**Week 3 Milestone: Critical Game Study #3**

To better inform the design of your games, it is useful to play completed games and critically analyze their components. Select a game that interests you from the Games For Change web site (<http://www.gamesforchange.org/play/>). Play the game to completion or, if there is no ending, until you have mastered the system. Use the worksheet below to guide your critical analysis, but feel free to add to this template as needed. Not all areas will apply to every game, and the questions listed below are only meant as a guide. Consult your text for terms you don’t understand. Publish your analysis in expository form to your ePortfolio as a critical game review. Submit a copy of your worksheet to the appropriate link in Blackboard. Address all parts of the worksheet in detail. If you believe one aspect of the worksheet does not apply, explain why not.

**RUBRIC**

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| --- | --- | --- | --- | --- | --- |
|  | Needs Improvement | Satisfactory | Excellent | Points | Comments |
| Responded to all the relevant categories in the worksheet in a substantive manner | Needed to address several categories in the Worksheet. | Addressed most of the relevant categories, but did not demonstrate mastery of the concepts. | Addressed all of the relevant categories in the worksheet, and demonstrated mastery of key concepts as they relate to the game. | 30/30 |  |
| Published critical review to the ePortfolio | Did not publish a critical review for the public. | Published a review in expository form, but the article was not accessible by novices and experts alike. | Translated all the content from the worksheet into expository form. Wrote an accessible article that could be appreciated by novices and experts. | 10/10 |  |
| APA formatting, writing style, grammar, spelling, and punctuation | Article not formatted in APA style. Many issues with grammar, spelling, and punctuation. Does not include citations and references when appropriate. | Article formatted in APA style, but there are errors. Some errors in grammar, spelling, and punctuation. Inaccurate citations and references. | Article formatted in APA style. No errors in grammar, spelling, and punctuation. Includes appropriate citations and references when needed. | 10/10 |  |
| TOTAL |  |  |  | 50/50 |  |

