

Game Experience Design

06 Subjektkonstitution

Prof. Dr. Jochen Koubek

30.05.2017



Zwischenfazit

Kognition

Spiele schaffen Wissen



Emotion

Spiele schaffen Gefühle



Embodiment

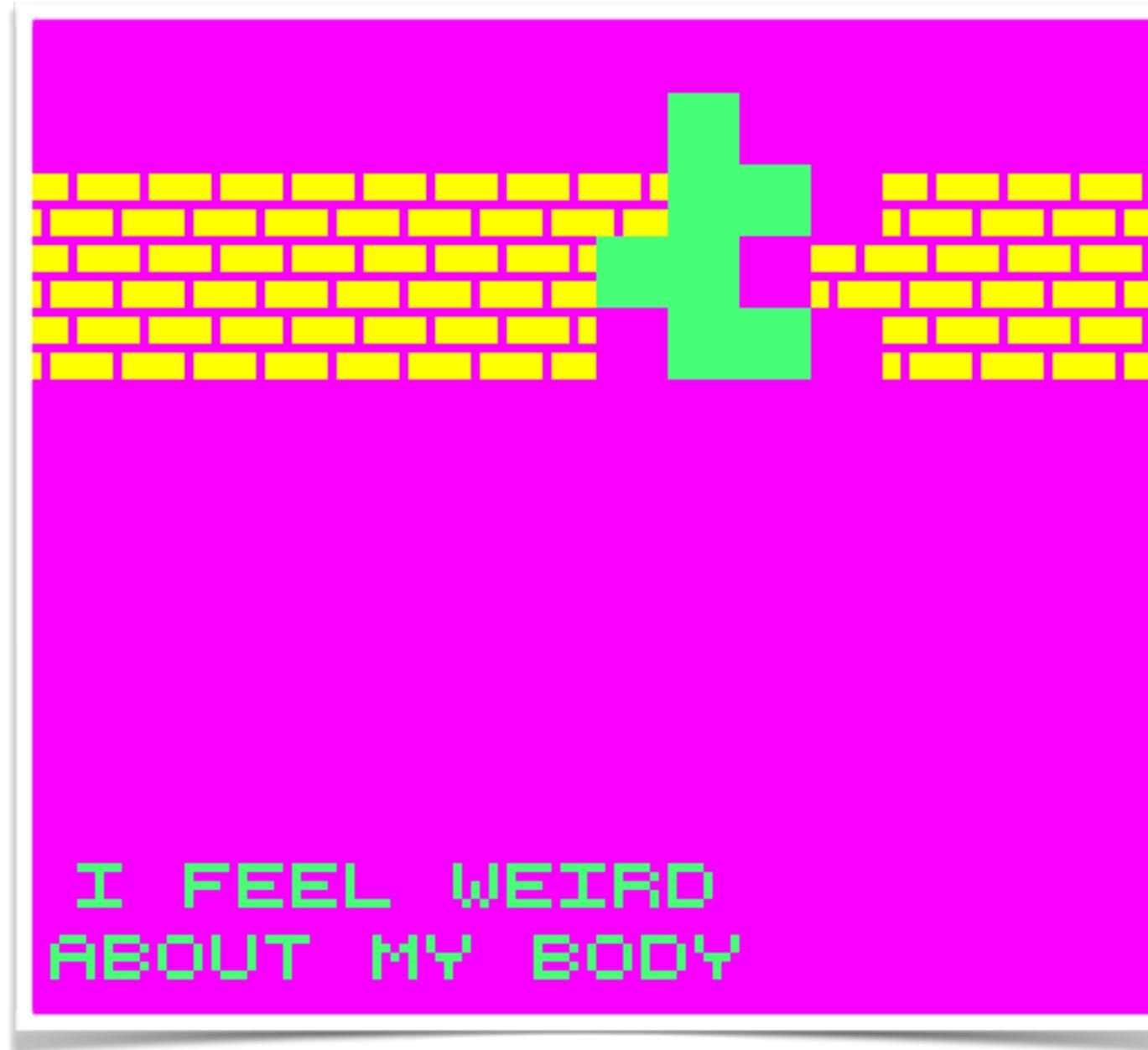
Spiele schaffen Körper



<https://lavreb.wordpress.com/2015/07/03/virtual-embodiment-experiment/>

Kommunikation

Spiele schaffen Bedeutung



Dys4ia

Spiele schaffen Spieler-Subjekte



Dr. Friedlander

From the office of Dr Isiah Friedlander
Client Notes Highly Confidential

Terrifying. Deluded, lonely, desperate and vain.
Compromise is the language of the devil - and this fool loves compromise.
At times can really embrace his hypocrisy.
Not good at sharing.
Sexually confused.
Sexually unsure of self - unfortunately not the case elsewhere.
Cares about family, despite their obvious problems.
Keen to be part of American dream, which is odd.
Frighteningly myopic about suffering (of others).
Compulsive and repeat thief.
Well, the yoga was not popular. Unlike the murder.
A freak of many things, but not of physical fitness.
Crazy but outgoing.
Not obsessive about some things.
I'm scared.

Each line in the evaluation refers to a particular statistic:

- How long it took to complete the main story
- Heist choice
- How many times you've admitted mistakes in earlier sessions
- Money expenditure
- Money spent at strip club
- Prostitutes/strip clubs visits
- How many times you've assisted your family
- How well you invested in the stock market
- Civilian kills (including Cops)
- Store robberies
- Yoga (and how good you are at it)
- Exercise (tennis and triathlons)
- Random encounters
- Collectibles
- Final summary

http://gta.wikia.com/wiki/Psychiatric_Evaluation

Spieler-Subjekt



Subjektkonstitution im Computerspiel

In Abgrenzung zu Modellen parasozialer Interaktion in den Massenmedien könnte der Begriff der ‚Para-Aktion‘ alle Handlungen in Computerspielen beschreiben, die ein handelndes Subjekt implizieren und hervorbringen.



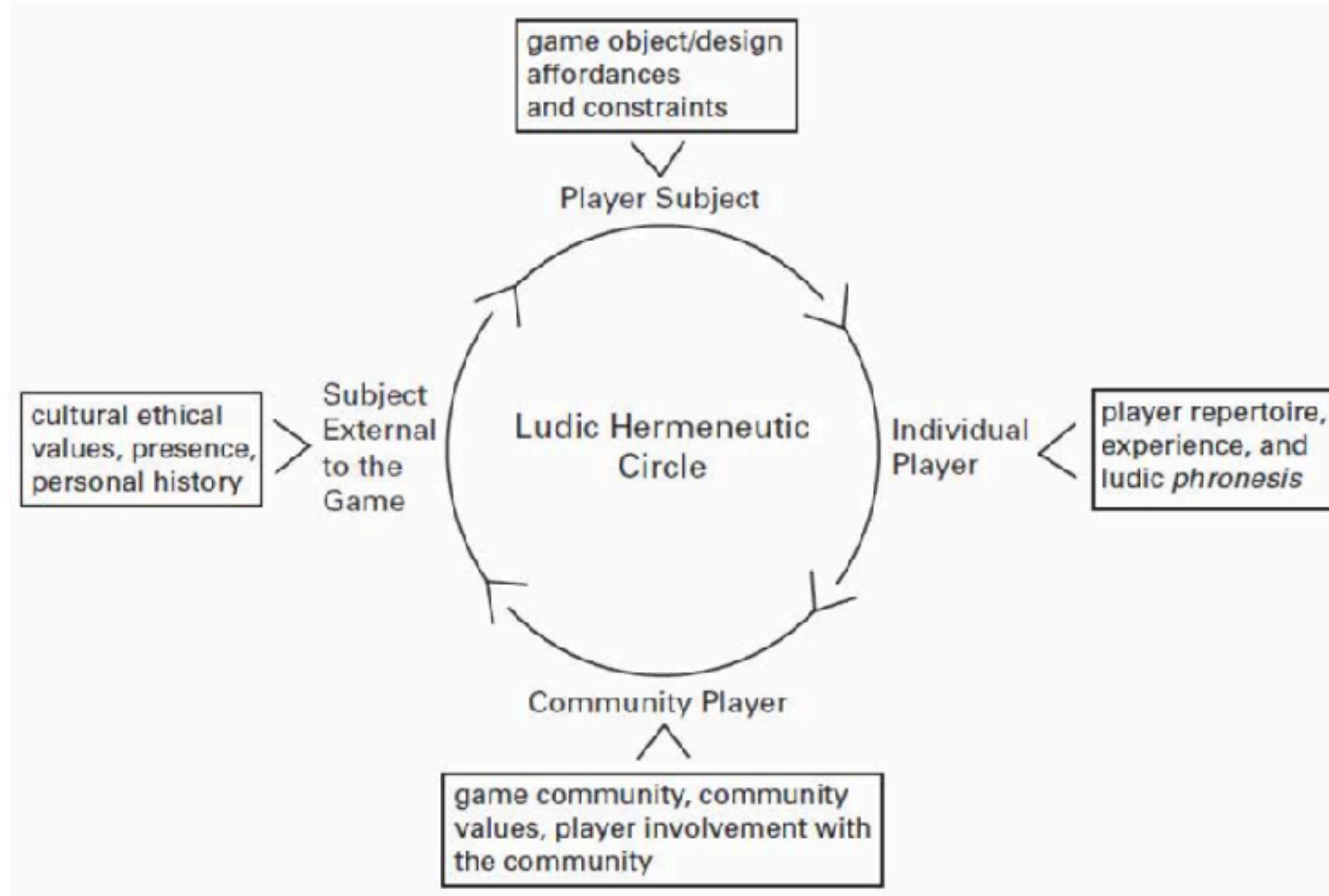
Die „Die Rhetorik der Selbstverantwortung/Handlungsfähigkeit/Agency“ ist Grundlage des bürgerlichen Subjektbegriffs:
„Gestützt allein auf das Ideal der Vernunft und die Realität seines Interesses, muss es die Verantwortung für Handlungsziele, -kriterien und mögliche Schuld nun allein übernehmen.“

„Das ‚Unproduktive‘ des Spiels ist paradoixerweise Teil seiner Produktivität als Subjektgenerator.“

„In die Sphäre des Probehandelns versetzt, von tatsächlichen Folgen abgetrennt, Spiel eben, erlauben sie den Subjekten sich selbst als wirksam, als handlungsfähig zu setzen.“

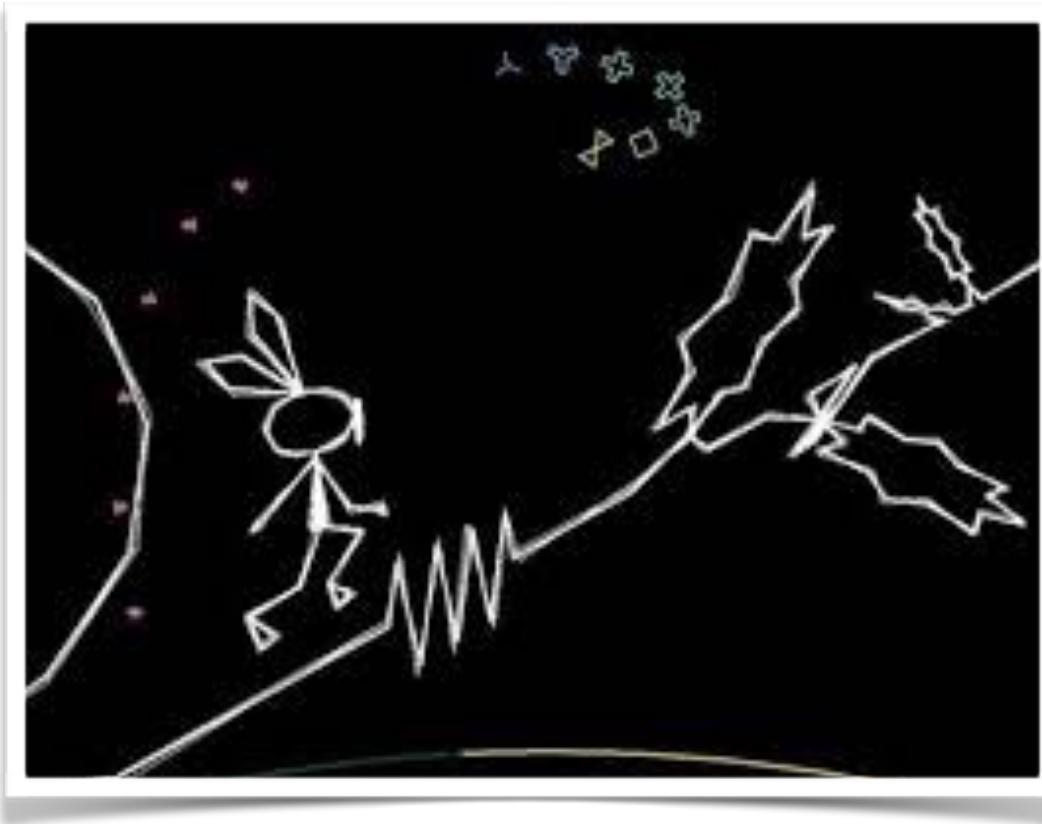


Ludo-Hermeneutischer Zirkel



Als Ausgangspunkt steht das Subjekt außerhalb des Computerspielkontexts. Es verfügt über Werte, Vorstellungen und eine persönliche Geschichte. In einem ersten Schritt entsteht – durch die Entscheidung ein Computerspiel zu spielen – das Spieler-Subjekt. Dieses wird bei jedem Spiel aufs Neue gebildet. Es ist dem Spiel gegenüber aufgeschlossen und unterwirft sich freiwillig dessen Regelwerk und Vorgaben.

Machtstrukturen



Vib Ribbon

„The game thus creates a subjectivity that embodies the values given to rhythmical mastery.“ (Sicart, S. 71)

„Games create subjectivities because they operate as power structures. Their ontology as objects starts a subjectivization process on their users that makes them become players of that game. This process, like any power structure, creates knowledge and values: the rules become knowledge, the player's repertoire. In this sense, the game provides a context and a set of principles that, when accepted by the player, create a subjectivity.“

Sicart: The Ethics of Computer Games, S. 68

Commitment



Manhunt (2003)

„The Manhunt player is, by design, encouraged to explore the limits of her player-subject—how far can she push the ethical boundaries of her subjectivity before her actions in the game are deemed unethical by the ludic phronesis, effectively halting her experience of the game?“

Sicart, S. 115

Faithful to those principles, the player as subject is created. Not being faithful to the rules implies not being faithful to the event, and therefore losing the ontological status of subject.

[...]

