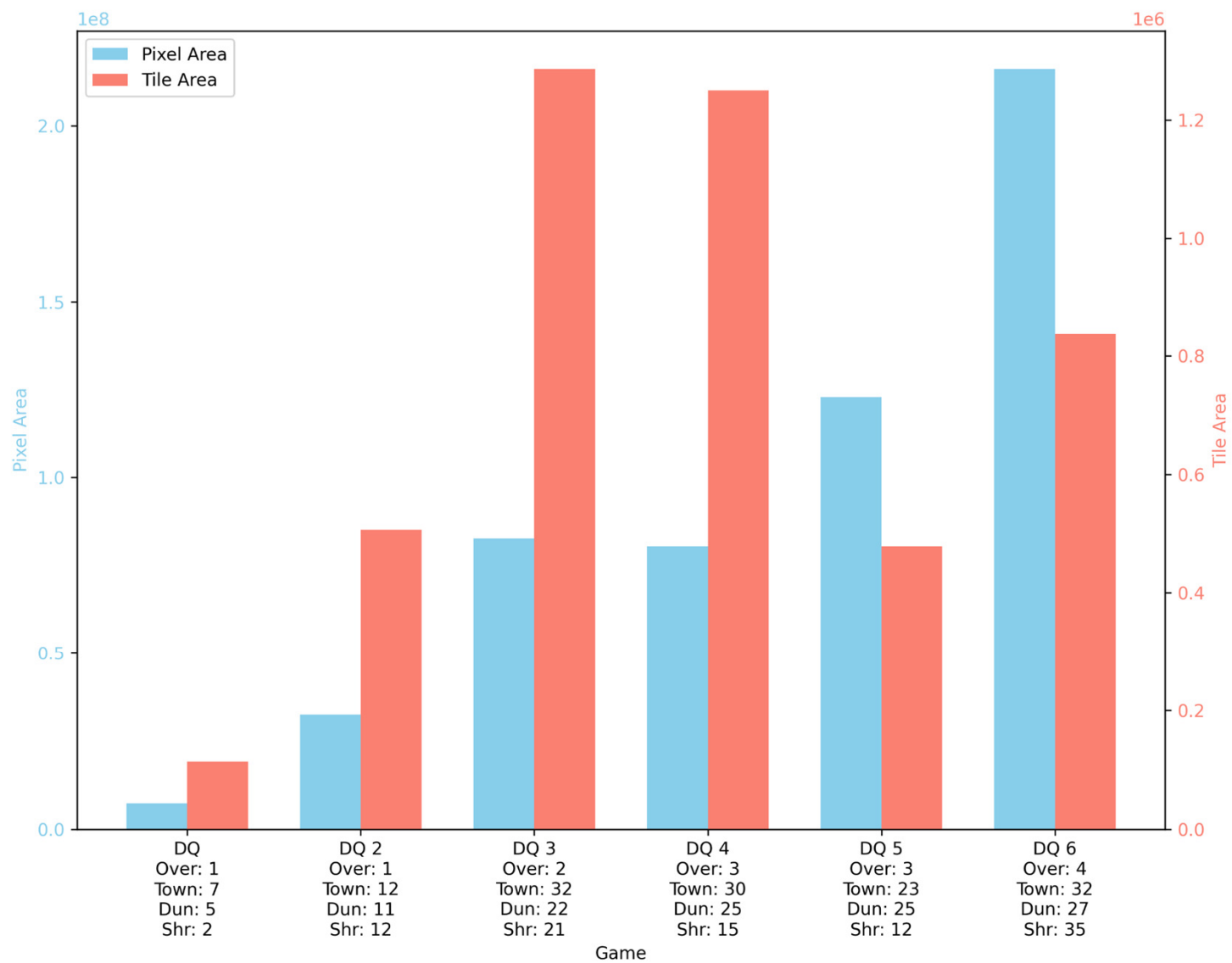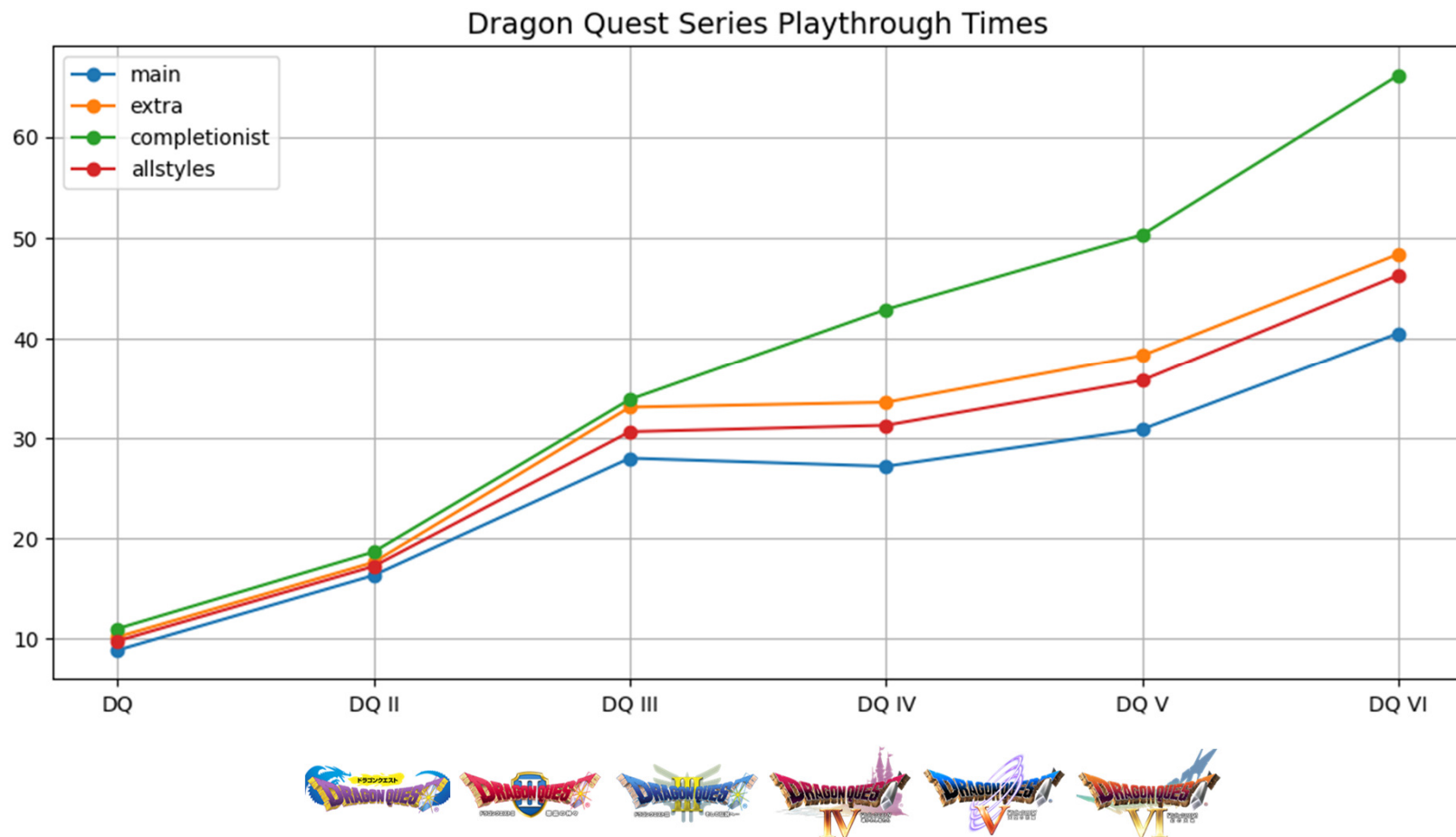
Estimated number of words (Japanese Text) per game