**WORKSHEET**

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| --- | --- |
| GAME ELEMENTS | ANALYSIS |
| Game title and authors/company | **Syrian Journey: Choose your own escape route/ The Developers are BBC** |
| URL where the game can be found | http://www.bbc.com/news/world-middle-east-32057601 |
| LEARNING ELEMENTS |  |
| Learning objective – What is the game trying to teach? What learning experience is the game attempting to create for the player? | The game is trying to teach players what people like this face on trying to make a better living situation for their family. The learning experience is that this is real don’t stop to think that people aren’t making these decisions every day. |
| Primary game mechanic – What is the dominant form of interaction the player has with the game? How does this support or obscure the learning objective? | The players have a full interaction with the game because they are able to dictate their every move during the game. This supports the game because it shows player what choices people have to make day and night. |
| Physiological/cognitive/social/behavior processes – Which of these systems is most affected by the game design? How does the design attempt to affect this system? | The cognitive is more affected by the game design because you have to able to make slit decision based on what can happen to you and your family. The design is affected because it allows players to understand what options they have based on the severity your family. |
| FORMAL ELEMENTS |  |
| Number of players – How many players are engaged in the game? How do players interact with each other and the game (e.g., competitive or coorperative)? | There is only one player engaged during this game. There is only a solo interaction during the game, but player are allowed to choose their own path no choice is the right choice. |
| Game objective – What is the primary objective of the game? Does the game objective reinforce the learning objective? | The primary objective is to make decision to save your family from living in harsh conditions. The game objective does reinforce the learning objective because the player get a virtual understanding of what these survivors go through. |
| Rules and procedures – What are the rules of the game? How do these complement or conflict with the game and learning objectives? | The rules of the game is to make decisions that can help get your family to a better country so that they can live a better life. The rules complement the game because that’s what the game is trying to show players, how one choice can save you or return you back to that you were trying to get away from. |
| Resources – What items are accrued during the game? What resources are spent? What governs the exchange of resources? | During the game the player makes the decision to go get appliances like water bottle, floats, and snacks. The main resources that’s spent is the little bit of money they had from selling your house. The exchange is because the player has to pay for him or her and their family to get to different places. |
| Conflict – How is conflict between players or game elements introduced, maintained, and resolved? | There is no conflict between players because there is only one player, the conflict in the game is that every decision has to be made smartly, and followed up by other decisions, and resolved by the outcome of the players choices. |
| Boundaries – How does the game prevent players from behaving in a certain way? How might this limitation be fun? How might it contribute to the objectives? | The game helps players from making too much irrational decisions. This limitation isn’t really to fun because it can get in the way of making more connections between the player and the game. It can contribute to the objective because it can make players more into the game with the choices in the game. |
| Outcome – How does the game end? Does the outcome conflict with the objectives? | The game end with the last decision of the player making if he or she should jump into the water or stay aboard the ship that was just attacked. |
| DRAMATIC ELEMENTS |  |
| Character - Who is the main character? What is their motivation? What is the relationship between the character/avatar and the player? | The main character is a male or female which gender to play as is up to the player. Their motivation is to get their family to Europe. The relationship between the player and the character is that the player get to make life decisions for the character. |
| Challenge – What challenges are presented to the player/character? What skills must the character/player learn or master? | The challenges the player and the character face is being caught and sent back to where the player come from or even dying allowing the journey with their family. The skills the player or character learn is just going with his or her intuition of making choices. |
| World building – In what fictional world does the game take place? | The game takes place in the Middle East. |
| Premise – What is the general premise of the story? | The general premise of the story is make sure that your family gets to Europe by any means to gain a better life. |
| Story – Does the story use a linear, branching, or emergent narrative? How do player interactions relate to the narrative? | The story uses an emergent narrative based on the player choices. The player interactions relate to the narrative because it can make or break the player’s character and his or her family. |
| Play – In what way is the game playful? Of the many types of play, which is most prevalent? Which of the players in Bartle’s Taxonomy is most likely to enjoy this game? | This question doesn’t apply to the game because it’s not really one of those game that some would call fun. It’s more of one of those games that give players awareness. |
| Dramatic arc – How are tension and resolution controlled in the story? How does the story create conflict in the game? | Tension and resolution is controlled by making the best decisions for your family’s safety. The story creates conflict because depending on the players choice different outcomes can happen to you’re the character and his or her family. |
| SYSTEM DYNAMICS |  |
| Objects – What objects are used to build game systems (e.g., houses in Monopoly)? | They certain algorithms to develop the games. |
| Properties – What object properties are required for the game systems (e.g., house values)? | The object properties are required by how much the game will be sold for. |
| Behaviors - What object behaviors are required for the game system (e.g., buying)? | The game requires the player to purchase escape route for his or her family. |
| Relationships – What are the basic relationships between system elements? What controls the dynamics of the system? | The basic relationship elements are the game has barriers, a goal for the player to reach and components for the game. The decisions controls the dynamic of the game. |
| Economies – Does the game system exist as an economy (e.g., Monopoly or SimCity)? If so, how does the economy change over time? | The game does exist as an economy because the player is trying to escape from the harsh economy that they use to live in to live in a better economy to support his or her family. |
| Emergent systems – What new systems emerge from game play? Are there procedurally generated systems? | The only new systems that emerge is not making too much of the wrong decision to send you family back. There are procedural generated systems within the game. |
| Interacting with systems – What information about the system is exposed to the player and what is hidden? How do players interact with the system, control the system, and received feedback from the system? | The information that is exposed is choosing between the choices that’s provided for the player to escape through the routes, and what’s hidden is once the decision is made the player finds out what happens to their character after. |
| FUNCTIONALITY, COMPLETENESS, & BALANCE |  |
| Functionality – Is the game fully functional? | The games is fully functional. |
| Completeness – Is the game complete? Is there a voice not being represented? | The game is complete but can definitely add more things so that it can be longer and more interactive. Every voice is being represented because a lot of immigrants go through these decisions |
| Balance – Is the game balanced? Is there a dominant strategy? Is the game symmetrical? If not, is the imbalance intentionally part of the design? | The game is balanced. There is a dominate strategy of choice making. The game is symmetrical. |
| FUN AND ACCESSIBILITY |  |
| Fun – Is the game engaging? How do elements that support engagement promote or obscure learning? | The game is engaging because it’s a lot at stake. The elements that support engagement promote the learning objective because It’s spreading awareness to player of the hardships people face to achieve a better life for their love ones. |
| Player choice – What choices are meaningful in the game? How do these relate to the objective? | Every choice is meaning full because anything can happen along the journey. They relate to the objective because it determines what can happen to the character. |
| Fun killers – Are there parts of the game that are broken? What parts feel like micromanaging? What parts of the game are stagnant or boring? Are there insurmountable obstacles, arbitrary windfalls/calamities, or inconsequential choices? | No part of the game is broken, no part feels like micromanaging but parts of the game do feel boring because your not involved more in the game than most. |
| Accessibility – How easy is it to play the game? How long does it take to learn the game? How do players learn how to play? | It is very easy to play the game and it’s not that hard to understand the game. The player just has to read the game as you make choices within the game. |