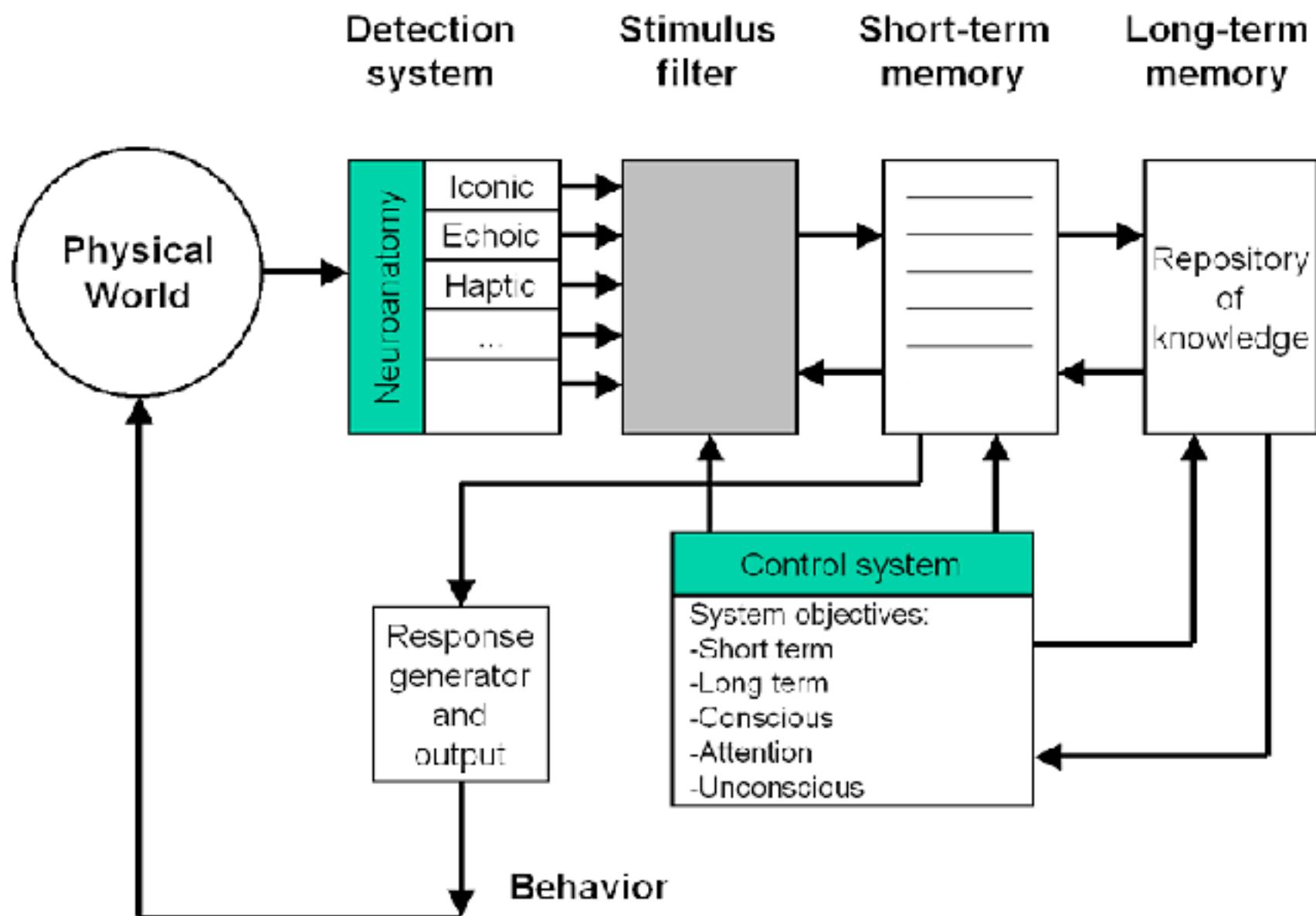
Being a player is an act of commitment to the rules, to the social community, and to the game experience.

Sicart, S. 71

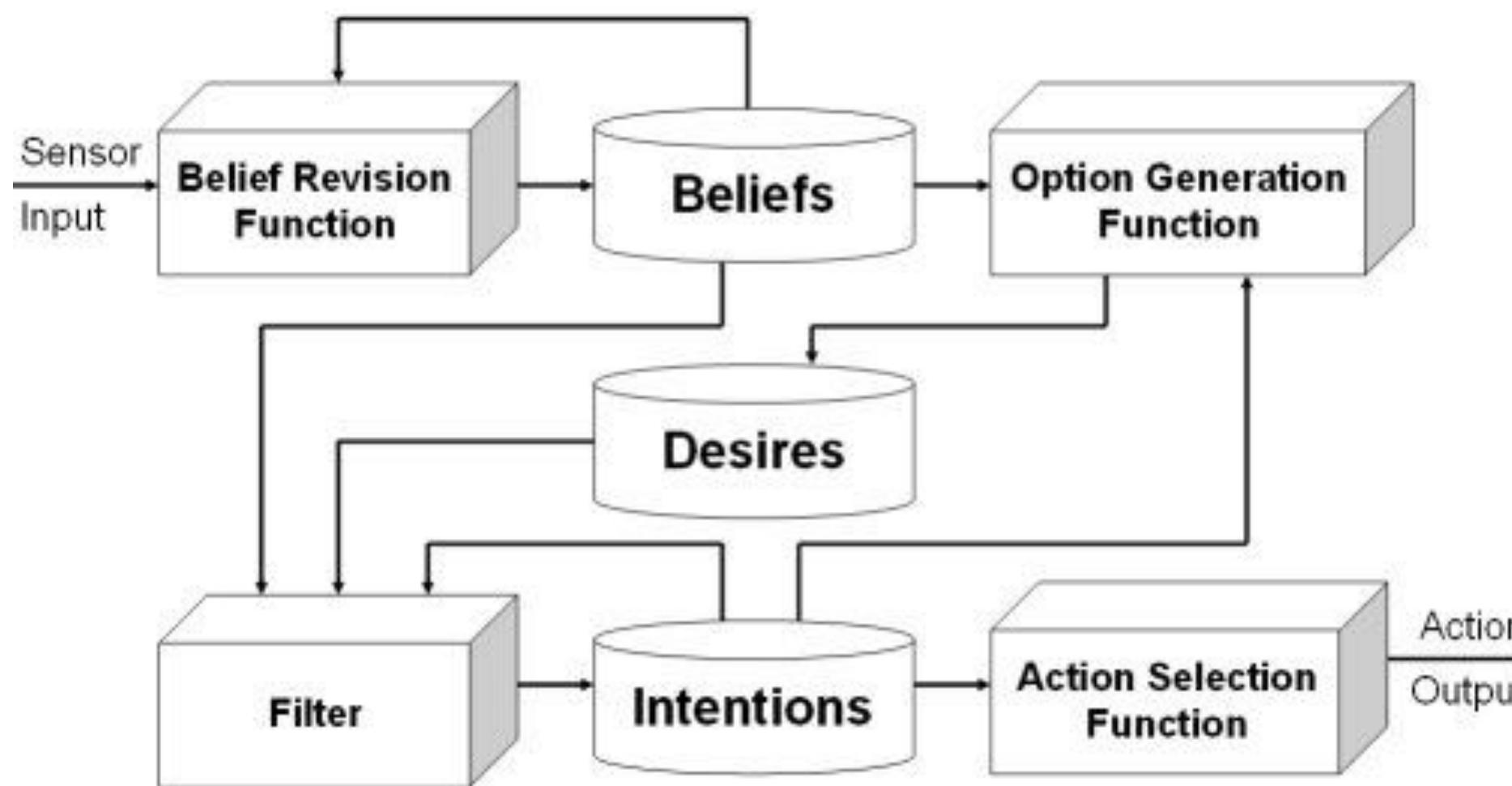


Handlungstheorien

Rational Choice

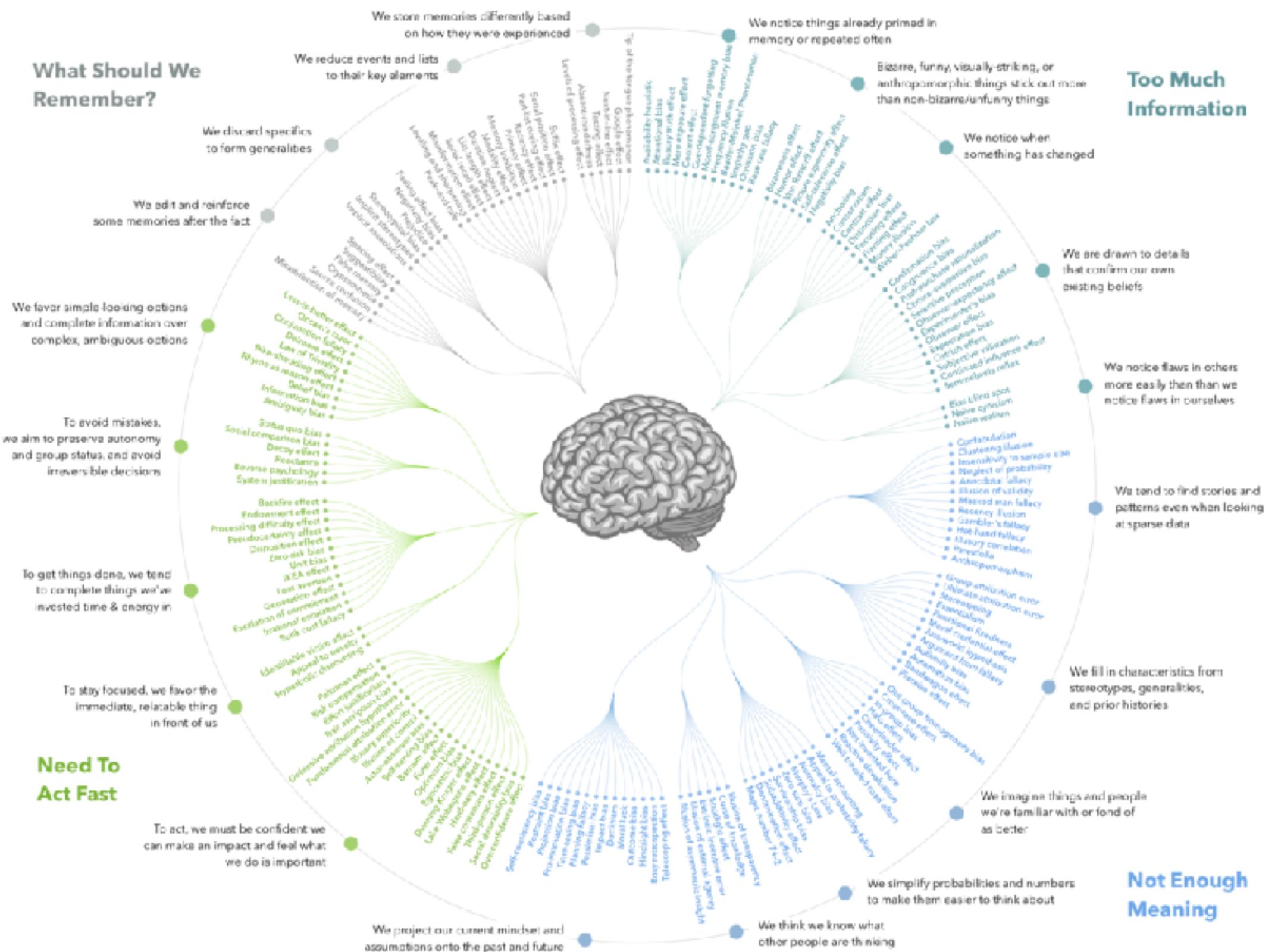


Believe-Desire-Intention



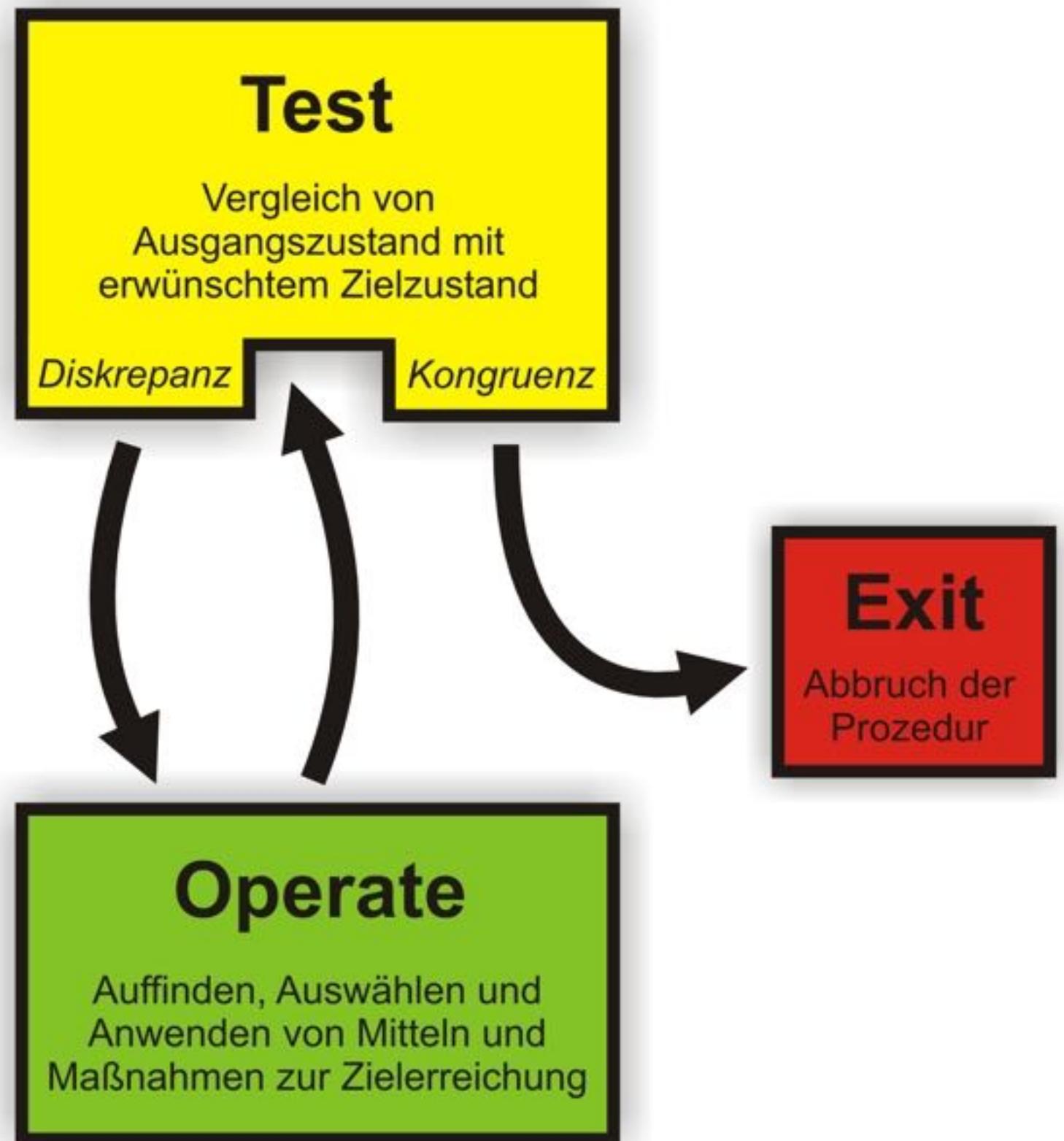
Bratman (1987); Rao & Georgeff (1995)