Game	Words
DQ	6707
DQ2	19716
DQ3	25754
DQ4	65281
DQ5	65290
DQ6	289784
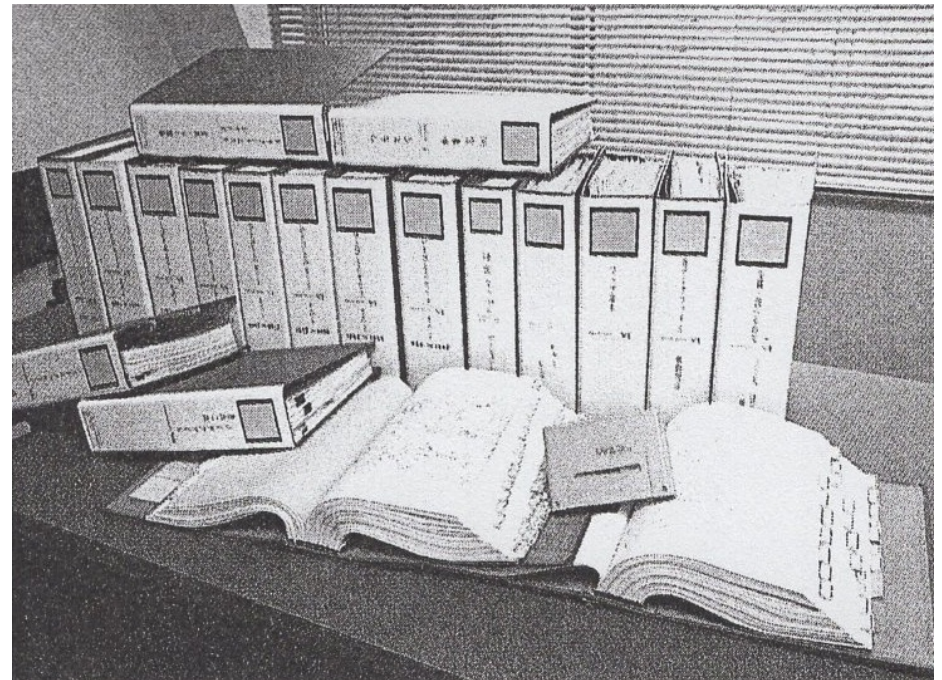
Discussion: Creatively Scoping Game Design

