

**COSC 442:**  
**Mobile Educational Game**  
**Development**

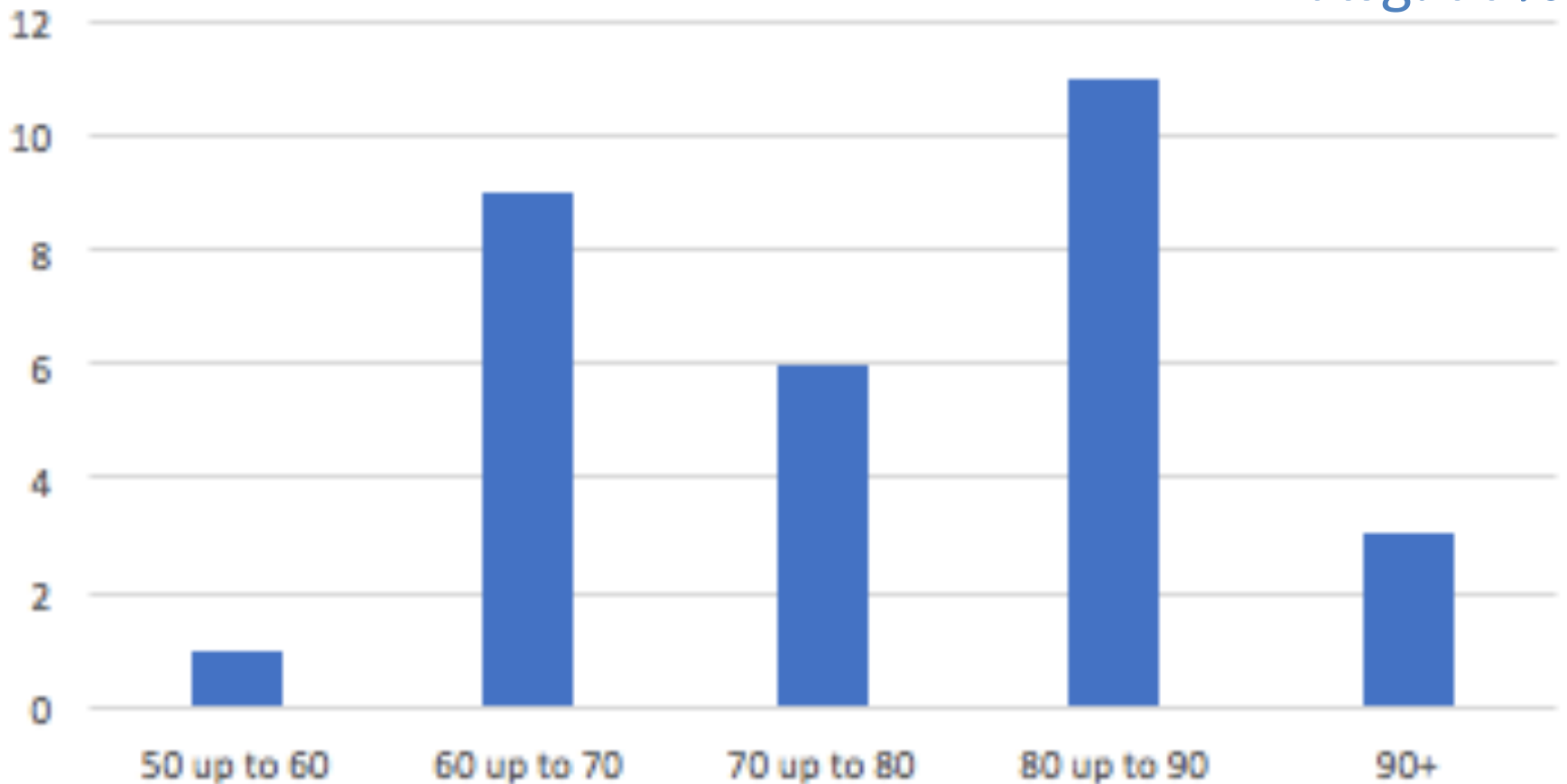
Dr. Bowen Hui

University of British Columbia Okanagan

# Quiz 1 Overall Grades

Histogram of Quiz 1 Grades

Max: 97%  
Avg: 77%



# Quiz 1 Common Mistakes

- Q3: misunderstanding of cognitive overload (-1 or -2)
  - Avg: 1 / 2 pts
- Q6: missing/incorrect definition (-1), missing contrast of two skill types or not mentioning cross domain techniques (-1)
  - Avg: 1.4 / 2 pts
- Q7: missing what engine needs to know (-1)
  - Avg: 2.4 / 3 pts
- Q2: redundant feature (-0.5)
  - Avg: 1.8 / 2 pts