COGNITIVE BIAS CODEX



Alternative Rationalitäten

TOTE Modell

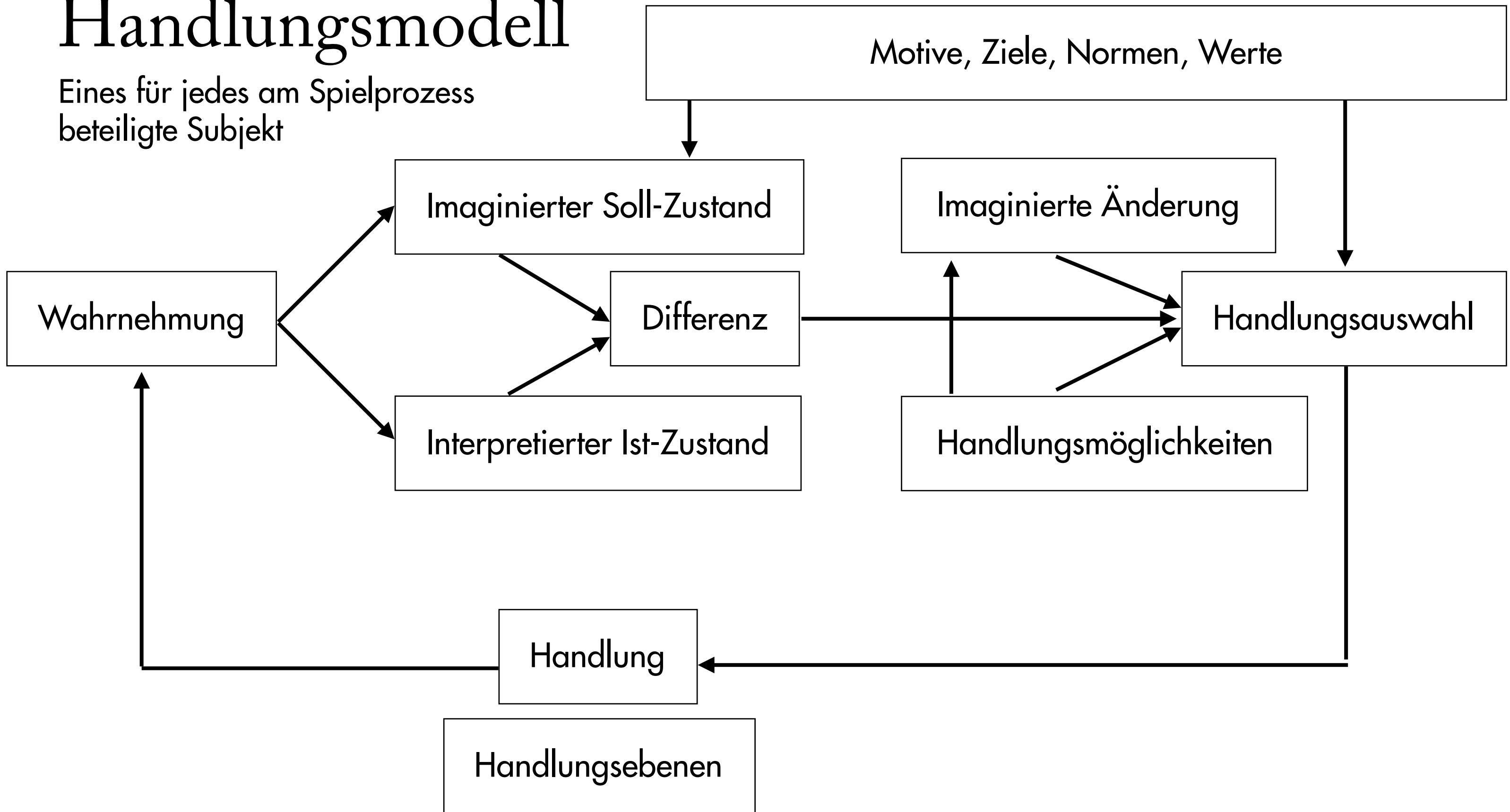


Handlungsebenen

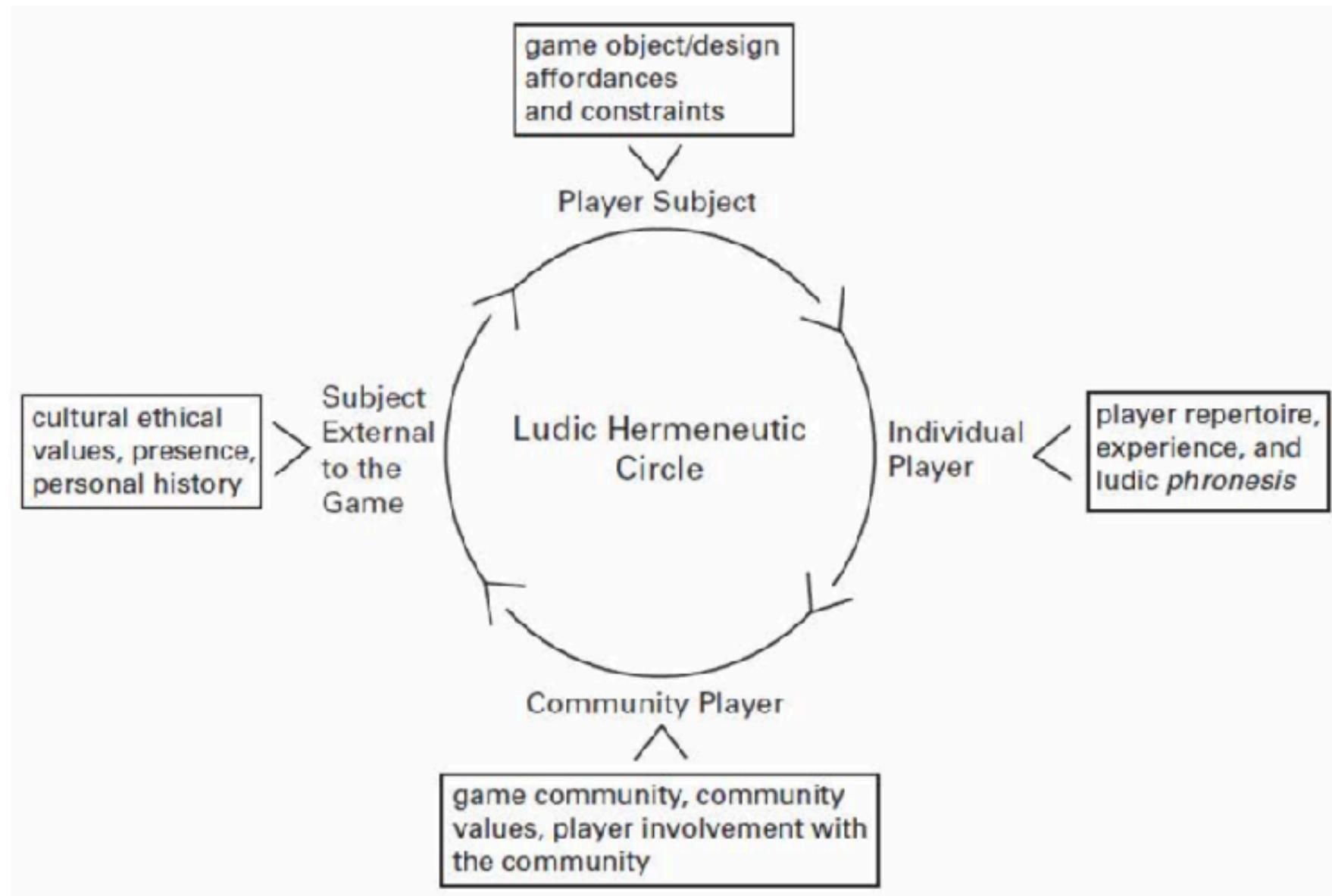
Autor	Alexej Leontjew	Miller, Galanter und Pribram	Winfried Hacker und Walter Volpert	Rainer Oesterreich
1. Regulationsebene	Operation	nicht vorhanden	sensumotorische Regulation	Handlungsausführung
2. Regulationsebene	Handlung	taktische	Handlungsplanung	Handlungsplanung
3. Regulationsebene	Tätigkeit	strategische	Teilzielplanung	Zielplanung
4. Regulationsebene	nicht vorhanden	nicht vorhanden	Koordination mehrerer Handlungsbereiche	Bereichsplanung
5. Regulationsebene	nicht vorhanden	nicht vorhanden	Erschließung neuer Handlungsbereiche	Erschließungsplanung

Handlungsmodell

Eines für jedes am Spielprozess
beteiligte Subjekt



Ludo-Hermeneutischer Zirkel



Becoming a player is the act of creating balance between fidelity to the game situation and the fact that the player as subject is only a subset of a cultural and moral being who voluntarily plays, bringing to the game a presence of culture and values that also affect the experience.

Sicart, S. 63

Nachrichten

Der Amoklauf von Emsdetten

Der Amoklauf von Emsdetten

Die 5 erfolgreichsten „Ego-Shooter“-Spiele

Wie gefährlich sind Ballerspiele?

Die tz beantwortet die wichtigsten Fragen

star.de

Subjekt-Interferenzen

Bei fehlendem Spieler-Subjekt (Nicht-Spieler) entstehen Unverständnis für Handlungen des Spielers und Sorge über mögliche Transfers auf das externe Subjekt (Killerspiel-Debatte)

Spieler-Subjekte-Interferenz (erfahrene Spieler) führen u.a. zu falscher Controller-Bedienung (embodied knowledge) oder Shooter-Taktik für Stealth-, Survival oder Cover-Spiele.

Ein fehlendes Community-Subjekt führt zu Camping, Friendly Fire, Rage Quit, Ninja Looting, Kill Stealing, Cheating, Smurfing, Teammate Blaming, Harrassing, toxischer Kommunikation u.ä.

«Naughty Bear» ist eine Anleitung zum Amoklauf



Fig 1: Screenshot from an in-game video capture of World of Warcraft containing gamer's the virtual interaction of the avatar as well as the other group members' avatars. Focus is here typically on culture, sociality, in-game embodiment and interaction alone and in groups.

Fig 2: Still from a video recording of a gamer playing World of Warcraft containing the cognitive, communicative, and perceptual dimensions in gaming as well as the gamer's identity negotiation processes. Focus is here typically on learning, meaning-making, communication, discourse, perception, visuality, identity construction, cultural and social situatedness.

Fig. 3: Still from a video recording of a gamer playing World of Warcraft containing the corporeal, locomotive, and material dimensions in gaming. Focus is here on the gamer as tool-wielding, handcrafting, moving body.

Identitätskonstruktion

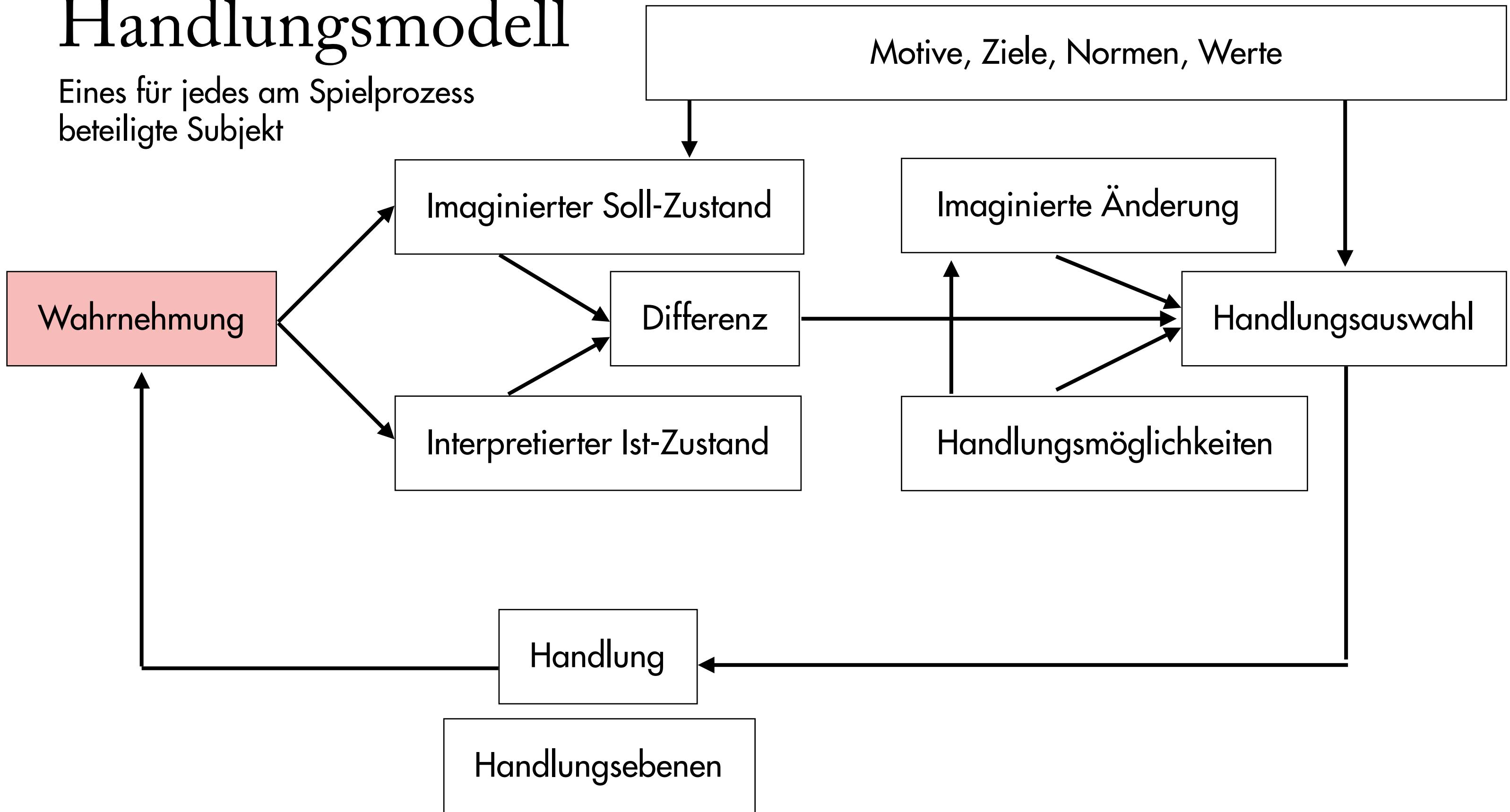
Summed up and boiled down, this stance frames **gaming** as a significantly **identity-constructing and - negotiating activity**, gamers as focused on facework and presentation of self, and gaming as something revolving around the gamers' ability to juggle a range of identities and skills in managing and manipulating identity on one hand and the configuration of identity by culture, sociality, gender, race etc. Thus, gamers are first and foremost involved in a "World of Identitycraft"

