

**Designing Game Ethics:
A Pervasive Game Adaptation of
*The Count of Monte Cristo***

by

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ABSTRACT

How does one design a game to make change? How can I design a game that engages players in ethical gameplay? For this project, I used multiple methodologies—research through design, background research, iterative game design, playtesting, and player interviews—to explore strategies that game designers might use to accomplish goals that involve affecting change in players. I designed a pervasive game adaptation of Alexandre Dumas' *The Count of Monte Cristo*, through which I explored ways to engage players in ethical decision making. I playtested the game, *Civilité*, with a group of fifteen Massachusetts Institute of Technology (MIT) students and affiliates during MIT's Independent Activities Period (IAP) in January 2010. The game ran around the clock for seven days and took place throughout MIT campus. Supported through a variety of media, including a website, audio podcasts, physical props, hidden tupperware boxes, and a variety of paper documents, *Civilité* transformed the players' everyday campus environment into an imaginary nineteenth century Paris on the eve of Napoléon's Hundred Days. Along with the ethical decisions confronting players' fictional characters, players also had to make ethical decisions regarding what was acceptable gameplay behavior. After the playtest, players participated in a group post mortem and individual thirty minute interviews.

This thesis discusses the methodologies that I employed in this project to engage *Civilité* players in ethical and unethical behavior and to encourage ethical reflection both during and after gameplay. It also addresses the thorny question, "what are game ethics?" by crafting a rough framework for ways that game designers can think about game ethics. Using observations from the playtest, players' daily reports, the group post mortem, and the individual player interviews, this thesis argues that the ethical issues that players identified fall into three ethical domains: the procedural domain, the diegetic domain, and the magic circle's domain.

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Chapter 1: Introduction

How does one design a game to make change? Let's consider each of its components. Its goal—to *make change*—implies that as a part of or as a result of the gameplay experience, players undergo some experience that changes them in a positive manner. *Change* used here refers to social justice as

*a process, not an outcome, which (1) seeks fair (re)distribution of resources, opportunities, and responsibilities; (2) challenges the roots of oppression and injustice; (3) empowers all people to exercise self-determination and realize their full potential; (4) and builds social solidarity and community capacity for collaborative action.*¹

The question approaches the problem from the position of the game designer and poses the problem as one of methodology or strategy. In other words, it seeks ways that this goal may be accomplished.

This project explores this question through a very particular lens. Using multiple methodologies—including research through design, background research, iterative game design, playtesting, and player interviews—I have explored strategies for how game designers might accomplish goals that involve affecting change in players². This question is quite broad and naturally leads to many others, such as: Is it even possible that a game could affect change? What kind of change? Change in players on an individual level? Sweeping social change?³ It would have been overly ambitious to attempt to address some of these questions, and I was aware that the scope of this project must be tied to the nature of my research as a Master's Thesis. I could not have hoped to answer all, or even a fraction, of these questions. Instead, I focused on the following research question derived from the primary one articulated above: ***How can I design a game that engages players in ethical gameplay?***

In this thesis, I will explain how I explored this research question by designing and playtesting a pervasive game. At this point, I would like to reemphasize that this project has been one of *exploration*. From the outset of this project, I was aware that I would not be able to collect enough research data to

¹ Lyndsay Grant and Greg Villalobos. *Designing educational technologies for social justice* (Bristol: Futurelab, 2008), 4. See also "Social Justice Symposium," *UC Berkeley School of Social Welfare*, <http://socialwelfare.berkeley.edu/sjs>.

² Throughout this thesis, I use "players" (plural) as opposed to "a player" or "the player" (singular) to emphasize diversity in players and de-emphasize a singular, archetypal player. I avoid the use of "player" (singular) whenever possible. I use "players" and not "gamers" to emphasize play and playfulness.

³ For a discussion about the ecology of games with a purpose beyond play, see Eric Klopfer, Scot Osterweil, and Katie Salen, *Moving Learning Games Forward: Obstacles, Opportunities, and Openness* (Cambridge: The Education Arcade, 2009), 20-21.

prove any hypothesis one way or another, but rather that I would be exploring research questions in a way that would then generate more, and hopefully more critical, research questions.