# Storytelling

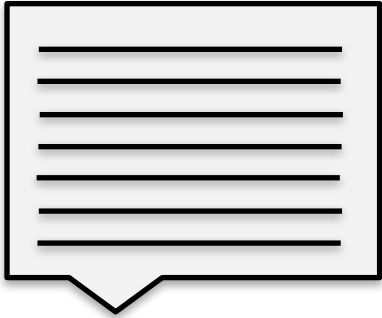


# Storytelling

- Benefits of having a story in games?
  - More interesting
  - Beyond puzzles
  - Provides long term **goals** (next topic)
  - Motivates player to keep going
- How to integrate stories into games?

# Spectrum of Delivery

Text



Images/Animation



Experience



# Types of Stories

- Authored stories
- Emergent stories
- Interpreted stories
- Open stories

# Types of Stories

- **Authored stories**
  - Deliberately crafted plots
  - May contain message/moral
- Emergent stories
- Interpreted stories
- Open stories



# Types of Stories

- Authored stories
- Emergent stories
  - Generated by games
  - Usually unique to each player
- Interpreted stories
- Open stories

# Types of Stories

- Authored stories
- Emergent stories
- **Interpreted stories**
  - Story depends on authorship and player experience
  - Open-ended interpretation
- Open stories

# Types of Stories

- Authored stories
- Emergent stories
- Interpreted stories
- **Open stories**
  - Stories involving contributions from players

# Types of Stories

- Authored stories
  - Emergent stories
  - Interpreted stories
  - Open stories
- 
- player gets more involved as storytellers
- Combinations are possible (and common)

# Authored Stories

- Story as **intermission**
- **Cutscene** – show non-interactive elements of story
- Often appear at end of level as:
  - Break from playing
  - Reward for winning

# Authored Stories

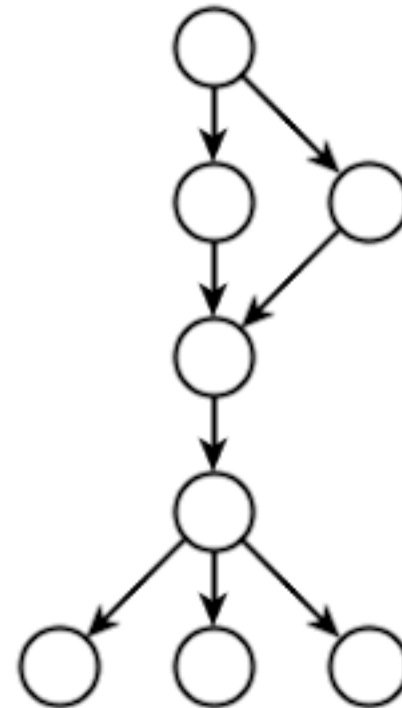
- Story as **exertion**
- Let players feel like they are part of the story
- Player becomes protagonist:
  - Interacts with other characters
  - Concurr quests
  - Experiences story first hand

# Authored Stories

- Story as **exploration**
- Like exertion, but with optional elements
- Optional elements, called **lore**, can be:
  - Explored, if player wants to learn back story
  - Ignored, if player is uninterested