Rikke Toft Noergaard: The Body under the Mask: Unveiling the corporeal practice of gamers

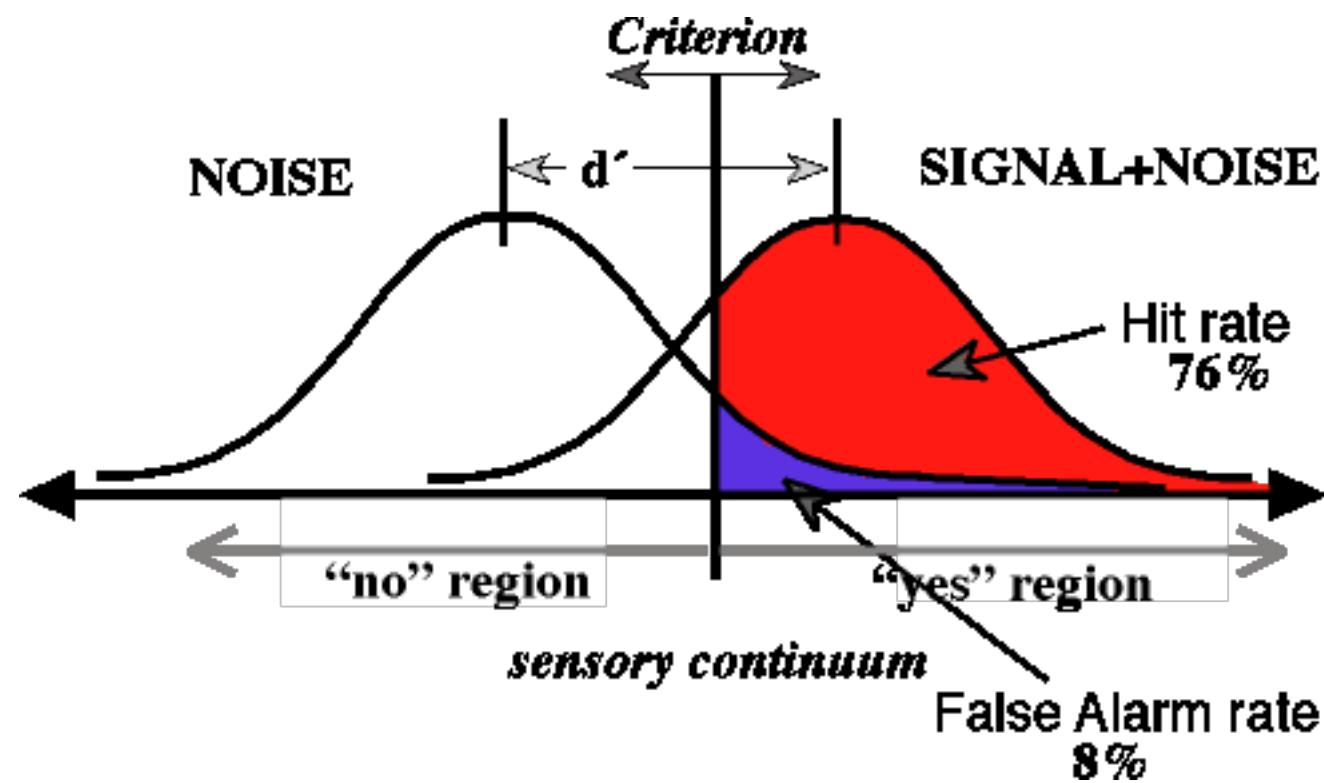
Wahrnehmung

Handlungsmodell

Eines für jedes am Spielprozess
beteiligte Subjekt



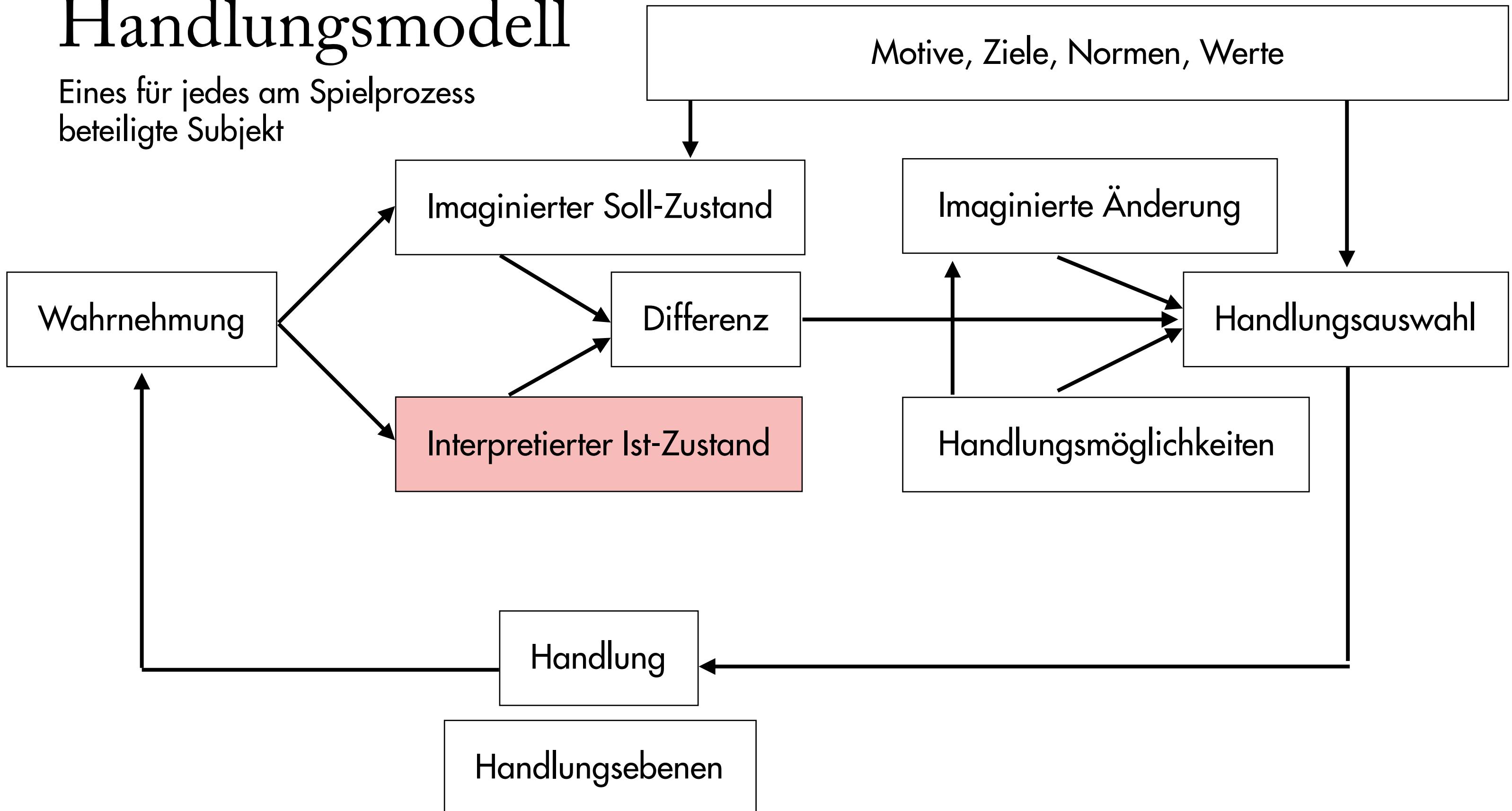
02 Kognition: Signalentdeckungstheorie



Interpretation des Ist-Zustands

Handlungsmodell

Eines für jedes am Spielprozess
beteiligte Subjekt





Symbolischer Interaktionismus

1. Menschen handeln »Dingen« gegenüber auf der Grundlage von Bedeutungen, die diese Dinge für sie besitzen.
2. Die Bedeutung solcher Dinge entsteht aus der sozialen Interaktion, die man mit seinen Mitmenschen eingeht.
3. Diese Bedeutungen werden in einem interpretativen Prozess gehandhabt und abgeändert.
4. Menschen erschaffen die Erfahrungswelt, in der sie leben.
5. Die Bedeutungen dieser Welten sind das Ergebnis von Interaktionen und werden durch die von den Personen jeweils situativ eingebrachten selbstreflexiven Momenten mitgestaltet.



Weltsicht als Kernmechanik in
Appy 1000mg



Shadow of the Colossus

Thomas-Theorem

»Wenn Menschen eine Situation als so oder anders beschaffen definieren und von dieser Situationsdefinition ausgehend handeln, dann sind die Folgen solchen Handelns real, ganz gleich wie irreal die Situationsdefinition war.«

William I. Thomas

Motivation

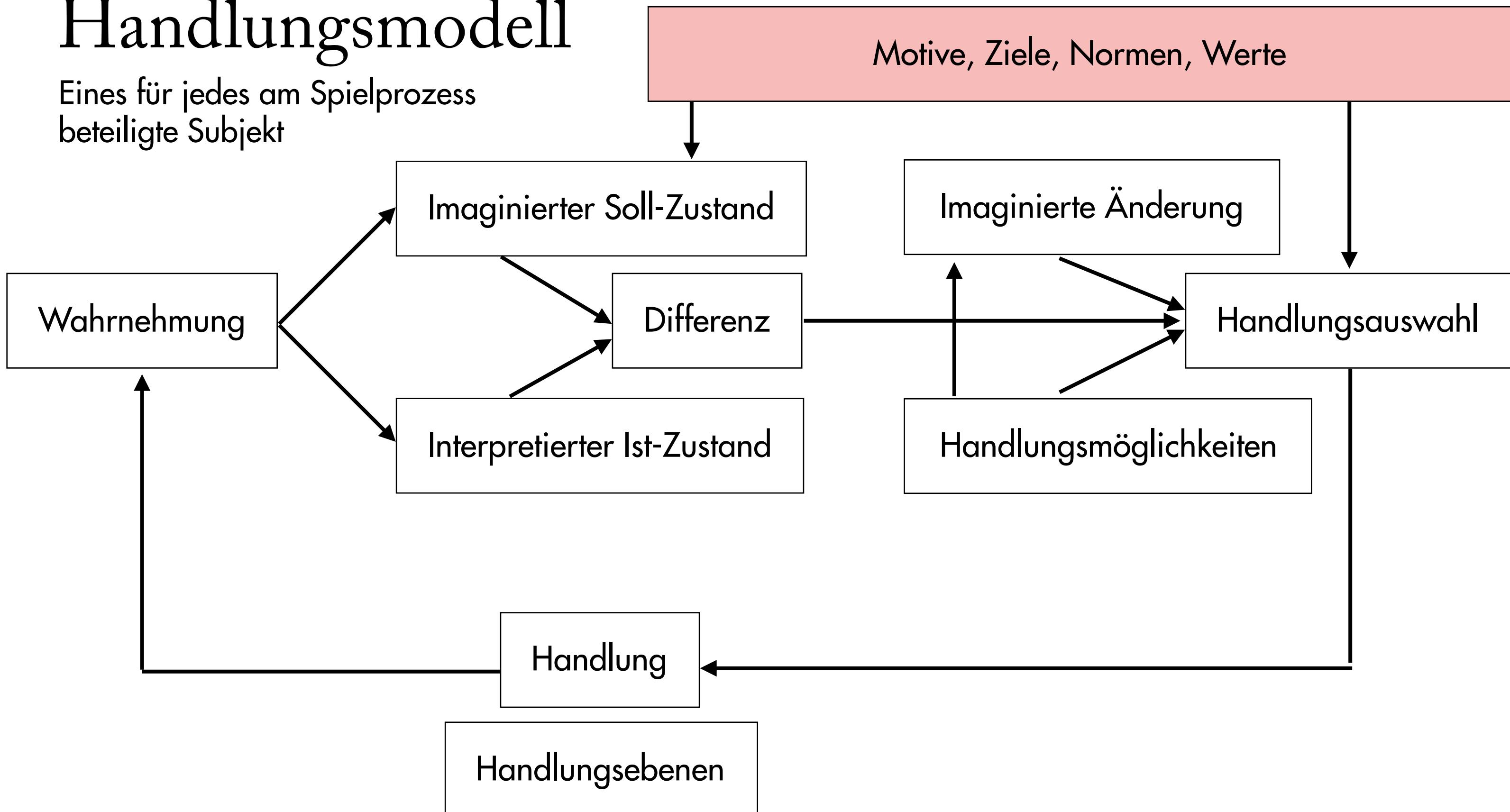
Anreizklassen beschreiben thematisch voneinander abgrenzbare, positiv bewertete Zielzustände. Motive werden nun als individuelle Präferenzen für bestimmte Anreizklassen verstanden.

Brandstätter et al. (2013): *Motivation und Emotion*, S. 4 f.

Hier: Motivationen vom Spieler, nicht vom Spieler-Subjekt. Die Anreizklassen des Spieler-Subjekts ergeben sich aus den Spielzielen.