For this project, I designed a pervasive game adaptation of Alexandre Dumas' *The Count of Monte Cristo*⁴, through which I explored ways to engage players in ethical decision making. I playtested the game, *Civilité*, with a group of fifteen Massachusetts Institute of Technology (MIT) students and affiliates during MIT's Independent Activities Period (IAP) in January 2010. The game ran around the clock for seven days and took place throughout MIT campus. Supported through a variety of media, including a website, audio podcasts, physical props, hidden tupperware boxes, and a variety of paper documents, *Civilité* sought to transform the players' everyday campus environment into an imaginary nineteenth century Paris on the eve of Napoléon's Hundred Days. Along with the ethical decisions confronting players' fictional characters, players also had to make ethical decisions regarding what was acceptable gameplay behavior. After the playtest, players participated in a group post mortem and individual thirty minute interviews.

The project began with a year of directed research in which I experimented with ways that *The Count of Monte Cristo* (*Monte Cristo*) could be adapted into a game. Although I had initially wanted to design a close adaptation of the novel in the form of a digital game, following the successful run of a separate alternate reality game I co-designed I began to generate pervasive game concepts for this adaptation. With a team of collaborators, I prototyped several adaptations using multiple game media—cards, interactive fiction, and Twitter—before finally settling on a pervasive game. The type of pervasive game that *Civilité* became was inspired by elements of alternate reality games (ARGs)⁵,

⁴ Alexandre Dumas, père, *The Count of Monte Cristo* (Project Gutenberg, 2008).

⁵ Christy Dena describes ARGs in the following manner: "ARGs surround a player and are immune to boundaries. ARGs are transmedial in that the experience they provide is expressed through a variety of media platforms, with each component providing unique information. They are designed to be collaborative by being too large for one person to play and requiring a variety of skills and knowledge that only collective intelligence can provide. ARGs have high degrees of both narrative and game elements ... Essentially, the design goal is to reduce signs of the game's fictional status while enhancing elements that trigger gamers to treat it as they would real life." For more information, see Christy Dena. "Creating Alternate Realities: A Quick Primer" in *Space Time Play: Computer Games, Architecture and Urbanism: The Next Level*, ed. Friedrich von Borries, Steffen P. Walz, and Matthias Böttger (Boston: Birkhäuser Verlag AG, 2007), 238-241.

transmedia storytelling⁶, role-playing games, and radical cartography⁷. I will go into greater detail later as to why I chose *Monte Cristo* as the starting point for this project, but for now, suffice it to say that I found the primary themes of ethics, law, justice, and revenge in *Monte Cristo* quite fitting for a research project about questioning and engaging in ethical and unethical behavior. Before going into further detail about my research project, I would like to define some key concepts for this thesis.

What is Game Studies?

I will be using the term **game studies** to refer to the study of games in general. I have intentionally chosen not to use terms, such as **computer game studies**, **video game studies**, or **digital game studies**, because I believe that much of the scholarly work currently directed at digital media—such as PC, console, and social media games—is quite applicable to non-digital and transmedia games—such as board, card, and pervasive games. That is not to say that the particular medium or media to which a particular game is bound does not extend its affordances and constraints to that game. This is very much true. Rather, due to the unique nature of games as a transmedia phenomenon⁸, the similarities between games across media allow game studies scholars to learn from research on games that use different media. The boundaries created when using these terms are unhelpful in this case and therefore I am also using the more general term—game studies—to de-emphasize these differences.

In addition, I understand game studies to be synonymous with **ludology** and **game theory**⁹. Ludology, as defined by Gonzalo Frasca, is a discipline that studies game and play activities.¹⁰ While this early definition might be serviceable for the purposes of this thesis, ludology emphasizes a particular position focused on game mechanics to the exclusion of other approaches. It is also too

⁶ Henry Jenkins defines a transmedia story as a story that "unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best." See Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (New York: New York University Press, 2006), 97-98.

⁷ Alexis Bhagat and Lize Mogel define radical cartography as "the practice of mapmaking that subverts conventional notions in order to actively promote social change." See Alexis Bhagat and Lize Mogel, eds., introduction to *An Atlas of Radical Cartography* (Journal of Aesthetics & Protest Press, 2008).

⁸ Jesper Juul, *Half-Real: Video Games between Real Rules and Fictional Worlds* (Cambridge: The MIT Press, 2005), 7.

⁹ I refer here to game theory as in the theoretical aspects of games, not to be confused with game theory, the branch of applied mathematics that is often associated with economics.

