

10. Appendix

A. Traditional Coding

Traditional Coding

Step 1: Organizing data

Step 2: Recognising. Read or look at all the data. Find the concepts and themes . Concept: words or terms that represent an idea important to the research problem. Themes: summary statements and explanations of what is going on or what it is about.

Qs: ‘What general ideas are participants saying? What is the tone of the ideas? Frequency?’

Step 3: Coding. Organize the data in categories/subcategories and label these. Cluster together similar topics, to avoid having too many categories. E.g. cluster them under three main labels: **major, unique and residual topics**. Go back to the data material, abbreviate the topics as codes and write the codes next to the appropriate segments of the text.

Step 4: Interpretation: Interpretation. Start analyzing the categories. You could do this by asking ‘What lessons have we learned?’ or ‘How might we...?’

Bjørner, T. (12th of January, 2015). Section 3.1 Traditional Coding: *Qualitative methods for Consumer Research - The value of the qualitative approach in theory and practice*. Henning Persson. 1st Edition.

B. Early Ideation // Goals, Gameplay, Narrative, and Art

Sarah's Goals

- Would like to work with 2D art and get better at implementing it in a game
- get better at world building
- work with environmental storytelling
- would like to work with backgrounds, environments, assets in 2D
- make something with simple gameplay so that the visuals are the main focus (like one simple mechanic)
- do something with visual storytelling
- visual design that is based on game design/storyworld

Elena's Goals

Evolve as an artist:

- Improve my rendering abilities
- Work on backgrounds and Characters also 2D Assets, UI
- Build a portfolio with polished 2D Art
- Curate a style that possibly matches a Studio, with the possibility to get hired

As a Game Designer

- Focus on Narrative (story based game with either dialogs or story progression)
- Possibly a simple puzzle game that unlocks the story
- I like technology but i'm scared of implementing stuff in Unity
- If we have help, then I would like to explore a cool sensor technology (like in the blinking game)
- Maybe release it as a mobile game (make use of touch screens and portability)