Handlungsmodell

Eines für jedes am Spielprozess
beteiligte Subjekt



GAMER MOTIVATION MODEL

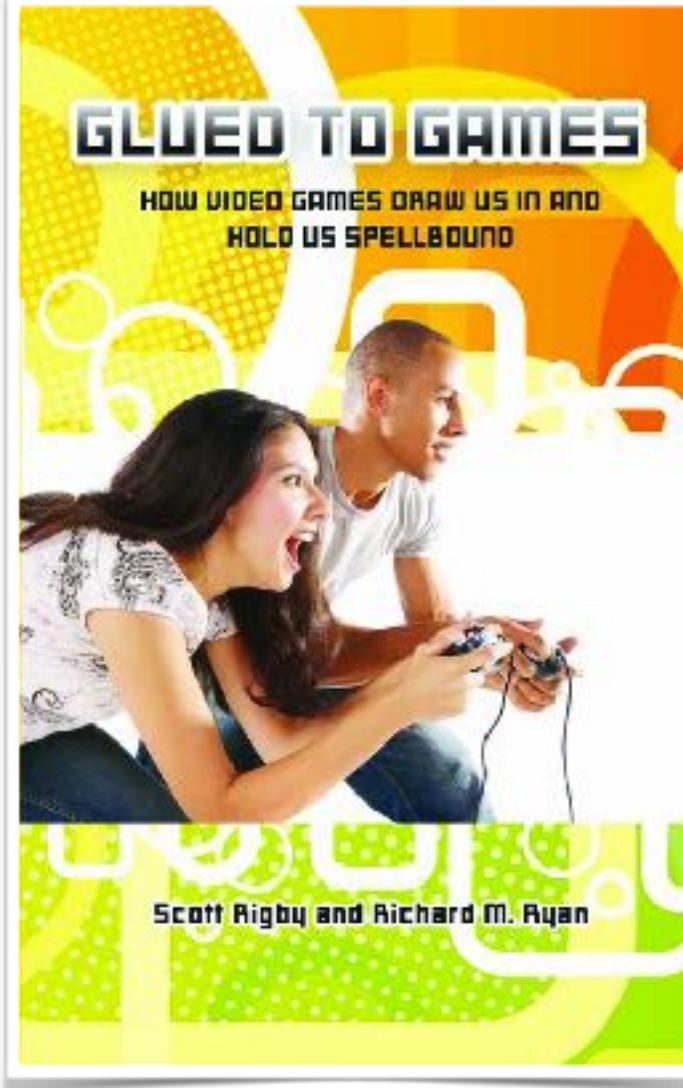


Action "Boom!"	Social "Let's Play Together"	Mastery "Let Me Think"	Achievement "I Want More"	Immersion "Once Upon a Time"	Creativity "What If?"
Destruction Guns. Explosives. Chaos. Mayhem.	Competition Duels. Matches. High on Ranking.	Challenge Practice. High Difficulty. Challenges.	Completion Get All Collectibles. Complete All Missions.	Fantasy Being someone else, somewhere else.	Design Expression. Customization.
Excitement Fast-Paced. Action. Surprises. Thrills.	Community Being on Team. Chatting. Interacting.	Strategy Thinking Ahead. Making Decisions.	Power Powerful Character. Powerful Equipment.	Story Elaborate plots. Interesting characters.	Discovery Explore. Tinker. Experiment.



Selbstbestimmung

Deci; Rigby; Ryan



Self-Determination Theory

Competence

need to be effective in dealing with environment

Humans' three basic needs

Autonomy

need to control the course of their lives

Relatedness

need to have a close, affectionate relationships with others



Grundbedürfnisse

nach Klaus Grawe

Relatedness

Autonomy

Competence

Bindungsbedürfnis	Bedürfnisse nach Orientierung und Kontrolle.	Lustgewinn/ Unlustvermeidung	Selbstwerterhöhung
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Kompetenz



1,156,644

Kumulative Kompetenz

Anhaltende Kompetenz (Combo)



Rank: 2

Vibrato Bonus x6

Granulare Kompetenz

hallway
The Love Shack

Lips (2008)

Autonomie





Beziehung

WILDSTAR

Lust / Unlustvermeidung





Narrative Motivationsstrategien

»It seems that when you want to make a woman into a hero, you hurt her first. When you want to make a man into a hero, you hurt... also a woman first.«

Alexander (2014): *What did they do to you?: Our women heroes problem.*

Welche Grundbedürfnisse werden dabei angesprochen?



Tomb Raider



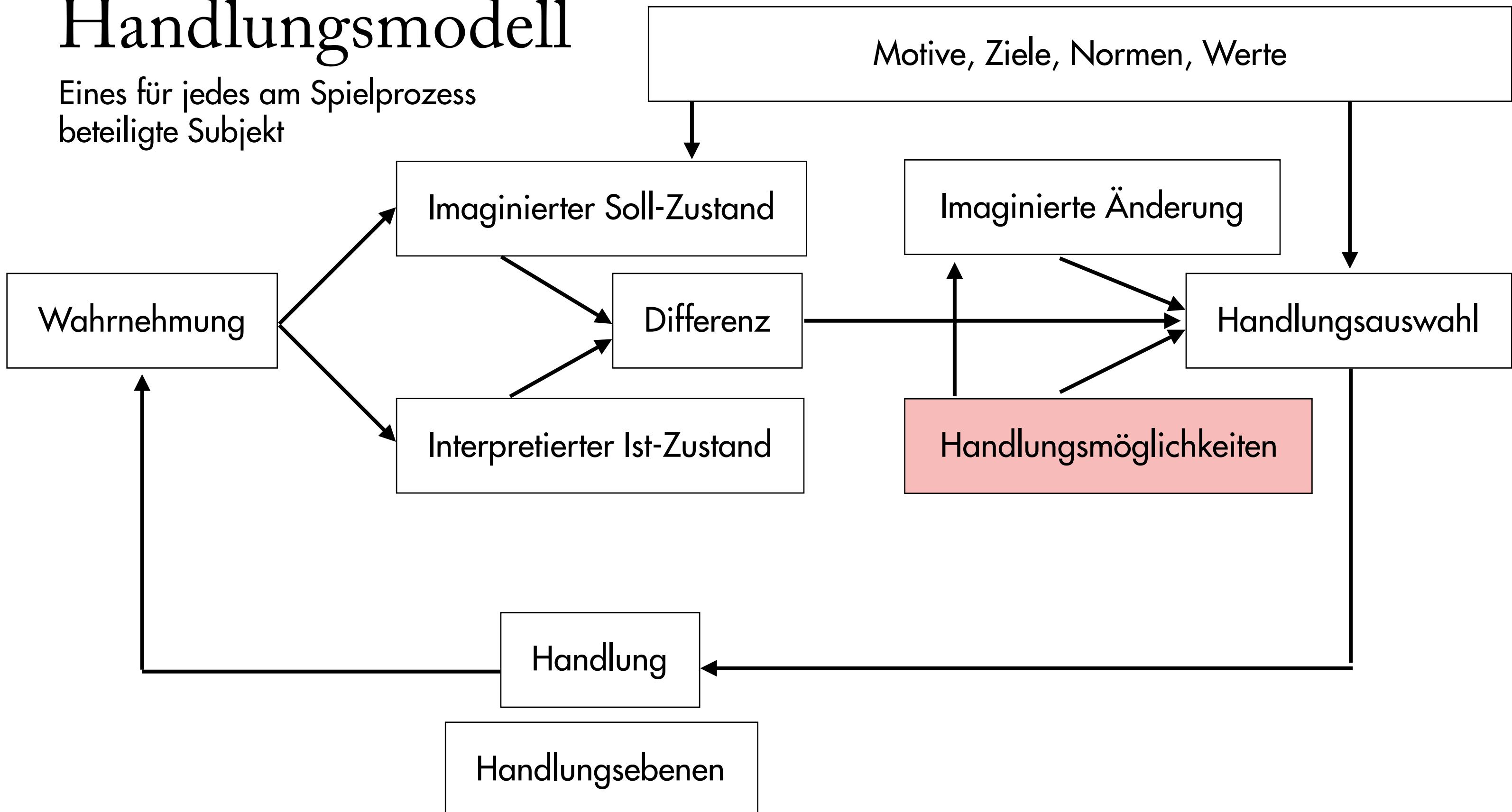
Max Payne

Handlungsmöglichkeiten

Hier: Handlungsmöglichkeiten des Spieler-Subjekts, nicht der Spielerin.
Ihre Operationen beschränken sich auf die Bedienung der Interfaces.