¹⁰ Gonzalo Frasca, "Ludology meets narratology: similitude and differences between (video)games and narrative," *Ludology.org: video game theory*, 1999, <http://ludology.org/articles/ludology.htm>.

often associated with the divisive narratology versus ludology debate.¹¹ Finally, though I will be drawing on a variety of theoretical frameworks, I do not wish to emphasize the theoretical component over the applied or practical components of my project. My hope is that, though game studies is a somewhat generic term, it is appropriate and broad enough to encompass the variety of research to which I will be referring.

What are Ethics and Game Ethics?

Since the core of this thesis deals with ethics, it is critical to ask: what are **ethics**, and even more pertinent, what are **game ethics**? The field of ethics, also commonly referred to as **moral philosophy**, is most closely affiliated with philosophy and deals with systems or sets of moral values governing whether actions or objects are right or wrong. Ethical decisions or actions in games are those that deal with moral values, as opposed to actions that deal with strategy. Game ethics would then appear to be the field of ethics as it applies to the design, development, and play of games. This rudimentary definition begins to get at some of the nuances of game ethics. For instance, it suggests that an argument could be made for game ethics to be understood as a broad umbrella under which ethical concerns may be categorized, in the same way that a variety of subject areas—such as metaethics, normative ethics, and applied ethics—are categorized under ethics in the field of philosophy.

Many game studies scholars have tackled the question, "what are ethics in games?" from a philosophical perspective.¹² While I am not questioning the value of using existing frameworks—such as normative ethics—to tackle this question, it is not the approach I will be taking. I am not interested in applying philosophical frameworks to games. Instead, *Civilitéé* asked players to define ethics and morals for themselves. Similarly, *Civilitéé*'s game design did not use a particular ethical theory. The term

¹¹ Michelle Moon Lee, "Narrative Game Adaptations" (paper, Massachusetts Institute of Technology, 2008). The relationship between games and narrative involved ludologists arguing for a decreased focus on the relationship, while other scholars argued that a narrative framework of games is too important to be ignored. The ludologists rightly asserted that examining games using only a narratological framework obscures characteristics that are unique to games alone. They suggested an alternative methodology called ludology that emphasizes these characteristics and an interactive mode of engagement. However, the debate lost sight of the fact that none of the scholars participating the discussion argued the narrativist part, claiming that games are media solely for telling stories.

¹² See Miguel Sicart, *The Ethics of Computer Games* (Cambridge: The MIT Press, 2009); Miguel Sicart, "The banality of simulated evil: designing ethical gameplay", *Journal of Ethics and Information Technology* 11 (2009); Ren Reynolds, "Playing a 'Good' Game: A Philosophical Approach to Understanding the Morality of Games," *IGDA*, 2002, http://igda.org/articles/rreynolds_ethics; Grant Tavinor, "Towards an Ethics of Video Gaming" (paper presented at *FuturePlay 2007*, Toronto, Canada, November 15-17 2007); and Peter Rauch, "Playing with Good and Evil: Videogames and Moral Philosophy" (master's thesis, Massachusetts Institute of Technology, 2007).

ethics, as I will use it, will inevitably seem a bit slippery as it refers to a very broad field; however, to avoid being prescriptive, I will resist defining it more specifically.

In Chapters 2 and 3, I will more clearly define game ethics and provide useful ways for game designers to think about game ethics. The categories that I will discuss can be roughly divided into game designer ethics and player ethics. I will not discuss the business ethics of the game design and development processes, such as how many hours a day workers should work and how a production company should monetize its games.

What is a Game?

Defining what constitutes a **game** and describing the differences between **play** and games is rather difficult, and I shall not attempt to do so here. Instead, Jesper Juul's classic game model serves as a useful framework. In his book *Half-Real: Video Games between Real Rules and Fictional World*, Juul provides an excellent comparison of various definitions of game that have previously been put forth by numerous respected game studies scholars including Johan Huizinga, Roger Caillois, Bernard Suits, Chris Crawford, Katie Salen, and Eric Zimmerman. He then suggests a new definition:

*A game is a rule-based system with a variable and quantifiable outcome, where different outcomes are assigned different values, the player exerts effort in order to influence the outcome, the player feels emotionally attached to the outcome, and the consequences of the activity are negotiable.*¹³