Sofie's Goals

Evolve as an artist

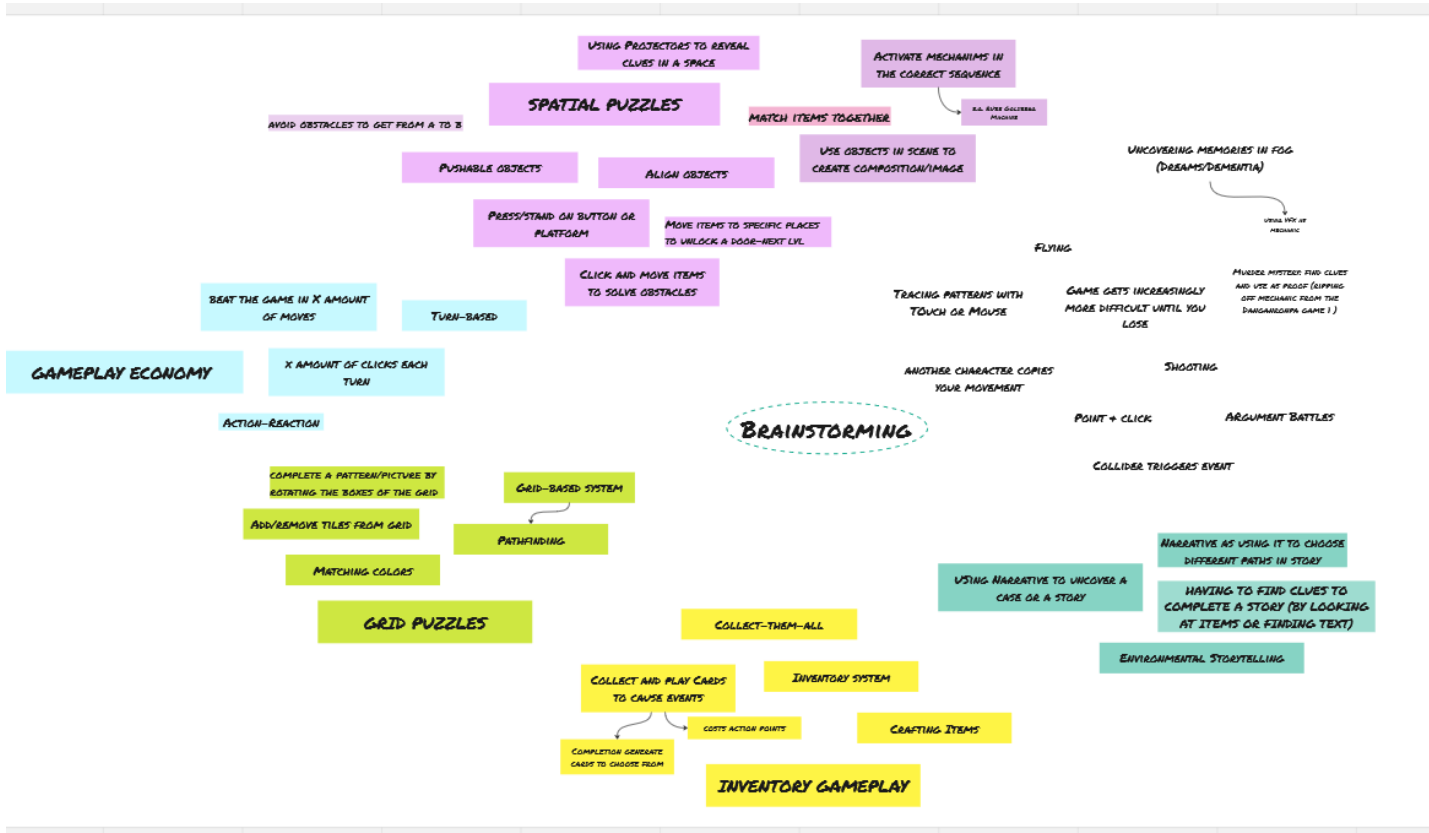
1. Improve my rendering abilities
2. World building and art direction
3. Work on characters, environments, props
4. Learn how to mediate narratives using visual elements (non-verbal communication like in "Journey")
5. Create and produce assets from start to finish.

Evolve as a game designer

1. Puzzle design - how to design and implement puzzles
2. Using game design for storytelling
3. Mechanics - come up with ideas for mechanics and find ways to implement them.
4. I like technology and can work in Unity, but I am not a programmer
5. I have realized that I really enjoy game design as a discipline

I would like to make a artistically ravishing game with one fun and intriguing core mechanic, where it is evident that all entities share the same visual language.

I would prefer if the game is not purely narrative



Keywords/themes/thoughts

- Different puzzle rooms/locations are in different worlds --> worlds have different rules, physics
- the player can only see what their light hits
 - use light/move objects so that the shadows create a specific pattern
 - light = open space, shadow = wall --> light from the player changes the room and creates a path in the darkness
- Puzzle to complete some sort of pattern (probably on the floor if we're doing top-down)
- world above vs. below; player can switch between them

Perspective

- Top-down/isometric view is good for strategy and puzzle games as it gives an overview of the environment



Puzzle elements (kinda)

- buttons/platforms that you have to stand on/push
- light up pieces of environment with light
- shadows complete shapes --> visual puzzles
- both sides of the room/puzzle area have to be symmetrical