- "**structure** is the most critical part of game narrative" (Berger 22)
  - DQ 3's conventional structure
  - DQ 4's chapter structure
  - DQ 5's generation structure
  - DQ 6's parallel world structure

Discussion: Creatively Scoping Game Design

- "**structure** is the most critical part of game narrative" (Berger 22)

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    ○ DQ 4's chapter structure

    ○ DQ 5's generation structure

    ○ DQ 6's parallel world structure

- "**hedonic** motivation vs **eudaimonic** motivation" (Daneels et al.)

    ○ Early examples of "poetic gameplay"

Discussion: Creatively Scoping Game Design

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- "**hedonic** motivation vs **eudaimonic** motivation" (Daneels et al.)
  - Early examples of "poetic gameplay"

- Technical leaps aren't only significant for game design innovation, but presentation and narrative design

By Monty Haul

In Japan you can forget Street Fighter, Sonic, and Super Mario. Dragon Quest role-playing games are responsible for kids skipping school and breaking into stores just to get their hands on the latest DQ cart. A new law forbids Enix of Japan from selling Dragon Quest carts on any day but Sunday!

The role-playing craze hasn't reached full bloom Stateside, but the American versions (renamed Dragon Warriors I-III) are still among the chart-topping fantasy adventures 'round these parts. Enix's Dragon Warrior IV is a great, if predictable, sequel in the U.S. NES series. It has definitely taken a few lessons in self-improvement over its forebearers, but it also goes nowhere new in other areas.

Formula IV?

Yes and no. Right off, you'll notice Dragon Warrior IV looks and sounds like its progenitors, which isn't saying much. The overhead-view graphics and character pix are functional, but blocky, blase, and balloony. The combat scenes are first-person perspective looks at still enemy shots against black, nondescript backgrounds. All in all, these are average visuals for an RPG. The upbeat, Romper Roomish music during the Walkabout mode, and the slightly scary battle songs are equally underwhelming. Some of the tracks are lifted directly from previous Dragon Warriors!

Look familiar?

On the game play side of the equation, there's better news. Like most good RPGs, the cart still emphasizes item-gathering, monster-stomping, and level-building. Now, the game also offers more complex character development and a deeper story line. Your four-person party can include yourself, people you meet, and even friendly monsters. You control some of the characters in the party. Other characters have minds of their own!

Party on – even with bad guys on your side.

New Chapters, Old Enemy

A unique, compelling aspect about DW IV's plot is the five-chapter breakdown. The first four chapters are individual tales of folks in peril. In each tale, you command a different cast of characters and solve a quest. In the meantime, the villainous Necro-saro boss monster is watching, waiting, and licking his many demonic teeth.

PROTIP: Ignore the voices you hear at the bottom of the well in Chapter 1. Instead, search everywhere to uncover 500 gold pieces. Find and talk to the slime creature and he'll join your team!