Handlungsmodell

Eines für jedes am Spielprozess
beteiligte Subjekt

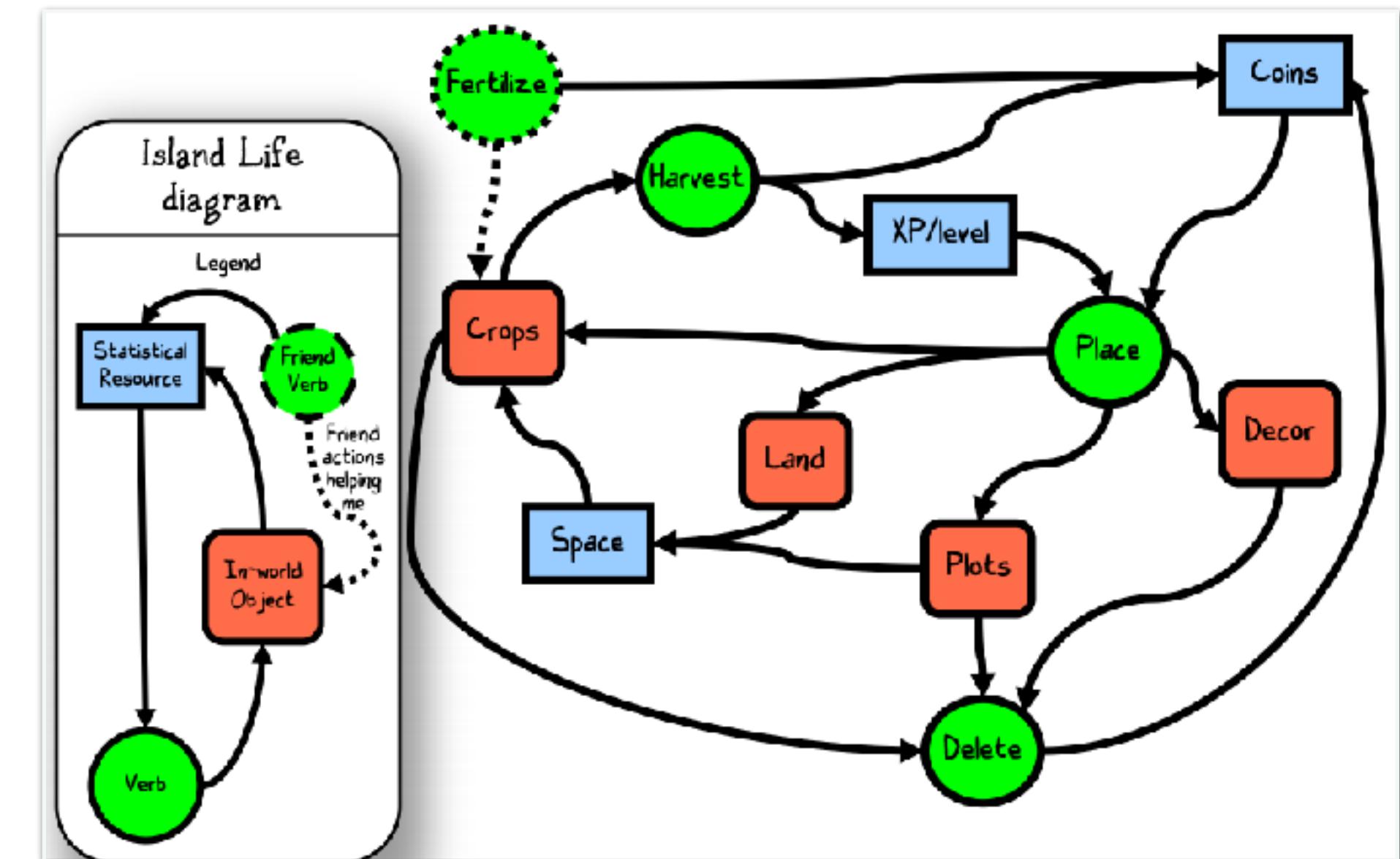




Handlungen sind Verben



Island Life

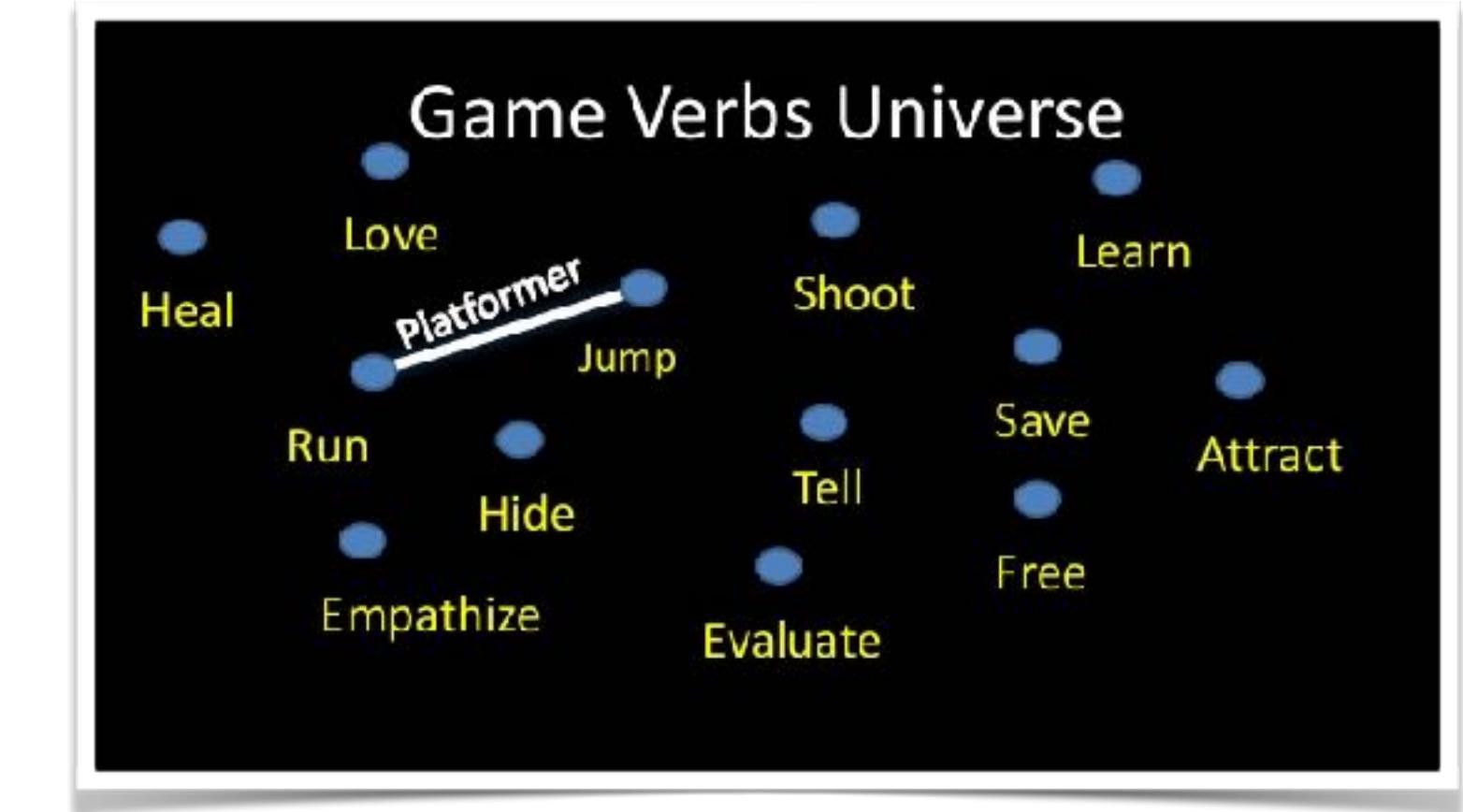
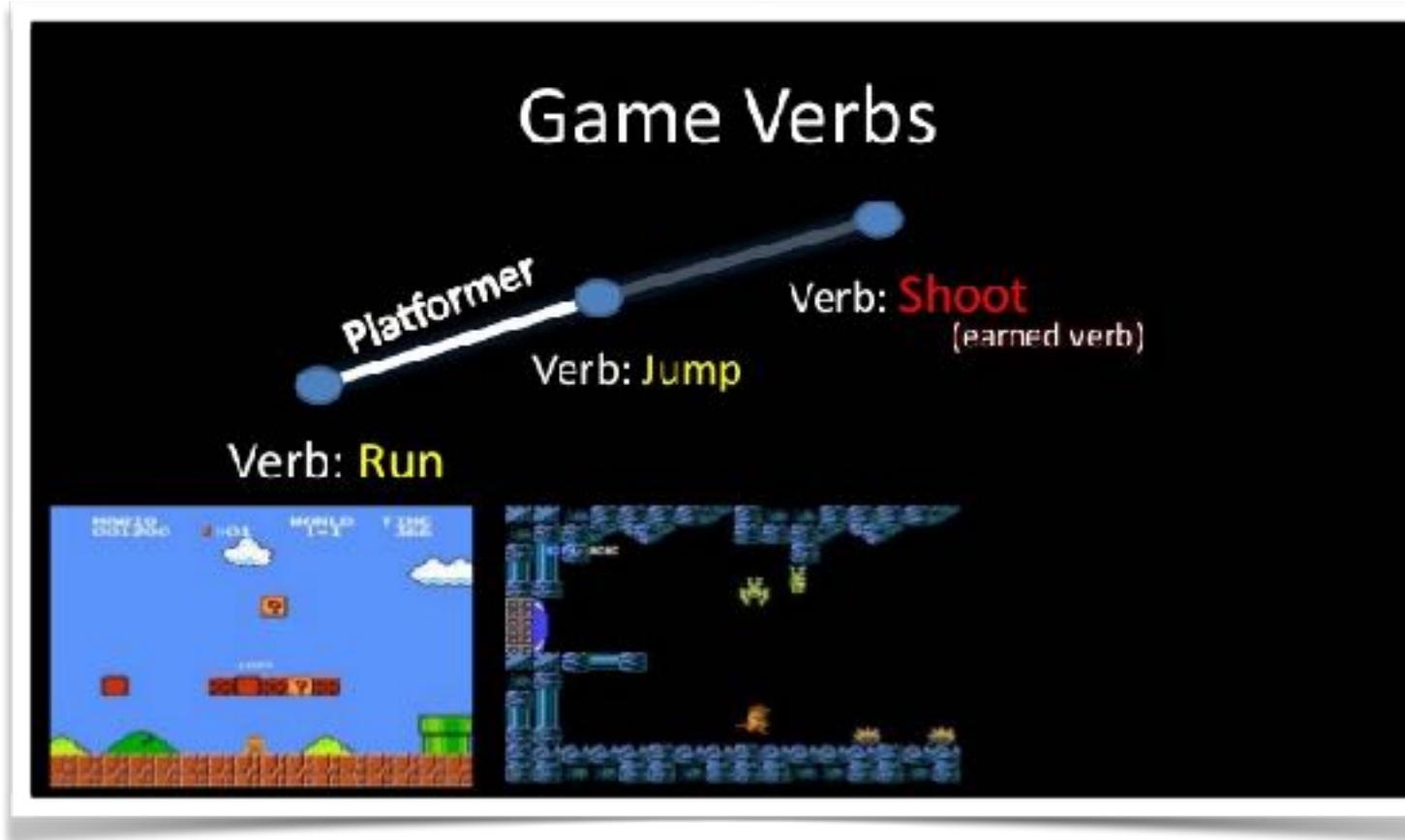


Koster: *A Theory of Fun, 10 Years Later*, Folie 71

https://www.raphkoster.com/gaming/gdco12/Koster_Raph_Theory_Fun_10.pdf



Game Design with Verbs



Lindsay Grace: *Game verbs for Change*

<https://de.slideshare.net/LindsayGrace/game-verbs-for-change-g4-cformat>

s. Järvinen: *Games without Frontiers, Appendix B: Library of Game Mechanics*

http://ocw.metu.edu.tr/pluginfile.php/4468/mod_resource/content/0/ceit706/week3_new/AkiJarvinen_Dissertation.pdf



Avoiding Disconnects



The "Two Lovers"

Avoiding Disconnects

- Do create situations that are clearly outside the player's gameplay domain
 - Fallout 3's lovers are fine: The game doesn't carry expectations related to cuddling
- Don't create situations we would want to create ourselves!
 - Dead NPCs squashed by doors



Can we get on a motorcycle and play Evil Knievel?

Avoiding Disconnects

- Do create situations that are clearly outside the player's gameplay domain
 - Fallout 3's lovers are fine: The game doesn't carry expectations related to cuddling
- Don't create situations we would want to create ourselves!
 - Dead NPCs squashed by doors



Ästhetik der Wiederholung



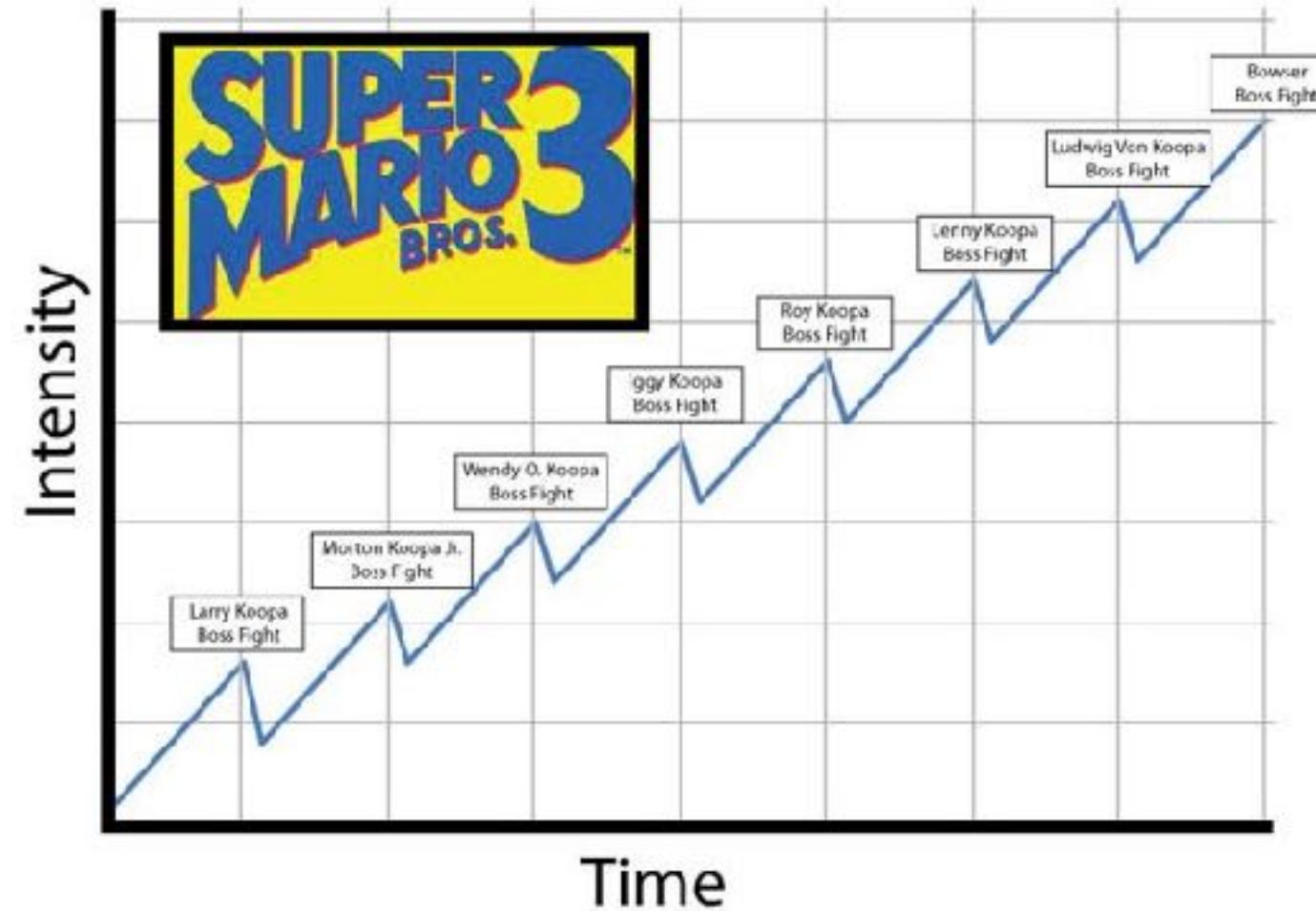
The video game experience consists of different **phases**. The first time a game is played, it is experienced with a certain **unfamiliarity**; the world is new and salient and poses challenges and mystery. By playing the game numerous times, the game world will become increasingly **familiar**. The peak result of such a learning process may be a trancelike **immersion** in the virtual world, because of the strong neuronal links that are forged between perceptions, emotions, and actions. But the end result of the learning process is what the Russian Formalists called **automation**, and what psychologists might call desensitization by habituation. The virtual world becomes predictable, it loses its visual and acoustic salience, and the player will probably stop playing the game at this stage. Thus, this **aesthetics of repetition** is based on the sequence: first unfamiliarity and challenge, then mastery, and finally automation. The experience is thus in some respects similar to the way in which we enjoy music—musical appreciation is also strongly based on repeating the listening process until it has reached a stage of automation.



Boss Battle

Mike Stout: Boss Battle Design and Structure

http://www.gamasutra.com/view/feature/134503/boss_battle_design_and_structure.php?print=1



The boss should feel like a reward.

The boss should feel like a goal (or milestone) for the player.

By fighting the boss, the player can demonstrate his mastery of my game.

A boss fight can help build and release tension in a satisfying way.

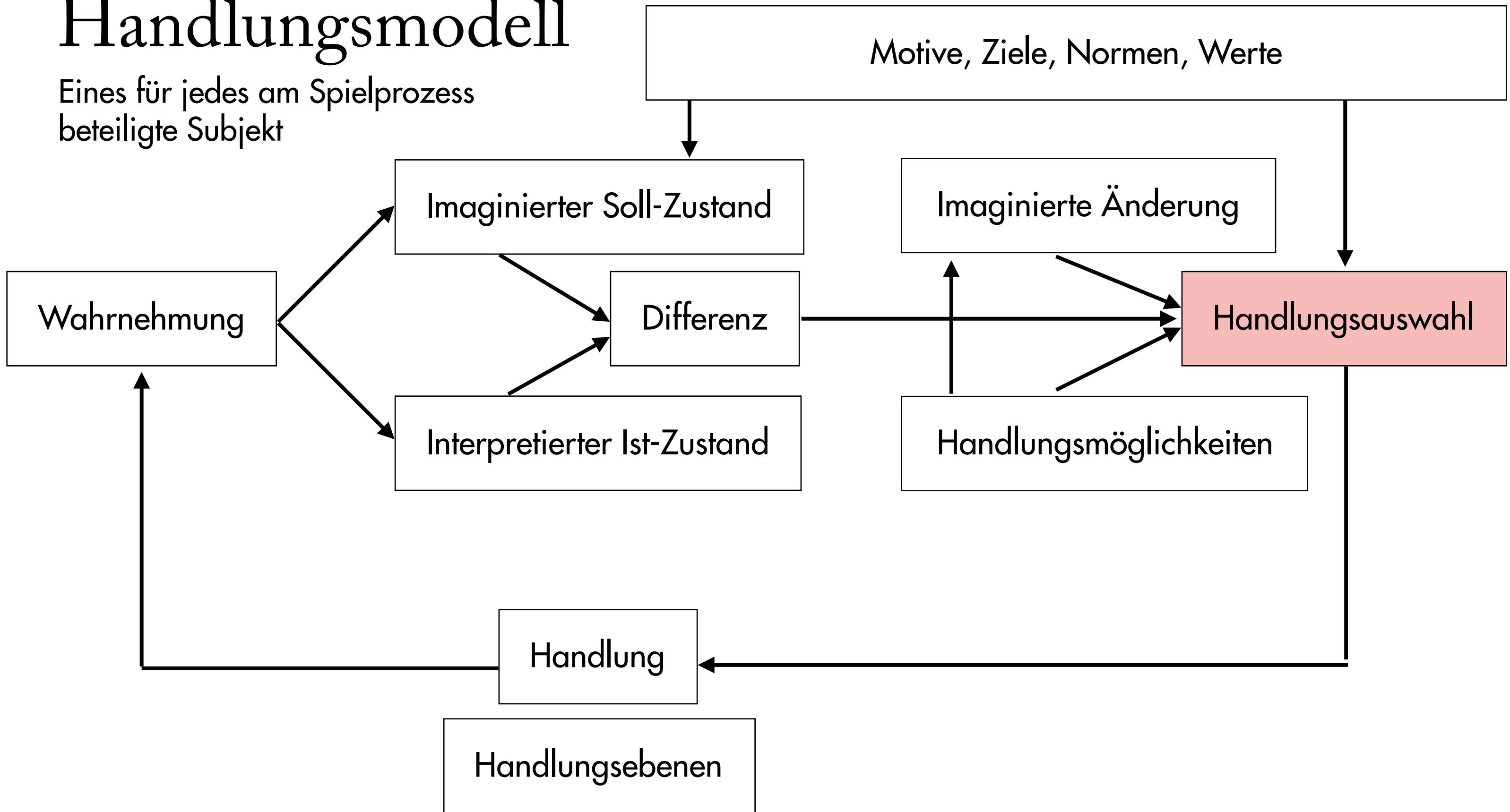
Entscheidungen

„it is only via agency that we come to perceive ourselves as social subjects and are able to construct our identities.“