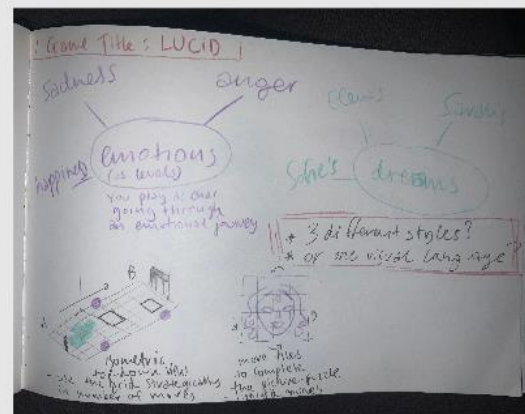
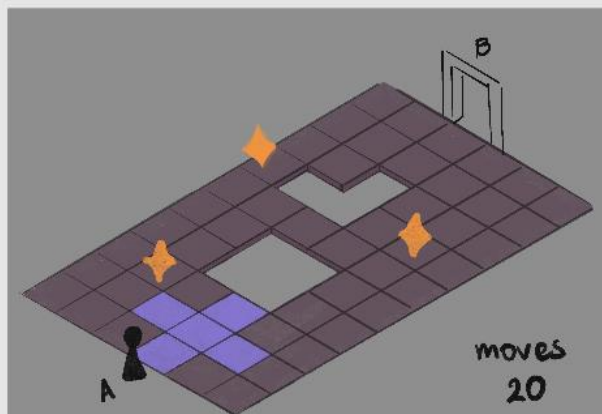
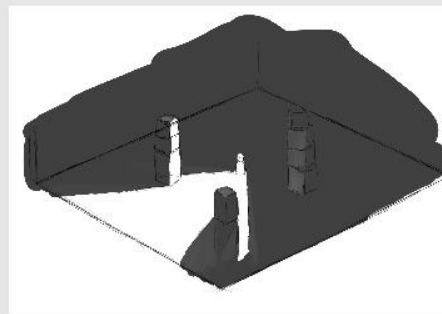
Possible gameplay reference

We were here & we were here too: co-op puzzle games, there are some different puzzles in them, a lot of it is about finding things in the environment



Things to consider

- We have to incorporate UN goals into the project somehow, or be able to refer to them in the report + at the exam
- What is our setting/narrative?
 - is it based on UN goals?
 - is it based on something we want to work on because of career opportunities?
 - is there something we all want to get better at?
- What are the strengths of the project?
 - 2D art
 - atmosphere
 - mood
 - environmental storytelling
 - worldbuilding
 - communication with the player (when did the player do something right, when were they wrong etc.)



FEVER DREAMS

The Assignment: "I'm a Survivor"

Frankly, I do not find it reasonable to decide what to do before knowing my team. When time comes, my team and I should clarify each other's motivations, expectations, and skills and use this as the basis for choosing a game. However, if I could freely decide what game to make within the 6 weeks, I would go for a casual adventure-puzzle-survival game set in an environment that calls for exploration.

You wake up on the shores of a tropical island. Your vision is blurred, and your memory is faint. You see a hermit crab scurrying across the beach near some palm trees and hear the calm splashes of the ocean waves. Around you lie remains of mechanical components and equipment, and suddenly it all comes back to you: you just crashed your plane. Unknowingly of where you are, you know one thing: you need to find a way to call for help.

"I'm A Survivor" is a quirky and light-hearted stylized top-down game. Each short level proposes a new remote location, where some poor soul has gotten lost after an accident. The place is linked to its own set of challenges and objectives that you need to solve to escape. The objectives are described to you as part of the level's story and displayed in-game as blueprints in the environment. An objective could be catching a seagull and tie a message to its leg. The puzzle design thus follows a similar investigative approach to what is seen in "Human Fall Flat", whereas the gameplay draws inspiration from "Don't Starve".

The game follows a fast-paced day/night-cycle. During the day you collect and craft items, and at night you sleep. You need to attend to your "Sanity Meter" by eating and crafting. The lower the meter value, the more "Fever Dreams" you will have at night. If the meter value reaches zero, you lose. However, "Fever Dreams" got the positive side-effect that you wake up to more clues for how to accomplish the objective - I imagine this as drawings in the sand, which the character made during their "Fever Dream".

MAIN CHARACTER



The main character can be a thin or a bulky character, or someone who wears a lot of pieces of the war kit.

EVENT



The event does not have to be the main character's accident or anything else, e.g. a plane crash.

LOCATION



DAY/NIGHT CYCLE



"FEVER DREAMS" CLUES



GAMEPLAY



Puzzle examples

- Fetch a seagull and tie a letter to its leg
- Collect oil spills and light them on fire to send SOS signal
- Find the lighthouse or the cave

THE INKEEPER'S QUEST

Why is it always the Noble Knight that takes all the credit for saving the kingdom, when - in reality - it is the shared effort of the common folks that led to victory

In "The Inkeeper's Quest" I want to turn everything upside-down and pay some much deserved attention to the bystanders and supporting roles of fantasy storyworlds.

