A hands-on game design course focused on innovative and expressive forms of gameplay. The emphasis is on the complex relationship between storytelling and games: from point-and-click graphic adventure games to AI-driven interactive narratives. The class involves frontal lectures, design exercises and in-depth analysis of works from the digital arts and the independent gaming world. This installment of Experimental Game Design does not require any substantial coding experience but all students will be required to tackle some programming and produce audio visual content. 

LEARNING OBJECTIVES:

Assuming the distinction between game (G), player (P), player character (PC) and non-player character (NPC), and stretching the notion of dialogue somewhat, we may distinguish between the following dialogue types: - P-G: Games may be “voice controlled”. - P-PC: Player is directing his player character using dialogue. - NPC-NPC: For commenting on the states and the events of a game. - P-NPC: To provide players with background, quests, and social interaction. One could also consider a PC-NPC combination, but this is not a main focus in the paper since it would also require a closer look at the game environment in which they are challenged to agree on words that might describe an image. This data is subsequently used to create a repository of image meta-data, an invaluable tool for image searching.

As T.L. Taylor notes in Play Between Worlds, “the simple idea of fun is turned on its head by examples of engagement that rest on efficiency, (often painful) learning, rote and boring tasks, heavy doses of responsibility, and intensity of focus”. A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another (at the least they care what other people think about what they have created).