Juul emphasizes that this definition does not tie games to a specific medium because games are a transmedial phenomenon. He argues that, like narratives, games are able to be recreated and adapted using different media and maintain a unique feature—the upholding of rules—across media.¹⁴

In addition, Juul describes the differences between conceptualizing **games as objects** and **games as experiences**¹⁵. Games as objects are "list[s] of rules with the property that a computer or a group of players can implement unambiguously" and games as experiences are "system[s] that [change] state according to a set of rules that are implemented by humans, computers, or natural laws."¹⁶ Throughout this thesis, I will discuss games as both objects and experiences. When discussing the game design

¹³ Juul, *Half-Real*, 36.

¹⁴ *Ibid.*, 48

¹⁵ Juul uses the term "activities", but for the purposes of this thesis, it is helpful to think of games as experiences of the game as a designed system.

¹⁶ *Ibid.*, 44-45.

elements of *Civilitéé*, it is helpful to think of it as an object, and when discussing the playtest of *Civilitéé*, it is helpful to think of it as an experience.

It is important to be clear that although Juul's classic game model is a useful framework, it is specifically designed with classic games in mind. Since the majority of this project deals with pervasive games—games that have often been described as blurring the boundaries of classic games—the classic game model will have only limited applicability. Juul himself states that there are borderline cases, such as *SimCity*¹⁷, and that the classic game model will be modified as new game forms emerge.

What is the Magic Circle?

One aspect of games that bears special mention here is their general separation from the rest of everyday life. In their book, *Rules of Play: Game Design Fundamentals*, Katie Salen and Eric Zimmerman define the concept of **the magic circle** as: "the idea of a special place in time and space created by a game"¹⁸, a metaphorical circle that encloses and separates the game from everyday life. Games usually take place in a space and time distinct from everyday life and are often treated as "not real" or not part of "real life." Because of this separation, gameplay involves a transition into and out of game space or the game world; the magic circle may be thought of as the boundary encircling a game. Salen's and Zimmerman's description of the interior of the magic circle is especially charming: "The magic circle inscribes a space that is repeatable, a space both limited and limitless. In short, a finite space with infinite possibility."¹⁹ This boundary, created and entered into when playing a game, allows games to construct safe spaces where players may feel free to explore without worrying about consequences that would be attached to similar actions taken outside a game. It is games' *sense* of "not real"-ness that allows players this freedom. Similarly, this artificiality allow games to explore creative and imaginative alternatives to everyday life, critically simulating and reflecting upon it. Yet, players are still having "real" experiences while playing games. Throughout this thesis, I use the term "everyday life" and not "real life." I have chosen not to use the term "real life" because it misleadingly implies that gameplay experiences are not real.

The permeability of the magic circle changes depending on the characteristics of each game; however, Salen and Zimmerman astutely comment that:

¹⁷ Maxis, *SimCity*, Brøderbund, 1989 (PC).

¹⁸ Katie Salen and Eric Zimmerman, *Rules of Play: Game Design Fundamentals* (Cambridge: The MIT Press, 2003), 95. Salen and Zimmerman base their definition on the work of play theorist Johan Huizinga's work. See also Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (Boston: The Beacon Press, 1950).

¹⁹ Salen and Zimmerman, *Rules of Play*, 95.

*Players bring a great deal in from the outside world: their expectations, their likes and dislikes, social relationship, and so on. In this sense, it is impossible to ignore the fact that games are open [systems], a reflection of the players who play them.*²⁰

They also suggest that games are deeply embedded in the cultural context in which they are created and experienced. I would argue that the magic circle is permeable in these two ways regardless of the game under consideration. First, players will always carry values, expectations, and experiences from their everyday lives into any game they play. Second, games as objects are cultural artifacts that reflect the context in which they are created, and they respond to the cultural context in which they are played. I will explore this in greater detail in Chapter 2.

What are Pervasive Games?

Having established the concept of the magic circle, I would now like to address the concept of **pervasive games**. Pervasive game is a term that describes a wide spectrum of games that share certain characteristics. Games studies scholar Markus Montola has defined a pervasive game as "a game that has one or more salient features that expands the contractual magic circle of play spatially, temporally, or socially."²¹ As I pointed out earlier, the magic circle is permeable in every game in two consistent ways and the degree to which it is permeable beyond that differs from game to game.