The Chapter stories are straightforward, but interesting. You must rescue kidnapped children in Chapter 1, guide a young Princess to freedom from an overbearing father in Chapter 2, bring fame and fortune to an Arms Merchant in Chapter 3, and avenge a loved father's death in Chapter 4. In Chapter 5, all of your characters assemble into one massive fighting force to slay the hated demon! Once you reach Chapter 5, you haul this massive ten-person team in a wagon and choose four of the active characters.

PROTIP: Talk to the kids in Izit. They know something about Alex. Then, return Alex's wife to him. In gratitude, he'll reveal the location of the "secret playground."

PROTIP: Only use the Flying Shoes while you're outdoors.
PROTIP: To escape, take a leap of faith off the top of Loch Tower.

Don't expect plot connections to the previous Dragon Warrior games. Newcomers can jump right in without hesitation, but old-timers might be disappointed that there's no continuity of story from one cart to the next. The game's challenging and quite long. Fortunately it's also battery backed.

PROTIP: Never, ever, press Reset while entering your name. You'll risk erasing a previous Log Entry.

Controlled Interfaced

Interfacing with the game is less painful than a sword in the gut. In fact, it's quite easy. An options screen enables you to alter the game's message speed to suit your tastes. The dialogue, combat, and spell-casting systems move along without breakdowns. You can swap items among characters, rearrange the marching order, and equip weapons with minimal button presses.

DRAGON WARRIOR IV
FANTASY GAMING

Tactical Triumph

Combat's definitely not a joy to behold, and it's repeated over and over throughout the game. However, a great nonstandard feature found only in Chapter 5 is player-selectable battle tactics. You choose from six different strategies to arm your warriors. Here's where this game's Artificial Intelligence (AI) does its duty. Your team's AI automatically learns from its mistakes and remembers its lessons in the next round!

PROTIP: Don't waste Medical Herbs while Healie's on your team. He'll cast healing spells after major hits.

A Dragon Delight

It's no surprise to hard-core Dragon Warriors that number IV looks and sounds like lizard stew. On the plus side, the fairly exciting story line, new cast of characters, battle tactics feature, and massive length make it an excellent concoction for experienced NES role-gamers. Definitely digest Dragon Warrior IV and look forward to its forthcoming 16-bit sequel.

Dragon Warrior IV by Enix America				
Graphics	Sound	Control	FunFactor	Challenge
3.0	3.0	5.0	4.0	ADV. Advanced

$59-64 price range · 4 megs · Available October · Role-playing · One Player · Battery backup

Thank you!

afraniczek@uwaterloo.ca
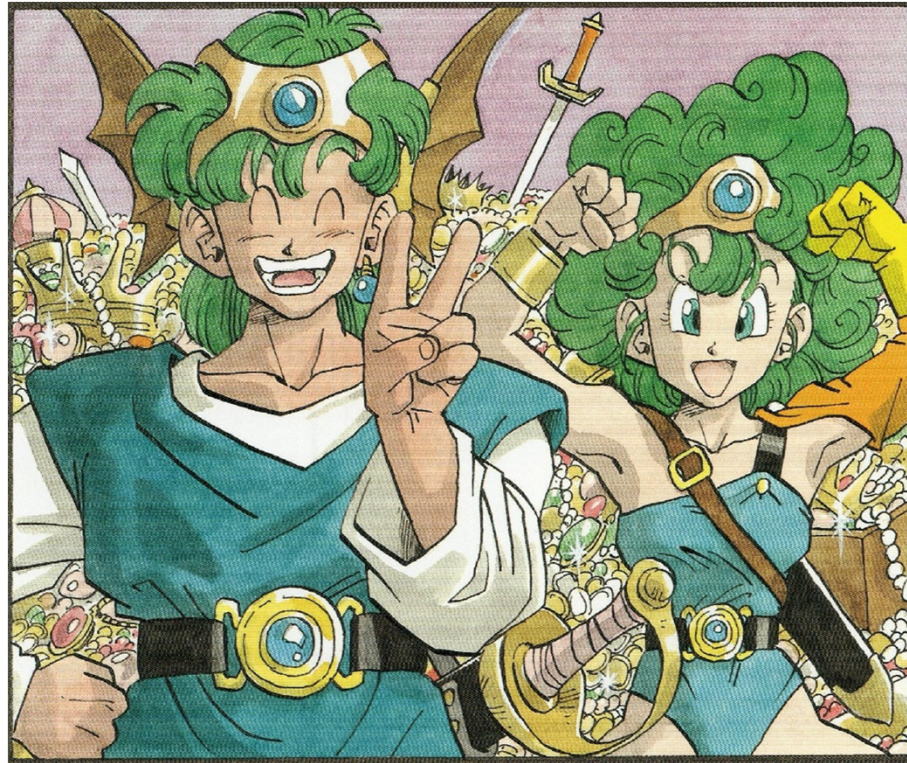
Select References