# Authored Stories

- Story as **choice**
- Lets player change course of authored story



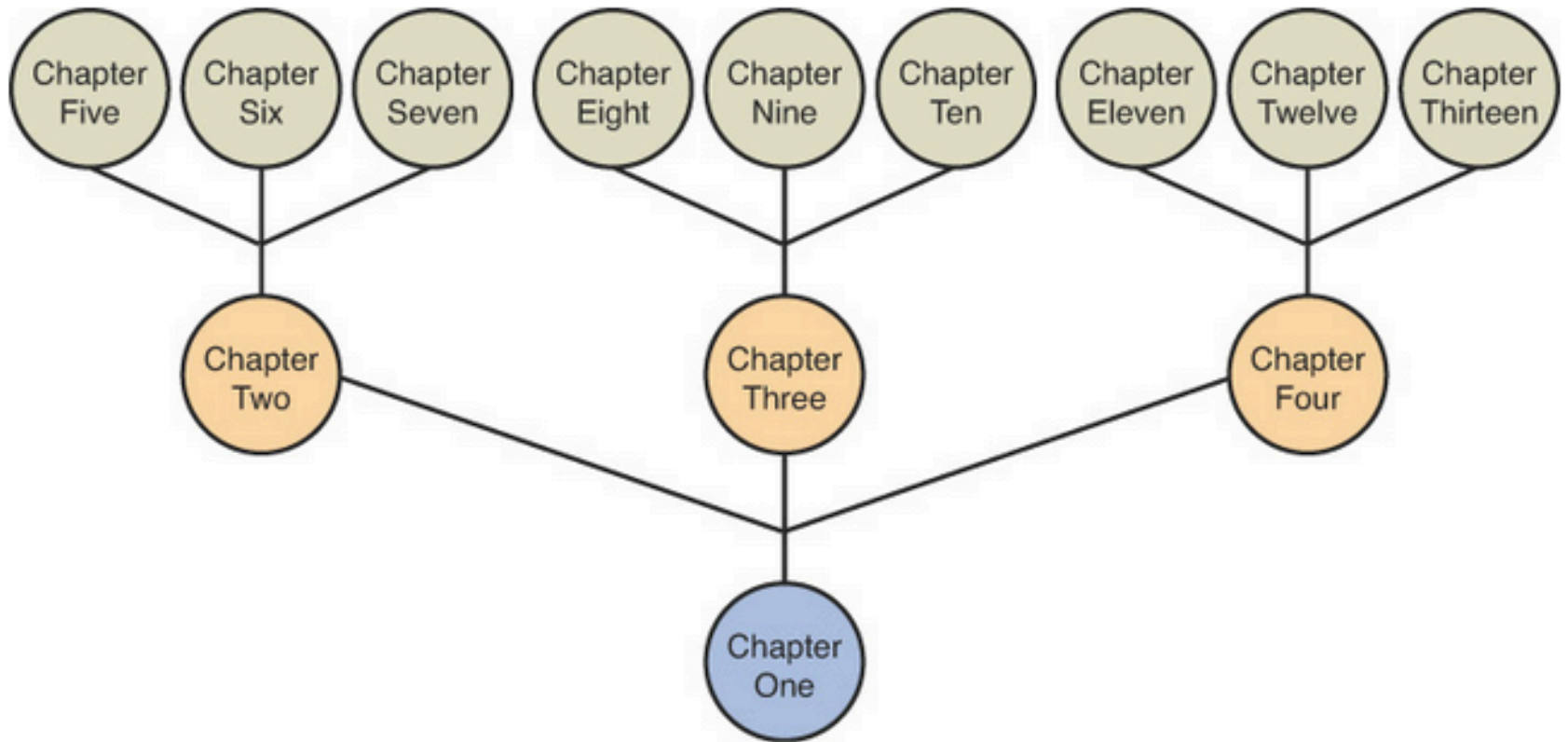