Montola understands the magic circle as the "boundary separating the ordinary from ludic and the real from playful."²² He believes that this boundary can be expanded in various dimensions since there are numerous differences between games and everyday life. In defining pervasive games, he has honed in on three particular dimensions that create their pervasiveness: the spatial, the temporal, and the social. Examples of other dimensions that can be expanded include the legal and the economic in the cases of gambling and professional sports, but Montola differentiates these games from pervasive games.²³ Gambling and professional sports have economic effects on real bank accounts, but they do not create a pervasive experience for players.

To fully understand Montola's definition of pervasive game, one must first understand the spatial, temporal, and social dimensions of the magic circle. Keep in mind that Salen, Zimmerman, and Montola all understand the magic circle metaphorically, not literally. This means that the spatial

²⁰ Ibid., 96.

²¹ Markus Montola, "Games and Pervasive Games," in *Pervasive Games: Theory and Design*, eds. Markus Montola, Jaakko Stenros, and Annika Waern (Boston: Morgan Kaufmann Publishers/Elsevier, 2009), 12.

²² Ibid., 7.

²³ Ibid., 19.

dimension is not necessarily a literal space, such as the ground on which hopscotch is drawn. Instead, the spatial dimension should be understood to be the socially constructed area in which gameplay takes place. Montola uses the example of the two-dimensional game world in *Super Mario Bros.*²⁴ as a metaphorical space that players simultaneously inhabit along with the everyday literal space where they²⁵ are located. Expanding the magic circle spatially means that game space spreads and merges into everyday space, incorporating everyday spaces that are not dedicated to play. For example, *Civilité*'s game design called for gameplay to take place throughout MIT campus, a space designed and dedicated to educational instruction, not gameplay (see Figure 1).



1. *Day 2, The Coded Book assembly*. This assembly took place in Building 6C. Note the player on the upper level secretly spying on the other players on the ground floor. This playful space was primarily designed to support offices, lounge spaces, classrooms, and research labs. We turned it into play space.

²⁴ Nintendo EAD, *Super Mario Bros.*, Nintendo, 1985 (NES).

²⁵ Throughout this thesis, I use the gender-neutral pronouns "they", "them", and "their" despite the occasional grammatical awkwardness of using plural pronouns for singular subjects. I have avoided creating ambiguous pronouns to the best of my ability.

The temporal dimension of the magic circle is the time dedicated to playing a game. This time is frequently referred to as a **play session** in game studies. For example, the half hour when players are seated in front of their TV playing *Super Mario Bros.* is considered a play session. Even in persistent virtual worlds, such as *World of Warcraft*²⁶, players still have individual play sessions that describe the time between when they sign on and off. In temporally expanded pervasive games, this time is much harder to distinguish from activities in everyday life. Instead, players shift from focusing primarily on the game to pushing the game into the periphery. *Civilité*'s game design called for it to be always on, so to speak, and therefore players could transition from being in the game world to being in the everyday world at any time, depending on what was currently the focus of their attention (see Figure 2).



2. Day 3, *The Courthouse assembly*. Here, five players are visible displaying political signs at this assembly's flash mob, which took place in the middle of the day in Lobby 7—a public, high-traffic location.

²⁶ Blizzard Entertainment, *World of Warcraft*, Blizzard Entertainment, 2004 (PC).

Lastly, the social dimension of the magic circle addresses the participants of a game. In non-pervasive games, players enter into a type of contract by agreeing to abide by the rules of the game. They then enter the magic circle to begin playing. In pervasive games, non-players can also become participants, often because of the spatially or temporally expanded natures of the games. Non-player participation can be intentional or unintentional, meaning that non-players are either aware or unaware that they are interacting with players. *Civilité* was designed such that any person who passed through a part of MIT campus where players were actively playing were transformed from students, faculty, and staff to citizens of Paris going about their business. This is an example of unaware non-player participation. Aware non-player participation includes a spectrum of behaviors from spectatorship—in which non-players simply observe the events taking place in a pervasive game—to fully engaged participation—temporarily making choices within the context of a game (see Figure 3).



3. Day 3, *The Courthouse assembly*. A close-up of the player in the lower-right of Figure 2. Note the non-player taking a photograph of the *Civilité* player.