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Maps

game	location	pixel_area	tile_area
dq1	overworlds	3936256	61504
dq1	towns	1597107	24718
dq1	dungeons	1681412	25900
dq1	shrines	103284	1560
dq2	overworlds	16777216	262144
dq2	towns	2536662	39006
dq2	dungeons	12843003	199621
dq2	shrines	383070	5725
dq3	overworlds	22237696	347464
dq3	towns	21541942	334730
dq3	dungeons	35447925	550896
dq3	shrines	3440206	53186
dq4	overworlds	18874368	294912
dq4	towns	24857600	385552
dq4	dungeons	33899975	526672
dq4	shrines	2778843	43070
dq5	overworlds	20149278	78503
dq5	towns	32294336	125719
dq5	dungeons	67131328	261804
dq5	shrines	3224320	12557
dq6	overworlds	54871315	213902
dq6	towns	69278113	267569
dq6	dungeons	78439838	304072
dq6	shrines	13565159	51563

Sustaining Videogame Authorship

Approaches for Developer-Centric Analysis

This presentation will:

Offer a theoretical starting point for discussing authorship in games;

Point out existing resources for tracking and understanding the creative labour of developers as individuals and teams;

Apply knowledge from these resources towards a cursory analysis of a developer's creative work.

The Life of the Developer

- "a text's unity lies not in its origin but in its destination... the birth of the reader must be at the cost of the death of the Author" (Barthes 87)

- In literary studies, the author "discovered the prestige of the individual" as part of a capitalist ideology (Barthes 84)

- The capitalist culture around videogames faces the opposite problem. The author is either a faceless company name or a creative figurehead who the press and populace gives more credit than they are due. The author function is either black-boxed or simplified to fit an auteur narrative.

Double Fine PsychOdyssey

DoubleFineProd
36 videos   671,116 views   Last updated on Jul 5, 2023

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2 Player Productions and Double Fine Productions present Double Fine PsychOdyssey, an unprecedented documentary experience seven years in the making.

Ten years after the release of their flagship video game Psychonauts, Double Fine Productions returns to its most celebrated franchise with Psychonauts 2. Now facing the pressure to produce a worthy sequel, the studio must confront overly ambitious designs, poor morale, technical challenges and financial woes, all during a turbulent span of time for the world.

Double Fine PsychOdyssey is the direct

1. **Double Fine PsychOdyssey · OUT NOW! · Official Trailer**
   DoubleFineProd · 127K views · 1 year ago   2:39

2. **Double Fine PsychOdyssey · EP01: "The Color of the Sky in Your World**
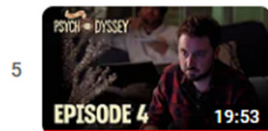   DoubleFineProd · 207K views · 1 year ago   42:56

3. **Double Fine PsychOdyssey · EP02: "Not in the Cards"**
   DoubleFineProd · 100K views · 1 year ago   35:23

4. **Double Fine PsychOdyssey · EP03: "Awesome Toybox"**
   DoubleFineProd · 79K views · 1 year ago   30:04

5. **Double Fine PsychOdyssey · EP04: "Bringing Back Psychonauts"**
   DoubleFineProd · 63K views · 1 year ago   19:53

6. **Double Fine PsychOdyssey · EP05: "You're Public Now"**
   DoubleFineProd · 60K views · 1 year ago   23:29

7. **Double Fine PsychOdyssey · EP06: "Creative Promises"**
   DoubleFineProd · 67K views · 1 year ago   34:43

8. **Double Fine PsychOdyssey · EP07: "We'll Know Where It Is"**
   DoubleFineProd · 60K views · 1 year ago

Kee Chi
Lead Programmer

Lisette Titre-Montgomery
Art Director

Emily Johnstone
Concept Artist

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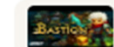### The Making of Bastion - Documentary
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History with Supergiant Games   6 moments ⌄