Eichner: Agency and Media Reception, S. 34

Handlungsmodell

Eines für jedes am Spielprozess
beteiligte Subjekt



Agency



„Agency is the feeling of empowerment that comes from being able to take actions in the world whose effects relate to the player's intention. This is not mere interface activity. If there are many buttons and knobs for the player to twiddle, but all this twiddling has little effect on the experience, there is no agency.“ (Murray)

While action is defined as the actual process of acting, agency refers to the general ability to perform these actions (Eichner S. 24)

The Feeling that your choices matter (Extra Credits)



Heavy Rain (2010): Press X to Jason

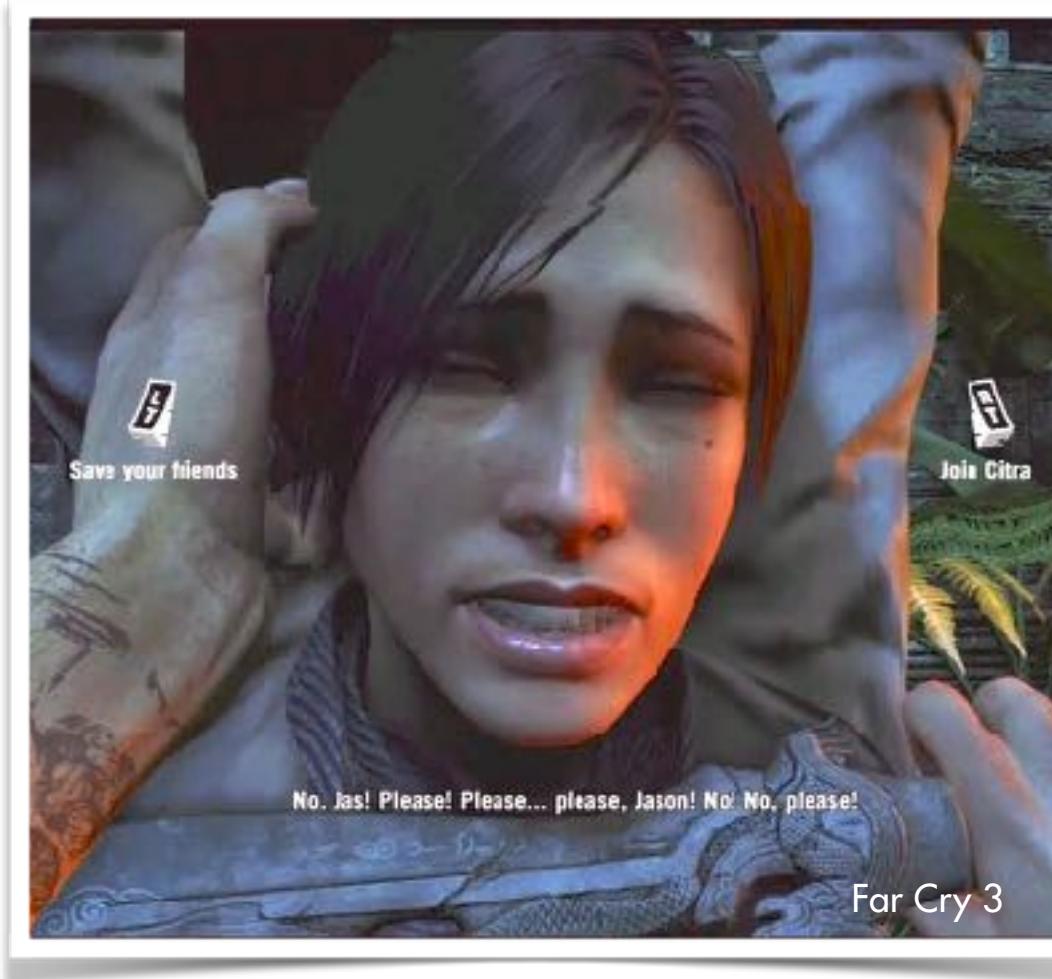
„Heavy Rain's emphasis on controller inputs is an effective expression of agency. The player is forced to respond, often in real-time, with little opportunity for reflection. This conveys a real sense of urgency in high-pressure situations that branching dialogue trees (e.g. Mass Effect) lack.“

„The game fails because it refuses to use the language of the medium. Heavy Rain attempts to translate a film into a video game by incorporating interactivity, but that media marriage doesn't add value. Consequently, it's neither a good film nor a good game. It's a regressive hybrid.“

http://www.brainygamer.com/the_brainy_gamer/2010/02/the-heavy-rain-conversation.html



Bedeutsame Entscheidungen



- Die Auswahl muss als solche wahrgenommen werden
- Ihr werden unterschiedliche Konsequenzen auf verschiedenen Spielebenen zugeordnet
- Die Konsequenzen werden als relevant bewertet
- Die Entscheidung muss abgewogen und kann nicht ausgerechnet werden
- Das Spiel erinnert an die Entscheidung
- Die Konsequenzen der Entscheidung sind permanent und irreversibel

Brice Morrison: Meaningful Choice in Games: Practical Guide & Case Studies

http://www.gamasutra.com/blogs/BriceMorrison/20131119/204733/meaningful_choice_in_games_practical_guide_case_studies.php

Extra Credits: The Feeling of Agency – What Makes Choice Meaningful?

<https://www.youtube.com/watch?v=6Q7ECX5FaX0>

Follow

Wahrnehmen einer Auswahl



Call of Duty: Modern Warfare 2

Konsquenzen auf verschiedenen Spielebenen



Deus Ex

Bewertung der Konsequenzen



Heavy Rain



Abwägen statt Ausrechnen

Pokémon Schwarz & Weiß

Your Team



Match Details

Map: Summoner's Rift
Team Size: 5x5
Game Mode: Classic
Pick Type: Blind Pick
Game Type: Normal Game

Enemy Team



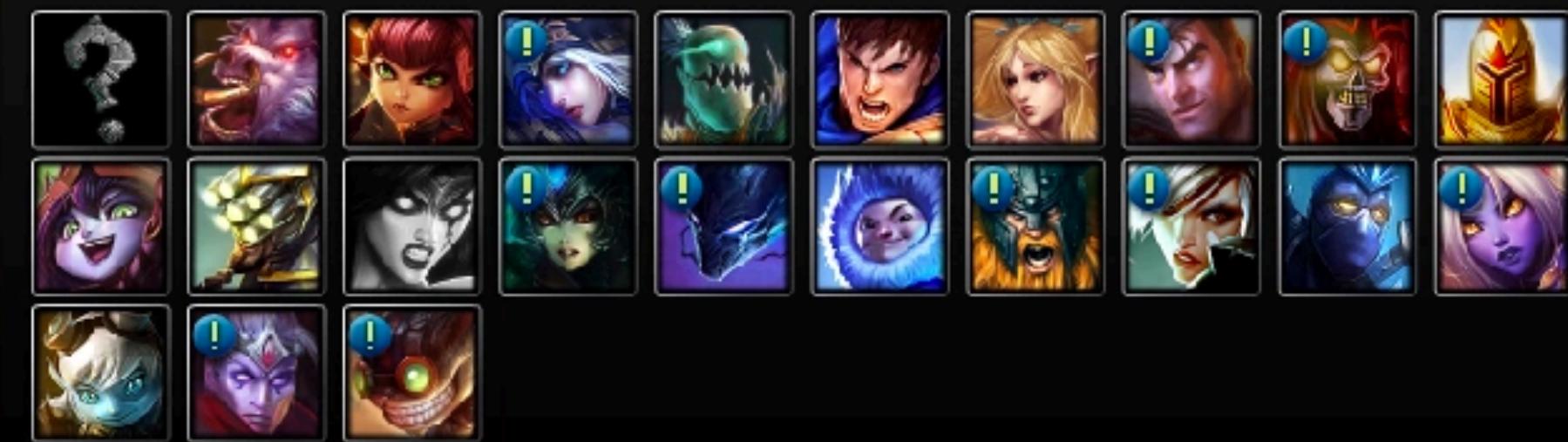
66

It is YOUR turn to PICK.

Champions

Skins

Search



Runes & Masteries

Universal runes

Marksmen

Spells



Choose Both

Lock In

League of Legends

Team Chat

Faerie Companion joined the room.
Chien des bois joined the room.
Gonzales2013: sup
Chien des bois: top
Xelitto: mid
Faerie Companion: hello

Summoner's Rift



Send

? Felix will remember that.

Erinnerungen an die Entscheidung



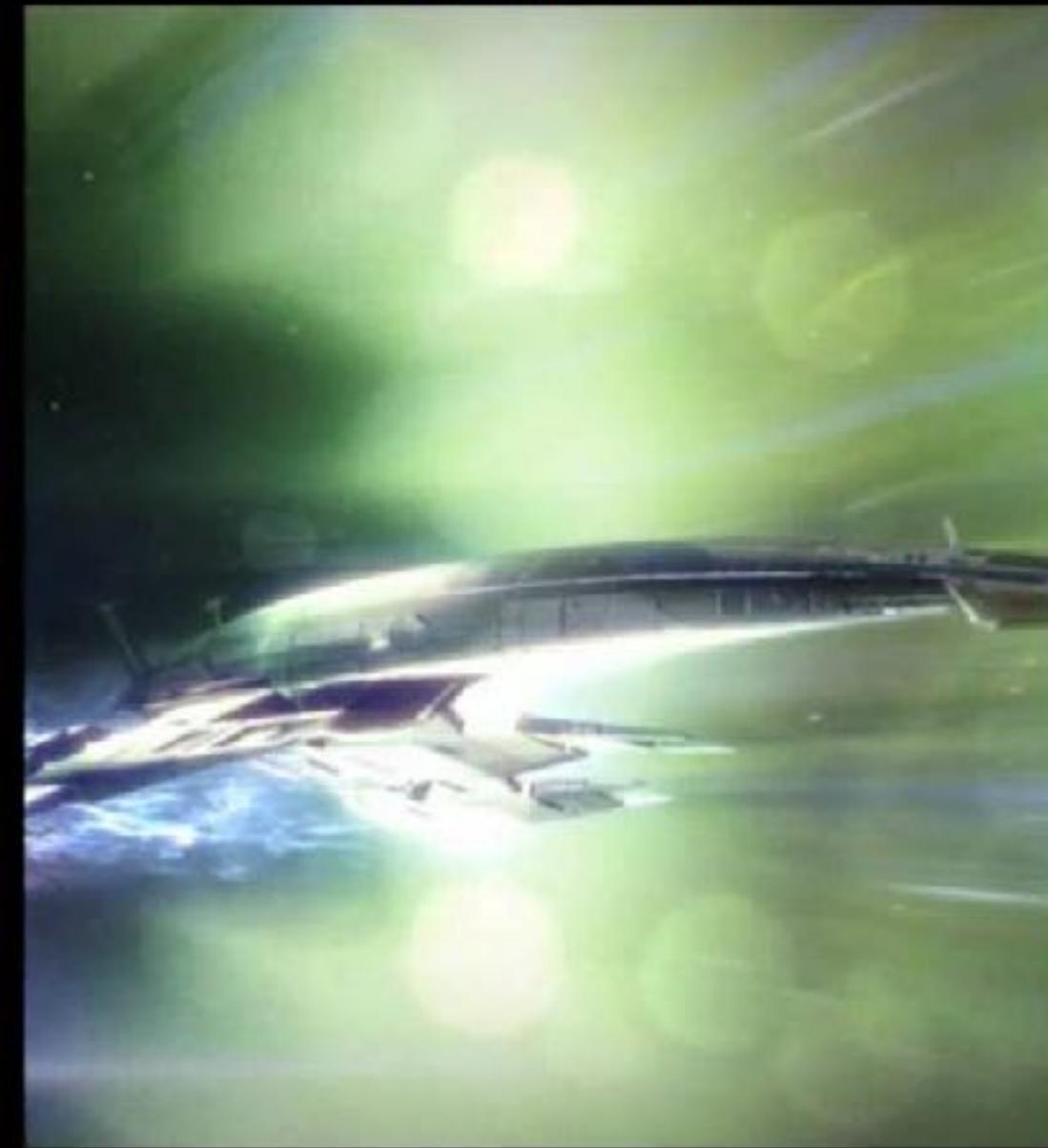
I don't like them either. Guns can be a crutch. But you should take it anyway.

Blue Pill (Control)



Shepard Died
Reaper Gone
Citadel Blown Up
Mass Relays Destroyed
Normandy Swallowed

Green Pill (Synthesis)



Shepard Died
Reaper Gone
Citadel Blown Up
Mass Relays Destroyed
Normandy Swallowed

Mass Effect 3

Red Pill (Destroy)



Shepard Died
Reaper Gone
Citadel Blown Up
Mass Relays Destroyed
Normandy Swallowed

NIGHT 1



01:00am



BACKPACK



RUN TO EXIT

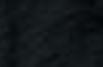
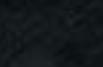
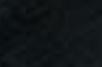
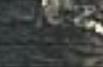


SCAVENGE

Fists



The looters must've been in a hurry,
there's still a lot of stuff left.



Pavle
Fast runner
SLEPT POORLY
HUNGRY

This War of Mine

Permanenz der Entscheidung

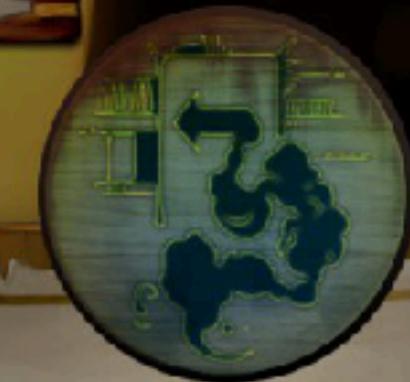
CHOOSE



Restoration

Initiate the Bastion's Restoration Protocol.

Caution: This process will restore to a previous world state, and is irreversible. Use only as directed.



