

## GA 2710 - STRATEGY + PSYCHOLOGY IN GAMES

Credits: 3

This sophomore-level course studies why we play video games; what makes game play engaging or educational; as well as topics such as immersion, social components, and addiction in video games. The class explores the use of games for art, story, and the place of story in our culture, as well as discussing games of the past and future directions for games. Through discussions, video, and writing essays, the student investigates the relationship between games, psychology, and human culture and its expression in games and interactive media. At the conclusion of the course, students gain an understanding of the psychological, ethical, and social aspects of games through storyboarding, essays, and discussions.

Prerequisites: Completion of 60+ credit hours

Course Learning Outcomes:	Exceeding	Meeting	Developing	Not meeting	Program Outcomes	Institutional Outcomes
Identify and apply game design theories and principles in narrative assignments.	Student is able to fully identify fundamental game design principles.	Student is able to identify fundamental game design principles but sometimes confuses some and misidentifies others.	Student sometimes struggles to identify fundamental game design principles and often some and misidentifies others.	Student is unable to identify fundamental game design principles and confuses some and misidentifies others.	GA-2, GA-6	Critical Thinking Design Competence
Recognize and implement psychological theories and principles that operate in game design in narrative assignments.	Writing clearly explains the meaning of a psychological theory or principle, provides game examples that demonstrate the psychological theory or principle operating in the game examples, and provides a game example analysis that identifies specific elements, levels, stages, or scenes of the game examples to show an in-depth understanding.	Writing explains the basic meaning of a psychological theory or principle, and provides game examples to demonstrate the psychological theory or principle operating in the game examples, although the game example analysis only identifies 1 element, level, stage, or scene of the game. More explanation should be provided.	Writing partially explains the meaning of a psychological theory or principle, and provides game examples to demonstrate the psychological theory or principle operating in the game examples. However, no game example analysis is provided.	Writing fails to explain the meaning of a psychological theory or principle, and/or does not provide game examples to demonstrate the psychological theory or principle operating in the game examples.	GA-5, GA-6	Communication Competence, Critical Thinking,
Use narrative design writing methods to develop a story world for a game.	Narrative design writing depicts a sensory rich spatial environment of a storyworld of which its size is clearly defined, depicts 2-3 storyworld characters, each possessing 7 or more psychological traits and a believable backstory that provides the rationale for each character's psychological development, and presents an interactive fiction with 4 or more story paths, 6 or more levels deep, that fit all the characters and the events within the spatial logic of the storyworld.	Narrative design writing depicts a spatial environment of a storyworld with basic sensory details that somewhat defines the size of the storyworld, depicts 2-3 storyworld characters that possess few psychological traits with a brief backstory that hints at the rationale for a character's psychological development, and presents an interactive fiction with 3 storypaths that are 5 levels deep that fit character(s) and events within the spatial logic of the storyworld.	Narrative design writing depicts a storyworld in which the size of the spatial environment is not clearly defined and requires more sensory details for clarification, depicts storyworld 2-3 characters that possess few psychological traits with a backstory that does not provide the rationale for a character's psychological development, and presents an interactive fiction with 2 storypaths that are a few levels deep and somewhat fit character(s) and events within the spatial logic of the storyworld.	Narrative design writing depicts a storyworld in which the size of the spatial environment is not clearly defined due to a lack of sensory details, depicts 1 storyworld character that possesses few psychological traits without a backstory, and presents an interactive fiction with 1 storypath that is a few levels deep and does not fit character(s) and events within the spatial logic of the storyworld.	GA-6, GA-8	Critical Thinking, Design Competence

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Prerequisites: Completion of 60+ credit hours