For Montola, a game must expand the magic circle in at least one of these dimensions through a salient feature to be considered pervasive. That is to say, it must include at least one feature that

significantly affects the player experience in one of these dimensions, though many pervasive games certainly combine many features across all these dimensions. As I have already mentioned, *Civilité* was designed to include salient features that expand all three of the dimensions Montola identified.

Games that have the qualities described above have been called many different names, including ARGs, ubiquitous games, and big games. Because critical writing about these types of games is relatively new, the terminology around these games is still developing. To be clear, I believe many of these terms are synonymous and the number of different terms simply reflects different authors' search for language that adequately captures the features that they are trying to describe. I have deliberately chosen to use the term pervasive game because the adjective—pervasive—emphasizes the most interesting quality that distinguishes these games from classic games. Montola's definition also places a similar emphasis on the word "expand." For me, the most exciting aspect of the term pervasive game is the idea that these games burst the boundaries of the classic game model and spill out into everyday life.

It is worth taking the time to explain why I have chosen not to use the term ARG despite its growing popularity in recent years, largely as a result of the success of several large commercial ARGs, such as *The Beast*²⁷ and *I Love Bees*²⁸. I believe that ARGs should be understood as a sub-genre of pervasive games because they generally emphasize player cooperation on a massive scale, involve collaborative storytelling, and use media and objects belonging to the everyday world to create a fictional game that seeks to be as "real"²⁹ as possible. Games that have been labeled ARGs tend to share this set of limited characteristics and exclude games that I wish to include in my research. Finally, while the term pervasive game emphasizes ubiquity, the term ARG emphasizes an alternate reality.

Synopsis of *The Count of Monte Cristo*

Now that I have explained several of my key terms and concepts, I will now return to *Civilité*. As I have already stated, *Civilité* is a loose adaptation of Alexandre Dumas' *roman-feuilleton*,³⁰ *Le Comte de*

²⁷ Microsoft, *The Beast*, Warner Brothers, 2001 (ARG).

²⁸ 42 Entertainment, *I Love Bees*, Bungie, 2004 (ARG).

²⁹ "This is not a game" has become an unofficial mantra for ARGs, describing the attitude game designers and players are expected to take toward them. See Jane McGonigal, "The Puppet Master Problem: Design for Real-World, Mission-Based Gaming," in *Second Person: Role-Playing and Story in Games and Playable Media*, ed. Pat Harrigan and Noah Wardrip-Fruin (Cambridge: The MIT Press, 2007) and Jane McGonigal, "Why I Love Bees: A Case Study in Collective Intelligence Gaming," in *The Ecology of Games*, ed. Katie Salen (Cambridge, The MIT Press, 2008).

³⁰ A *roman-feuilleton* was a type of serial novel popular in France beginning in the early nineteenth century.

Monte-Cristo, which I will hereafter refer to by its English title, *The Count of Monte Cristo* (*Monte Cristo*). First published in three parts from 1844 to 1846, *Monte Cristo*, like most of Dumas' work, was both popular and financially successful.^{31 32} To best understand *Civilité* and its game design process, it is important to include a short synopsis of *Monte Cristo*.

Monte Cristo is a fascinating story full of adventure, mystery, and revenge. It is one of Dumas' longest and most complex works. At the beginning of the novel, the protagonist, Edmond Dantès, is an honest nineteen-year-old sailor returning from a voyage. He is poised for a series of fortunate events: the captain of his ship died at sea and the owner, M. Morrel, is about to appoint him as captain; he intends to use his much-needed increase in wages to care for his aging father; and he is about to marry his beautiful fiancée, Mercédès. But he is arrested on his wedding day and sentenced to life in Château d'If, a dreaded island prison for dangerous political agents. Unknown to Dantès, Fernand Mondego, Danglars, Gérard de Villefort, and Gaspard Caderousse, out of jealousy, greed, self-advancement, and cowardice, respectively, have conspired to betray and wrongfully imprison him. After several lonely and desperate years in solitary confinement, Dantès meets an aged prisoner, Abbé Faria, who educates him and eventually reveals the secret location of a massive treasure. Following a daring sea escape, Dantès takes on several identities, including that of the Count of Monte Cristo, to pursue what is now his purpose in life: to reward his few friends and to take revenge on those who betrayed him.