# Museum of London Cultural Game: Medieval Game of Life



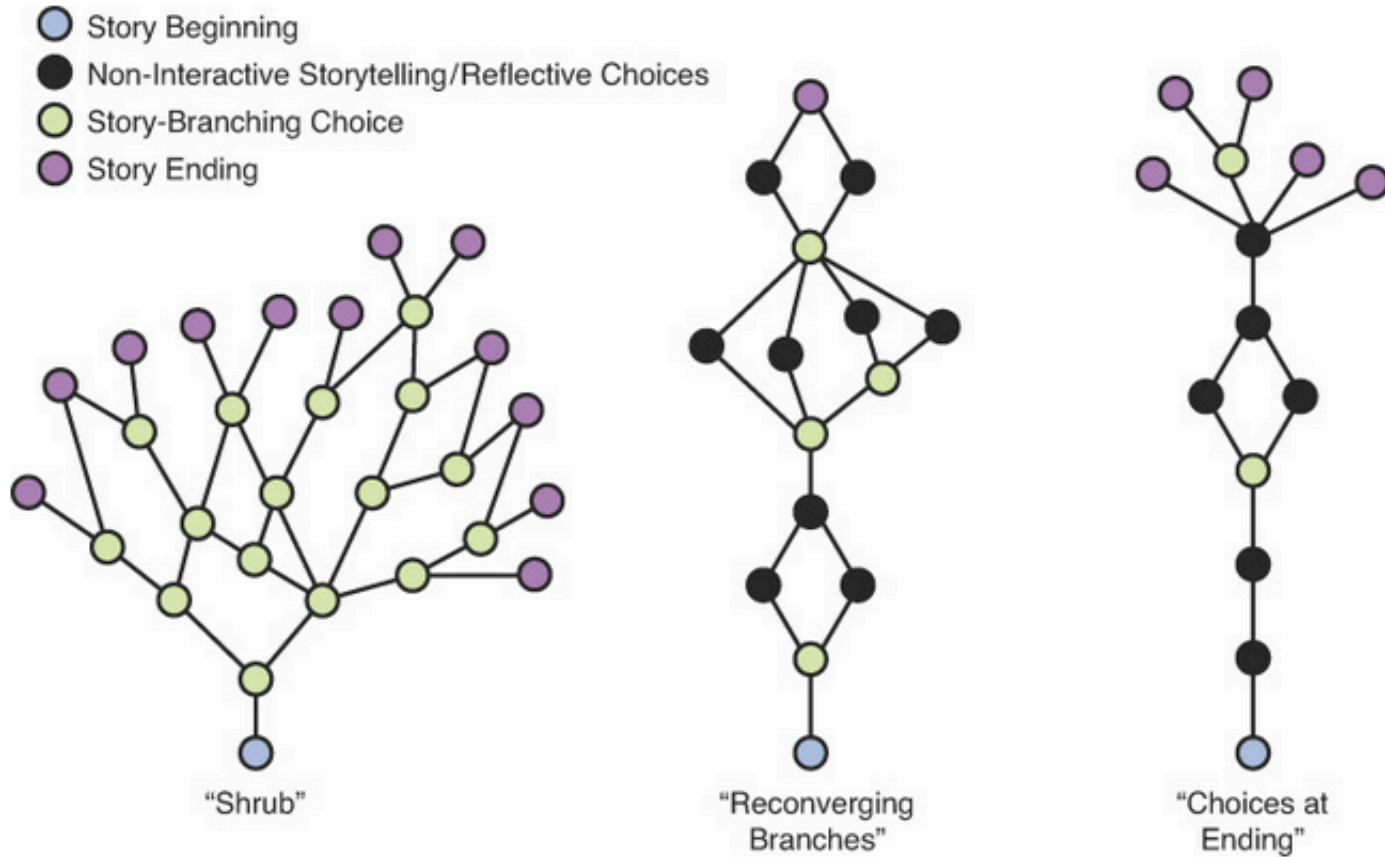
<http://www.museumoflondon.org.uk/Resources/microsites/medgall/game.swf>

