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Playing Dungeons & Dragons is really exploring uncharted places and experience stories through word descriptions and based on players’ free will of choice. It sounds like several people gather together and write a novel of fantasy, but how does everything get in control if players can do what they want to do and say what they want to say? The character’s ability score is the answer. These pre-existing numbers measure each character’s ability in different aspects like intelligence, strength and dexterity, which determine the outcomes of a player’s response to an event in a clear and numerical way.

A D&D game usually takes three to six hours to finish, but it could be longer depending on how much time players want to take in discussion on each event. A player can fight or run when encountering monsters or other creatures, or he or she can also do anything even if it’s unrelated to the event like praying or eating ration when a monster skeleton is right in front of his or her PC, and the host of the game can still make sure the game is still D&D and not some monster dating sims by subtracting the player’s armor class points with the attack points of the skeleton. Once the number is negative, player’s character take damage, and once the damage taken by the PC is greater than his or her hit points, the player’s PC dies. In D&D’S combat system, calculations on players’ character sheets are involved very often. For instance, there was a D&D game, in which my character was a human named Common Folk, and I was with a group of other PCs consisting of human and elf. We entered a chamber and was about to loot the place, but there was a greenish unknown creature in our way and seemed inhospitable. We decided to attack the creature, which means we were in the combat mode in D&D. One of the PCs decided to sneak behind the creature and stealth attack it, so he rolled the dice and plus the number on the dice with his stealth score, and the host said his number was high enough so he would be able to do so. My PC was human race and had a long bow, so I moved to the back of everyone and drawing my bow to cause long range damage to the creature. Since the attack range of my long bow was 150 feet and enough to reach the creature, the host let me roll the dice and plus it with my attack bonus points to determine how much damage I could deal with the monster. Although the whole combat was really time-consuming in that it was turn-based, the combat went in order and was very objective.

Dungeons & Dragons provides us with the freedom to imagine and to do what we want in upcoming events, but its well-set of rules and very detailed way of measuring each PC’s ability make sure the game goes as planned at the same time maximizing the fun and joy.

Quiz Guide - Simulation - Fall 2018

1. **Lemonade Stand** is a simulation of what activity?

* Trying to sell lemonade

2. The games **SimCity** and the **Sims** were developed by who?

* Will Wright

**3**. **Alan Turing** proposed a test to evaluate what?

* evaluate to see if someone can tell the object is a computer or a human

**4.** The goal of **Vincent Oscala’s Magnasanti** experiment in **SimCity 2000** was what?

* Want to create a perfect city, solve the puzzle of perfect city

**5**. According the lecture, what is a possible **embedded ideology of The Sims**?

* Consumer capitalism

6. Myst was released in **1993**, the same year as which key game from the Simulation lecture?

* FIFA

**7**. What is the one of the **precedents for The Sims** presented in the lecture?

* The turing test
* ELIZA
* Little Computer People

**8**. What is one aspect of **human behavior** that **The Sims** simulates and how does it work?

* needs?

9. Briefly describe why **Keiko Erikawa** was passionate about starting the **Angelique** series:

* Lack of women in the industry in Japan at that time
* The market is filled with \*what\* imagery

10.Why would we consider a **static map** (such as a paper subway map) to be a representation and not a simulation?

* It is not a procedural (rule-based) representation of aspects of “reality”