What types of decisions make a game interesting? (according to Fullerton)

A. Dilemmas, weighing consequences, and non-optimal answers

B. Critical, Important, Necessary, Minor, Inconsequential

C. Ambulance Ride, Hearse Ride, Fender Bender

D. Optimal, Feasible, Critical, Impediment

E. Prime, Beta, Charon, Alpha
The title of Chapter 11 was:

A. Challenging Play
B. Fun and Games
C. Plug and Play
D. Fun Killers
E. Fun and Accessibility
What three games did Jon Talk about?

A. Everquest, Rift, Tera
B. Everquest, WoW, Tera
C. Skyrim, Morrowind, Kingdom Hearts
D. StarWars The Old Republic, Diablo 3, Starcraft 2
As with the prototype, you will [upload your game and manual](#) to your public-html folder. It will be collected (via script) at the start of your section meeting. You will have a brief period (3 minutes) to demonstrate your game during the section meeting. It is best to have practiced your demonstration to show the major elements of interest for your game in the limited time available.
Game demonstrations
in section and final class

- All games will have brief demonstrations in section.

- Games considered to have substantially above average design merit will be selected as semi-finalists for this year's 80K game contest. A subset of these will be chosen, by the faculty and TAs, as finalists. The finalists will be presented to the entire class and outside judges. The finalists chosen by the outside judges will go on to the school-wide game competition.
REMINDER: Week 10 Stuff

- Submission of a game manual is a mandatory part of the submission process for your game. Failure to submit a game manual will result in a 10% reduction in grade. Incomplete manuals will also result in loss of points.

- Students are strongly encouraged to share their games with the broader Game Maker community via the YoYo Games website.

- Failure to demonstrate your game in section will also result in loss of points. This demonstration is an important part of the feedback you will receive on your game.
Grades for complete, functional game projects tend to be generous, and very roughly follow these guidelines:

- Game not submitted: 0%, and an overall grade of Incomplete (I) for the class
- Partially functional game: 0%-85%, depending on how much of the game is functional, how much work has been completed on the game, technical complexity of the game, ambition of the game world, and the nature of the problems encountered.
- Fully functional game with excessively limited scope: 25%-75%. A game that is very trivial will receive a lower grade than other games that attempted a broader scope. For example, an insignificant variation on Pong would be considered too limited a game (but a substantial variation on Pong, such as Plasma Pong or Bit.Trip Beat, would be just fine).
- Fully functional game with reasonable scope but poor gameplay: 80%-90%. If a game has a scope that is reasonable for the class, but the execution of the game concept is marred by multiple problems, such as poor collision handling, awkward or poor controls, bad level design, excessive backtracking on player death, or other obvious gameplay problems, will receive a lower grade than games that do not exhibit these problems.
- Fully functional game with competent gameplay: 87%-95%. If a game does an effective job at executing its game concept, has only minor gameplay problems, and has competent level design and playability, then the game will generally receive a grade in the B+ to A range. One implication of this is that games with more limited scope that are executed well will receive better grades than games that have broader scope but which have gameplay problems.
- Outstanding fully functional game: 95%-100%. For a game to receive a high A grade, it must demonstrate exceptional execution of its concept, must possess an engaging game concept, and must exhibit strong gameplay characteristics. The game must have one or more distinctive, original qualities.
WOW IS THIS FOR REAL?

June 2012
Julia Kelly

The Intersection of Culture Online (in *World of Warcraft*) and Offline
O HAI THAR!

- Julia Kelly

- 1st Year PhD student in Computer Science in the NLDS lab

- Background in Anthropology and Computer Science (Yes, I double majored)
What am I blathering about?

- As game designers we have to be aware that we both participate in culture and create cultural perceptions.
Background: Definitions

- Reality Vs. Virtual
  - A false dichotomy

- Online and Offline
  - Where is the line?
  - Let’s call it Virtual vs. Meatspace

- Gender
  - Male and Female
Games + Culture = ?

- Gaming culture or culture of gaming?
- September 12th
- Super Mario
- Prince of Persia
- Super Meat Boy
- Betrayal at the House on the Hill
- Cultural Context
Games make movies make games make...

- **MMOVIE**

- **Among the Badger Men**
Wherever you go there you are
Privacy and Performance

- **Performance:**
  - The "toon"
  - The chat box
  - ScreenName

Figure 1.3: Grainnuale
NPCs

- Sexual Dimorphism

- Sexual characterization

Figure 1.4: Sexual dimorphism

Figure 1.5: Orc vs. Night Elf
Table 1.1: NPCs according to gender and “hometown”

<table>
<thead>
<tr>
<th>Location</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kharanos: Dwarfs</td>
<td>90</td>
<td>10</td>
</tr>
<tr>
<td>and Gnomes (A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bloodhoof Village:</td>
<td>80</td>
<td>20</td>
</tr>
<tr>
<td>Tauren (H)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brill: Undead</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>Goldshire: Humans:</td>
<td>60</td>
<td>40</td>
</tr>
<tr>
<td>Sen’jin Village:</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>Trolls and Orcs (H)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Azure Watch:</td>
<td>40</td>
<td>60</td>
</tr>
<tr>
<td>Draenei (A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Falconwing Square:</td>
<td>30</td>
<td>70</td>
</tr>
<tr>
<td>Blood elves (H)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dolanaar: Night</td>
<td>20</td>
<td>80</td>
</tr>
<tr>
<td>elves (A)</td>
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</tbody>
</table>
Gendered Perceptions
Intersections

<table>
<thead>
<tr>
<th>Online</th>
<th>Offline</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Male and Female determined by chat performances</td>
<td>□ Male and Female determined by many things (mostly physical)</td>
</tr>
<tr>
<td>□ Females most often thought to be played by males (not visa-versa)</td>
<td>□ Feminine males are thought to be homosexuals</td>
</tr>
<tr>
<td>□ Believe that one can distinguish between the genders</td>
<td>□ Believe that one can distinguish between the genders with certainty</td>
</tr>
</tbody>
</table>
Because culture and gaming work in cyclical ways, as game designers we have to be aware that we both participate in culture and create cultural perceptions.

By bringing ourselves into the game, and bringing the game with us, what should we consider when making games?
I can has literature?

Rules of Play

Half Real: Video Games between Real Rules and Fictional Worlds
Q&A
What was Julia’s talk about?

A. The intricacies of human culture

B. LOLCAT TALK FTW

C. Culture and gaming are cyclical, so game designers have a responsibility to consider their own impact when they create games

D. TLDR

E. Culture of gaming, gaming culture
Who wants to leave early?

A. ME!!!!

B. Stop talking, I need to click my way to freedom

C. I’ve already gone, this click is an illusion