# Authored Stories



**Figure 7.5** The structure of an imaginary novel described in Borges's "An Examination of the Work of Herbert Quain."

# Authored Stories



**Figure 7.7** Possible structures emerging while assembling a branching story.

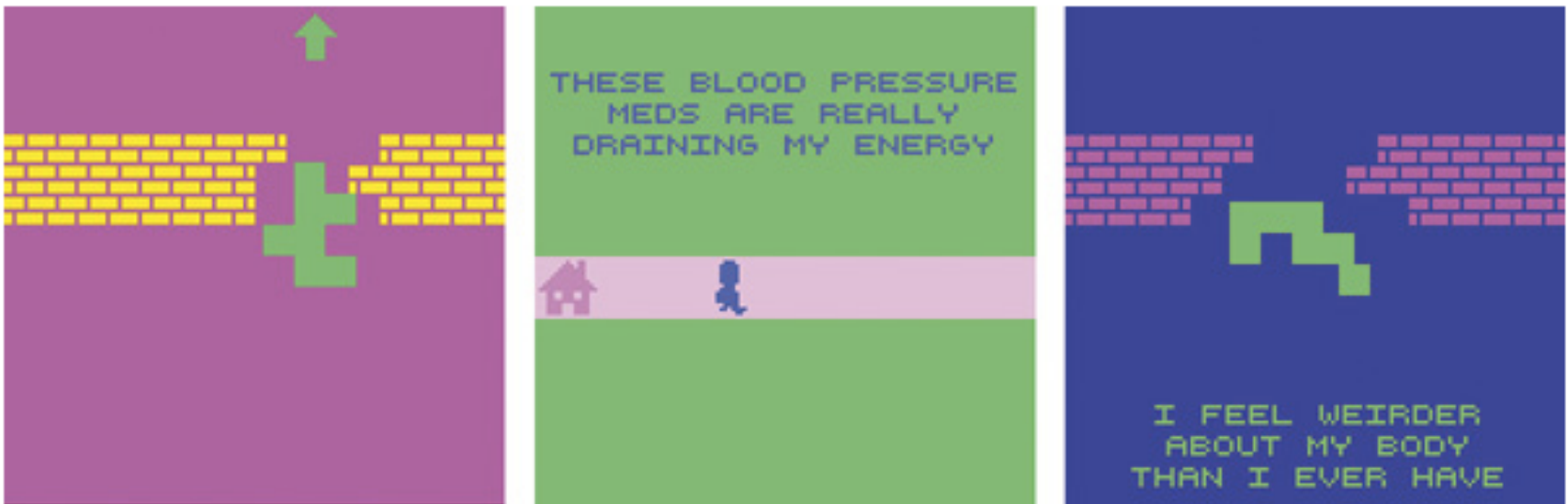
# Authored Stories

- Story as **choice**
- Lets player change course of authored story
- All paths are preprogrammed
- Can be argued as *illusion of choice* because everything is already predetermined

# Authored Stories

- Story as **system**
- Give player game mechanics to explore system
- “A system of verbs, scenes, and rules that the player can push into and learn”

# Authored Stories



**Figure 7.8** Scenes from *dys4ia* that express different aspects of Anna's experiences through system as well as images.

# Authored Stories

- Story as **system**
- Give player game mechanics to explore system
- “A system of verbs, scenes, and rules that the player can push into and learn”
- Player experiences message/moral of story
  - Depends on player perceptions
  - Lend well to interpretation (**interpreted stories**)

# Open Stories

- Designed with fewer controlled and authored elements
- Lets players create their own stories
- Game is a framework
  - Let players extend worlds with new characters, scenes, quests, weapons, rules, etc.
- Huge (unknown) possibility space
  - Unpredictable interactions and outcomes
  - Multiplayer dimension adds complexity



# Additional Design Factors

- Reflective choices
- Emotional Resonance

# Reflective Choices

- Choices that do *not* impact plot
- Plot and game state do not change
- Purpose to focus player's attention on act of choosing
- Makes player think about what's important