Take an RPG setting, mix it with a deck-building game.

Think of the animated series "Disenchantment" and the season 2 of Steve Bueacem's TV series "Miracle Workers".

Think of... The Inkeeper. The person that serves all foes, friends and allies.

Have you ever considered how much impact he can have on a story's progression, with all the gossip and shit he needs to stand up to?



NARRATIVE PUZZLE ADVENTURE

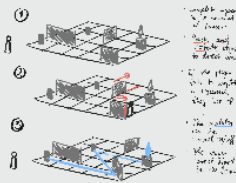
The player can find a series of narrative puzzles and story building



STORY

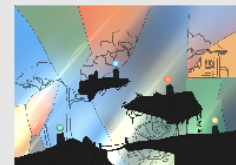


Wildermuth



Two Parts to This Presentation:

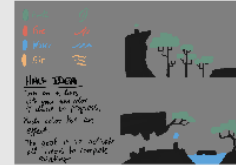
- Six Principles of User-Centered Design
- Puzzle Stations



2 Types of Puzzle Elements

objects

steps

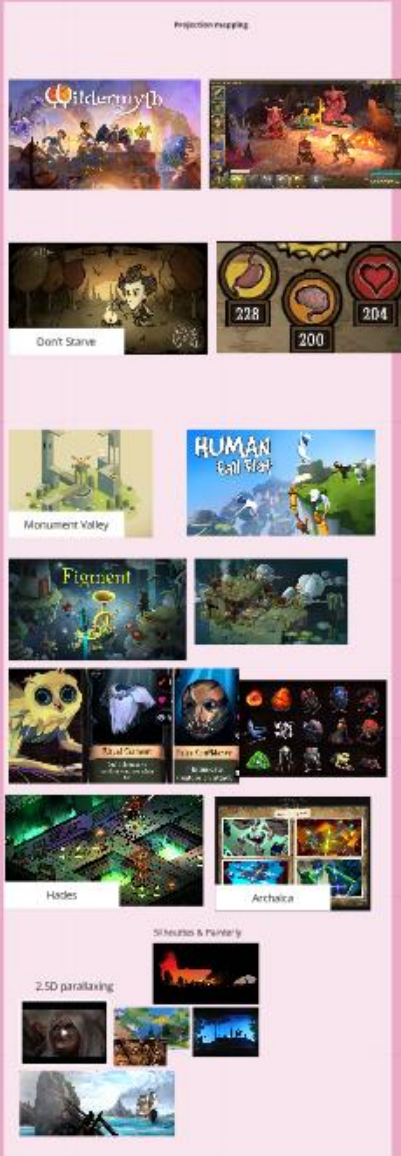


Different colors activate different elements and you have to be clever about what colors you choose in order to progress

Earth = Solid platforms, Fire = Jump platforms, Water = raise/lower water level to reveal platform, Air = Enable Hover.

Reference & Inspiration

Belle



Elena



Berub



C. Link to Miro board

Link:

https://miro.com/app/board/uXjVP09VxSM=?share_link_id=970453241275

D. Test Plan

Link:

https://kglakademi-my.sharepoint.com/:w:/r/personal/sosc1818_edu_kglakademi_dk/_layouts/15/Doc.aspx?sourcedoc=%7B36213A4E-6DEF-4232-A744-87677443B877%7D&file=Playtest%20-%2012th%20of%20May%202023.docx&action=default&mobileredirect=true

E. Survey

Link:

<https://docs.google.com/forms/d/1t2ec6oBipvYPAkxrLAAqVLuGUEAKWrnAEgHmv24d3Pw/edit#responses>

F. Traditional Coding: analyzed excerpt of results

Link:

https://docs.google.com/document/d/1IQ6WLa6Rw1o1hhNx7ljBc_hriS66S62h9x6OTrpWgcY/edit?usp=sharing