Evacuation

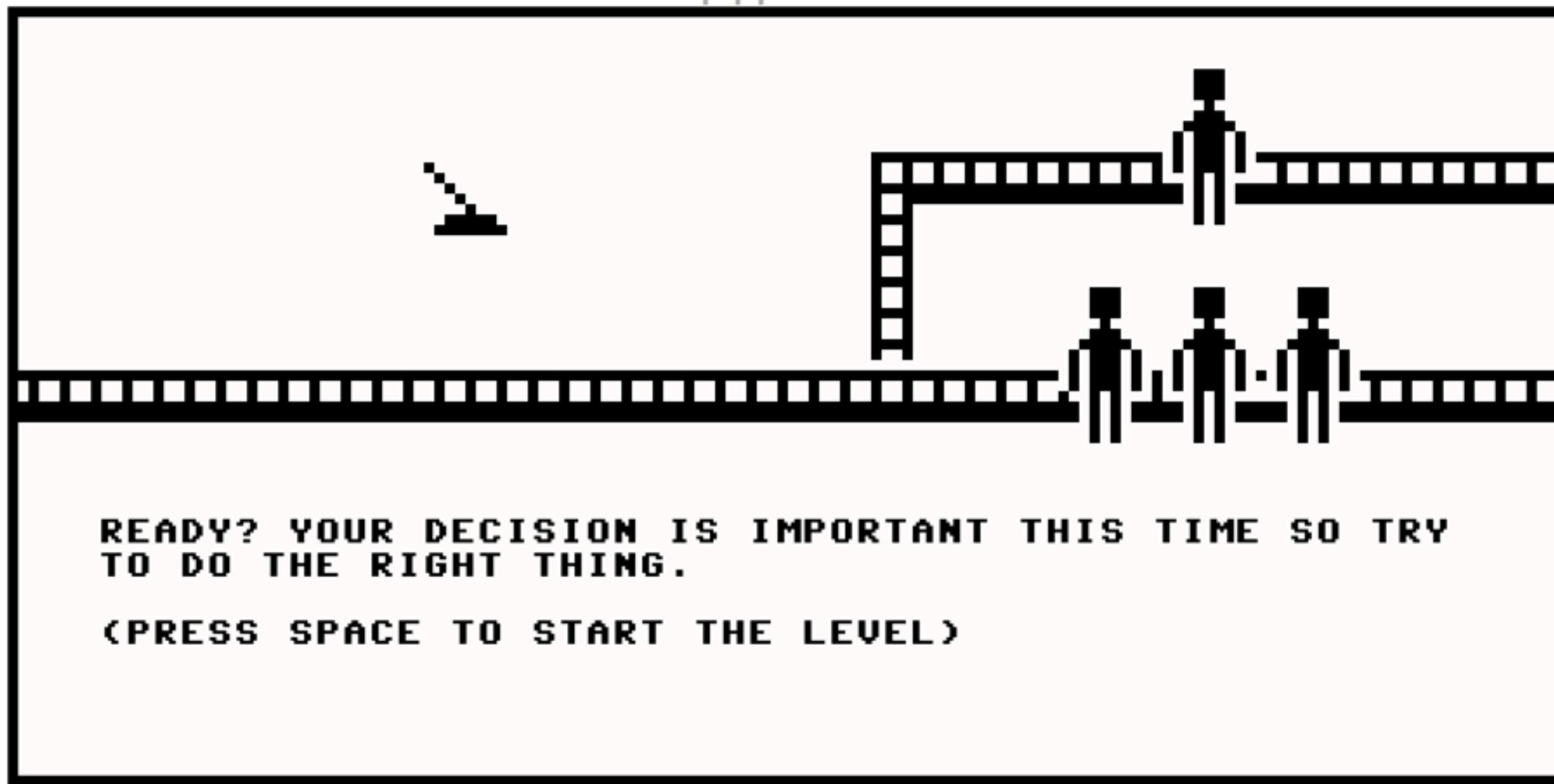
Initiate the Bastion's Evacuation Protocol.

Caution: This process will cause irreparable damage to the Core receptacles, disabling the Restoration Protocol.

CANCEL

Letzte Spielhandlung in Bastion

Trolley Problem



<https://www.pippinbarr.com/games/trolleyproblem/TrolleyProblem.html>

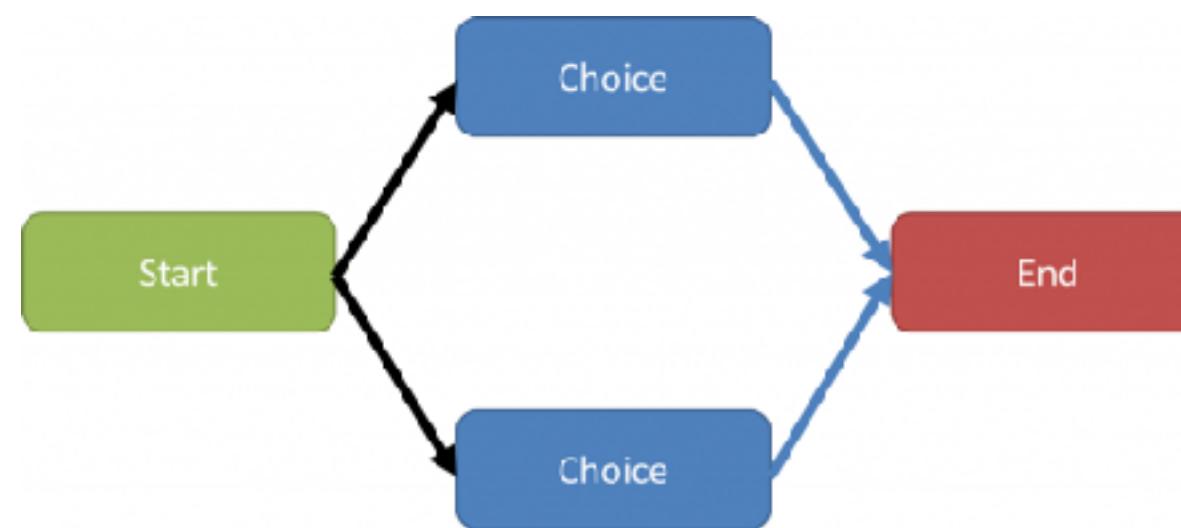


Illusion der Entscheidung

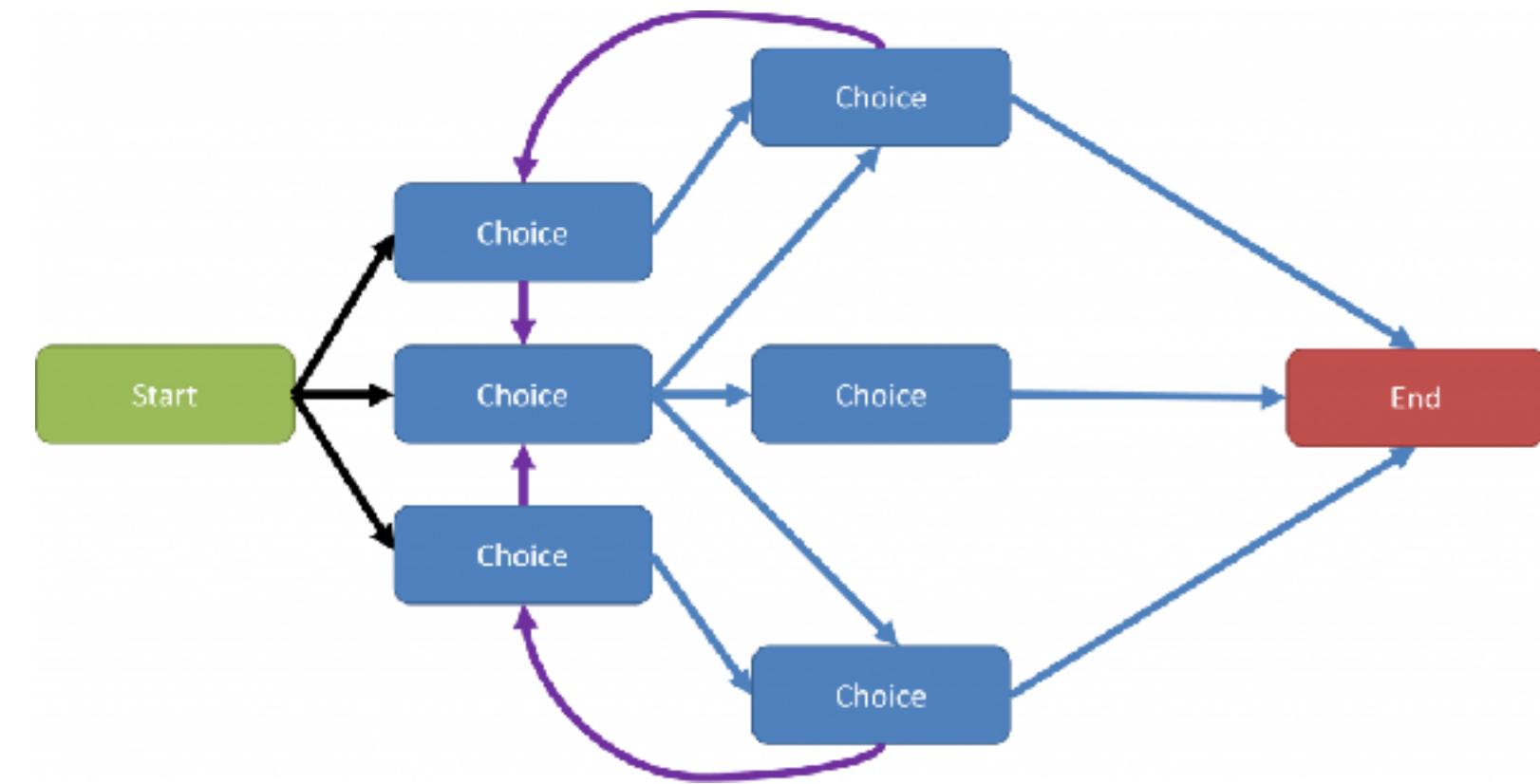
Extra Credits S7E7: The Illusion of Choice - How Games Balance Freedom and Scope

<https://www.youtube.com/watch?v=45PdtGDGhac>

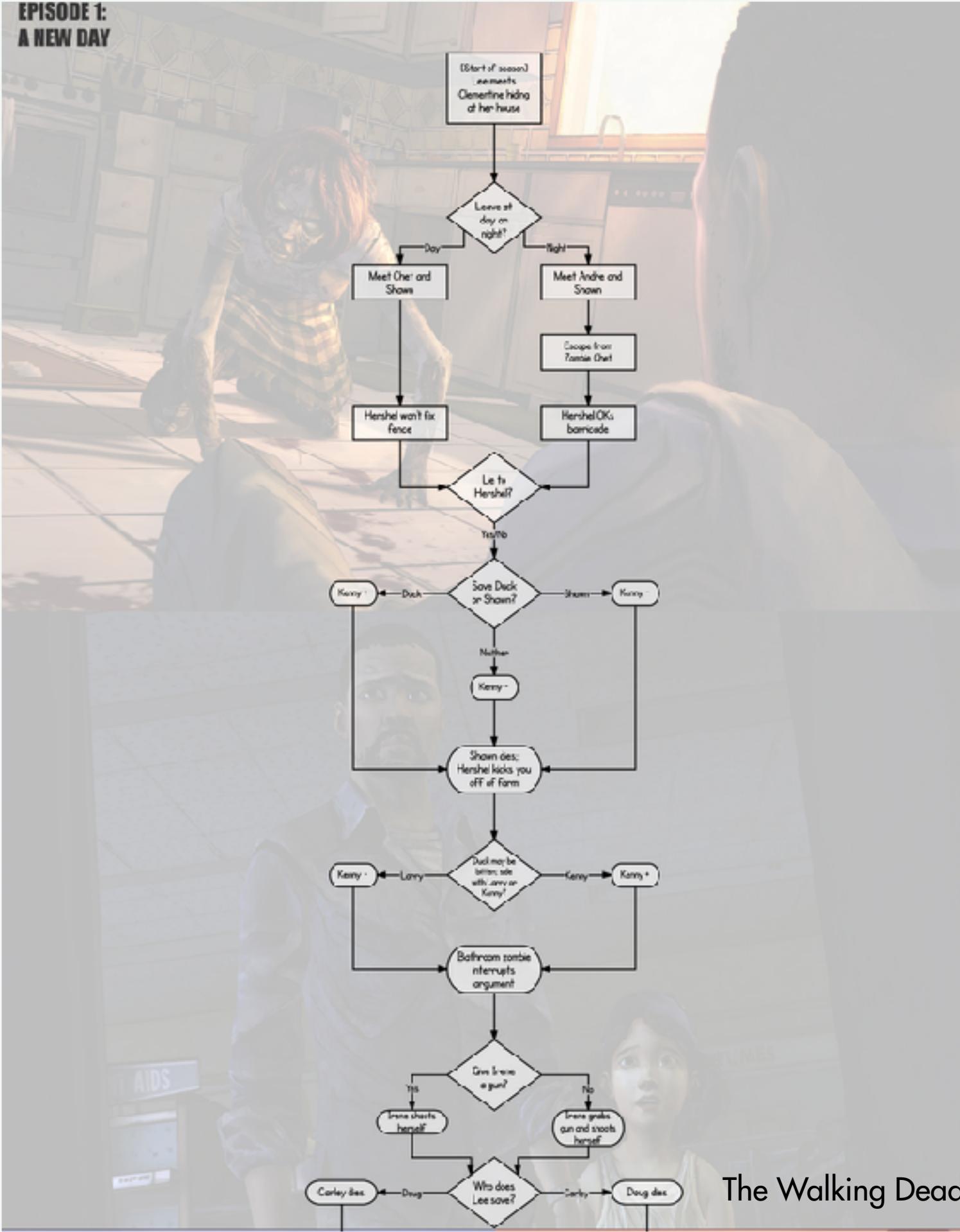
Fake Choice



Simple Fake Choice



Complex Fake Choice



Erzählstruktur

Rivers and Lakes
Beads on a String
Divergent / Convergent Points

Invisible Walls



Journey

In the first levels of Journey the invisible walls are strong winds nudging the player toward the goal.

<http://www.molleindustria.org/blog/invisible-walls-puffy-clouds/>

Gegner als Architektur



Visual Highlighting



Mirror's Edge

Multisensory Highlighting



The Stanley Parable

„Stanley Walked through the **RED** Door“

<https://www.youtube.com/watch?v=9x0TkKN8IH8>, 1:30

Fazit

do you feel like a hero yet?

Spiele erschaffen Subjekte durch Handlungsbefähigung (Agency)

Verschiedene Subjekte können miteinander in Konflikt stehen

Bedeutungsvolle Spiele erzeugen solche Konflikte und regen zur kritischen Auseinandersetzung an.

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