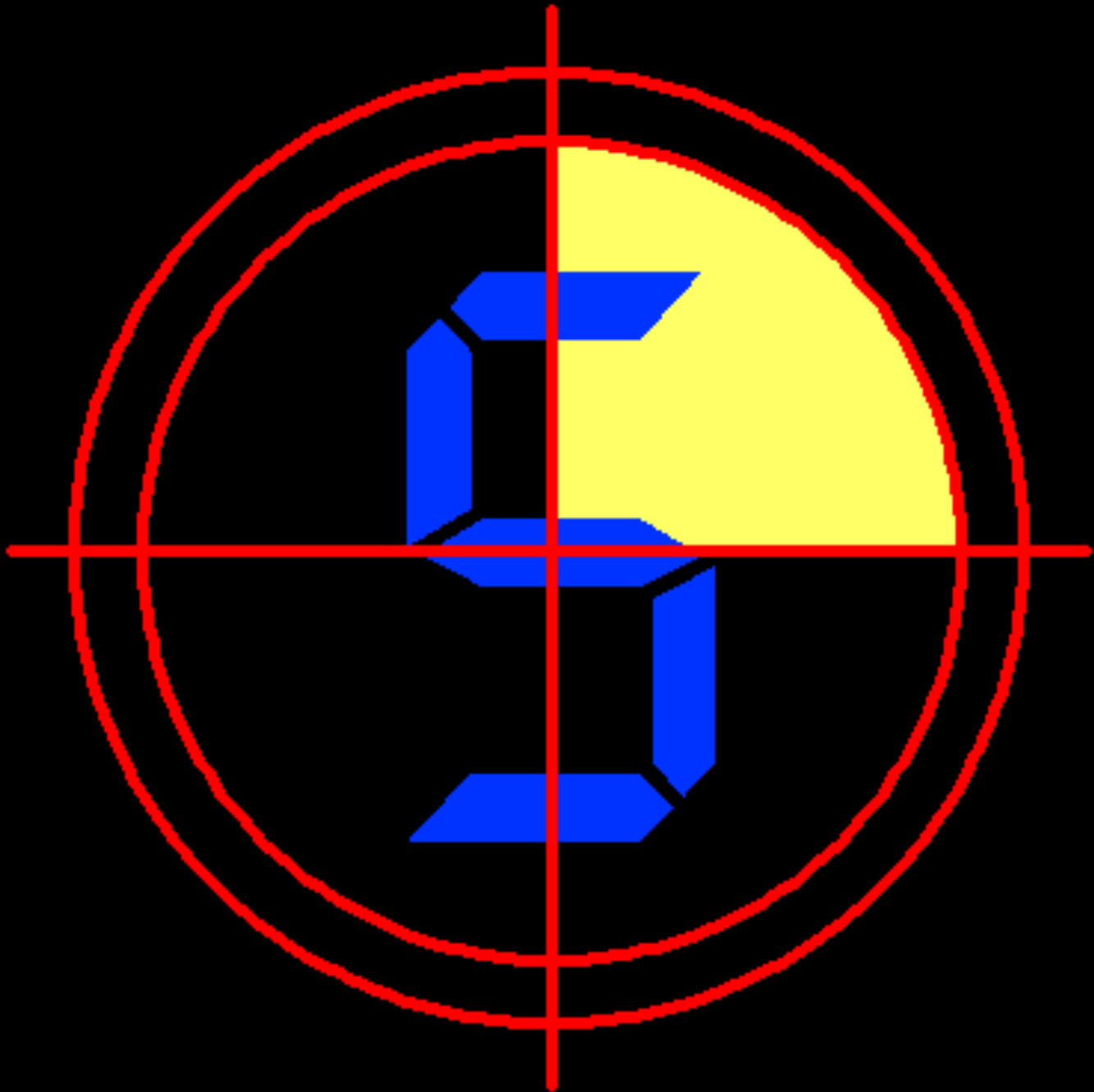
# Reflective Choices



**Figure 7.13** Making a difficult and memorable choice in *The Walking Dead*.

# Reflective Choices

- Choices that do *not* impact plot
- Plot and game state do not change
- Purpose to focus player's attention on act of choosing
- Makes player think about what's important
- Are these meaningful?





We respond differently to abstract timers and  
angry cartoon character

# Emotional Resonance

- Visual cues can make huge differences
- Players will react creatively to fill in the blanks
- Reflective choices can make games more memorable
- Small user input --> big reaction



# Summary

- Authored stories
    - Intermission/cutscene, exertion, exploration, choice, system
  - Emergent stories
  - Interpreted stories
  - Open stories
- 
- Additional design factors
    - Reflective choices
    - Emotional resonance



player gets more involved as storytellers

# References

- Ch. 7 of A Game Design Vocabulary (Anthropy & Clark 2014)
- Additional images taken from:
  - [debatescolar.org/debate-escolar](http://debatescolar.org/debate-escolar)
  - [sodahead.com](http://sodahead.com)
  - [videosqr.com](http://videosqr.com)
  - [imgarcade.com](http://imgarcade.com)
  - [animationlibrary.com](http://animationlibrary.com)