Never Alone (Kisima Ingitchuna)

Story inspired by	'Kunuuksaayuka'
As told by	Robert Nasruk Cleveland
With permission from his daughter	Minnie Aliitchak Gray
Iñupiaq Cultural Ambassadors - Elders	Fannie Kuutuuq Akpik, Ronald Aniqsuaq Brower Sr., Minnie Aliitchak Gray, Leo Oktollik Kinneeveauk, James Mumiġan Nagaek, Anna E. Nageak
Iñupiaq Translators	Ronald Aniqsuaq Brower Sr., James Mumiġan Nagaek, Anna E. Nageak
Cultural Storytellers	Minnie Aliitchak Gray (Iñupiat Elder), Ishmael Angaluuk Hope (Storyteller)
Narrator	James Mumiġan Nagaek
Writer	Ishmael Angaluuk Hope
Iñupiaq Cultural Ambassadors (Cultural Insights Videos)	Christopher Tuniq Danner, Brower Tiġitquuraq Frantz, Amy Fredeen, Jana Pausauraq Harcharek, Qaiyaan Harcharek, Ishmael Angaluuk Hope, Aggie Patik Kellie, Cordelia Qignaaq Kellie, Leo Oktollik Kinneeveauk, Tommy Nageak, James Mumiġan Nagaek, Anna E. Nageak, Joseph Sagviyuaq Sage
Iñupiaq Cultural Ambassadors (Additional Insights)	Richard Savik Glenn, Patuk Glenn, John Heffle, Diana Tigiksruaq Martin, Parry Matumeak, Larry Okomailak Sr., James Partlastak, Crawford Ahkivgak Patkotak, Vernon Rexford, Helen Roberts, Rex Kakianaaq Rock Sr.

Game Development: Development Leads

Art Director	Dima Veryovka
Technical Director	David Koenig
Lead Game Designer	Grant K. Roberts
Producer	Matthew Swanson
Creative Director	Sean Vesce

Game Development: Engineering

Senior Engineer	Darren Schoen
Engineers	Christopher Eng, Tim Tournay

Game Development: Art

Cartridge evolution of the original Japanese versions of *DQ I-VI*.

Game	Console	Release	ROM Capacity
DQ1	FC	1986	64 KB
DQ2	FC	1987	128 KB
DQ3	FC	1988	256 KB
DQ4	FC	1990	512 KB
DQ5	SFC	1992	12 Mb
DQ6	SFC	1995	32 Mb

Suzuki Masayuki (Technical Artist, cavia inc.)

Nobushige Mashiko (Recording Engineer, Delfi Sound Inc.)

James Massey (Information Center Representative, SQUARE ENIX, INC.)

Yoshinori Matsubara (QA Tester)

Masaki Matsuhashi (Quality Assurance, SQUARE ENIX CO., LTD.)

Masahiro Matsumoto (Sales & Marketing Division Staff, SQUARE ENIX CO., LTD.)

Haruko Matsumoto (Sales & Marketing Division Staff, SQUARE ENIX CO., LTD.)

Toshie Matsuo (Quality Assurance, SQUARE ENIX CO., LTD.)

Jyunki Matsuoka (QA Tester)

Hiroki Matsuyama (Effect Design, IMAGEEPOCH INC.)

Takeshi Matsuzawa (Image Board Design, Scarab Studio Inc.)

Dean Matthews Bowman (UK QA Team, SQUARE ENIX LTD.)

Masashi Matumoto (Animator, anima.inc)

Stefan Mayer (German QA Team, SQUARE ENIX LTD.)

Daniel McConnell (Sales, SQUARE ENIX, INC.)

Greg Melancon (QA Coordinator, SQUARE ENIX, INC.)

Daniel Mellar (Assistant Localization Producer, SQUARE ENIX LTD.)

Olivier Mentha (German QA Team, SQUARE ENIX LTD.)

Gene Messerschmitt (Information Center Representative, SQUARE ENIX, INC.)

Sean Michael (Operations Support Manager, SQUARE ENIX, INC.)

D. Scott Miller (English Translation Support, 8-4, Ltd.)

Sakura Minamida (Creative Services, SQUARE ENIX, INC.)

Hiroko Minamoto (English Translation Support, 8-4, Ltd.)