Course Learning Outcomes:	Exceeding	Meeting	Developing	Not meeting	Program Outcomes	Institutional Outcomes
Create an interactive fiction game using software.	Develops a thirty minutes play length interactive fiction game using Twine software and publishing the Twine game to a gaming platform or website for public access and feedback. three or four story branches are provided in the game. Every game scene provides two or more game choices. Each scene provides descriptive words and clues for key characters or objects. Character's personality and desires are revealed through the game play. Game actions are logically consistent with the the character's personality and desires. The writing remains consistent in first person, second person, or third person voice. A few sketches are provided in the game to serve as visions of the environment, characters, objects, or events. Story branches follow the logic of character psychology or time and event sequences. Multiple endings are provided for each story branch. No dead scenes or links are present in the game.	Develops a twenty minutes play length interactive fiction game using Twine software and publishing the Twine game to a gaming platform or website for public access and feedback. Two story branches are provided in the game. Most scenes provide two or more game choices. Most scenes provide descriptive words and clues for key characters or objects. Character's basic personality is revealed through the game play. Game actions are logically consistent with the the character's personality. The writing sometimes shifts between first person, second person, or third person voice. A few sketches are provided in the game to serve as visions of the environment, characters, objects, or events. Some story branches follow the logic of character psychology or time and event sequences. One ending is provided all the story branches. A few dead scenes or links are present in the game.	Develops a ten minutes play length interactive fiction game using Twine software and publishing the Twine game to a gaming platform or website for public access and feedback. Two story branches are provided in the game. Some scenes provide two or more game choices. Some scenes provide descriptive words and clues for key characters or objects. Character's basic personality is not revealed through the game play. Some game actions are not logically consistent with the the character's personality. The writing often shifts between first person, second person, or third person voice. No sketches are provided in the game to serve as visions of the environment, characters, objects, or events. One story branch follows the logic of character psychology or time and event sequences. One ending is provided one story branch. A few dead scenes or links are present in the game.	Develops less than ten minutes play length interactive fiction game using Twine software. The game is not published to a gaming platform or website for public access and feedback. One story branch is provided in the game. Some scenes do not have two or more game choices. Few scenes provide descriptive words and clues for key characters or objects. Character's basic personality is not revealed through the game play. Game actions are not logically consistent with the the character's personality. The writing often shifts between first person, second person, or third person voice. No sketches are provided in the game to serve as visions of the environment, characters, objects, or events. Story branch does not follow the logic of character psychology or time and event sequences. Many dead scenes or links are present. Game is incomplete or the ending is missing.	GA-6, GA-8	Critical Thinking, Design Competence
Revise own interactive fiction game's design by applying psychological theories and principles.	Writing shows reflection on the strengths and weaknesses of one's interactive fiction game design, and provides 3 game design principles and 3 psychological theories/principles to write a redesign of the interactive fiction game. Each theory or principle is explained in detail with references to the originating theorist, and is applied to a specific element, level, stage, scene in the interactive fiction game design. A thorough revision plan with concrete details on solving some of the existing problems in the first version of the interactive fiction game design is provided.	Writing shows reflection on the strengths and weaknesses of one's interactive fiction game design, and provides 3 game design principles and 3 psychological theories/principles to write a redesign of the interactive fiction game. Some of the theories/principles require more explanation to demonstrate understanding. Some of the theories/principles are applied to a specific element, level, stage, scene in the interactive fiction game design. A revision plan for solving some of the existing problems in the first version of the interactive fiction game design is provided, but the plan needs more concrete details.	Writing somewhat shows reflection on the strengths and weaknesses of one's interactive fiction game design, and provides 1-2 game design principles and/or 1-2 psychological theories/principles to write a redesign of the interactive fiction game. Some of the theories/principles require more explanation to demonstrate understanding. Some of the theories/principles are applied to a specific element, level, stage, scene in the interactive fiction game design. A revision plan for solving some of the existing problems in the first version of the interactive fiction game design is provided, but the plan lacks concrete details.	Writing fails to reflect on the strengths and weaknesses of one's interactive fiction game design, and does not provide game design principles nor psychological theories/principles to write a redesign of the interactive fiction game. A revision plan for solving some of the existing problems in the first version of the interactive fiction game design is provided, but it is not based on theory nor principle.	GA-5, GA-6	Communication Competence, Critical Thinking