Monte Cristo is based on an account, 'La Diamant et la vengeance,' in police archivist Jacques Peuchet's *Mémoires historiques tirés des archives de la police de Paris* (1838). 'La Diamant' recounts the sensational murders and frauds committed against and by François Picaud between 1807 and 1828.³³ Dumas retained much of the structure of the Picaud crimes, but expanded them to epic proportions using melodramatic techniques and imbued them with a sense of transcendent morality. Whereas 'La Diamant' simply recounts revenge and murder, *Monte Cristo* surpasses stories of everyday crime, not because it is more dramatic, but because Dumas emphasizes that every character is forced to make moral decisions. He highlights the underlying moral fabric in *Monte Cristo*, making the consequences of both virtuous and depraved choices legible to his readers. Dumas creates a clearer and starker picture of injustice by imprisoning Dantès for twice as long as Picaud and by having Dantès escape from prison rather than by released, as Picaud was. In *Monte Cristo*'s world, the justice system totally fails Dantès and, therefore, he has to create his own justice.

³¹ The first part was published from August to October 1844, the second shortly thereafter, but the third and final installment did not appear until June 1845 and ran until January 1846. Throughout his career, Dumas periodically abandoned in-progress *roman-feuilletons* to work on other projects or to travel abroad to escape creditors.

³² Michelle Moon Lee, "Le Comte de Monte-Cristo" (paper, Massachusetts Institute of Technology, 2008).

³³ David Coward, introduction to *The Count of Monte Cristo*, by Alexandre Dumas, père, ed. and trans. David Coward (New York: Oxford University Press Inc., 2008), xv.

By making the injustice in *Monte Cristo* more exaggerated than its real life inspiration, Dumas reminded his readers of the moral upheaval that took place during the French Revolution a few decades before its publication. Yet, Dumas' characters, with one or two exceptions, are all given a chance to redeem themselves and reflect upon their choices. Dantès and Mercédès, who were based on Picaud and his fiancée, are both more morally courageous and less corrupt than their inspirations. Reflection and the quest for redemption further distances *Monte Cristo* from the Picaud crimes and the events of the Revolution. In this sense, *Monte Cristo* is a novel of manners, which seeks to model optimistic moral behavior.

It is unsurprising that Dumas was able to draw upon history for inspiration. The nineteenth century was a turbulent time in France. The country had been politically unstable since the Revolution of 1789 and had been undergoing rapid technological changes due to the Industrial Revolution. Born in 1802, Dumas was himself a child of the French Revolution. Dumas' father, Thomas-Alexandre Dumas Davy de la Pailleterie, was one of Napoléon's most successful generals, though he lost favor with the Emperor and died in 1806 leaving almost nothing behind for his wife Marie-Louise-Élisabeth Labouret and children. Dumas was also active in politics. When he left his hometown, Villers-Cotterêts, for Paris, he was able to secure a position as a copyist for the Duc d'Orléans, the future King Louis-Philippe. He also participated in the July Revolution of 1830, where he single-handedly captured a powder magazine at Souissons and was swept up into the Italian independence movement in the 1860s.³⁴

Dumas' readers would have been intimately familiar with the political and social upheaval depicted in *Monte Cristo*, which is set between 1815 and 1838. In this twenty-three year span of time, Napoléon returned from exile, was defeated again, and was replaced by the Bourbon Restoration in the persons of Louis XVIII, Charles X, and Louis-Philippe. The effects of the French Revolution cannot be overstated. By overthrowing the monarchy, the Revolution created monumental changes in the established social order. Things that were previously unimaginable became commonplace, such as the beheading of royalty. The political uncertainty during this time is felt both literally and metaphorically in *Monte Cristo*. Rapid changes in social status—such as Dantès' ascent from lowly sailor to multimillionaire aristocrat—and violent politics were contemporary occurrences. While the tension between the two primary rival political factions—the Bonapartists and the Royalists—is exemplified by Villefort and his father Noirtier, the sensational tales of corruption, murder, and bloody executions throughout the novel would have resonated with the everyday life events of *Monte Cristo*'s readers.

³⁴ Ibid., x.

Why Adapt *The Count of Monte Cristo*?

Having provided a brief synopsis of the narrative, I will now explain why I chose to adapt *Monte Cristo* to explore questions of ethics in gameplay. I will review some of the ethical elements contained in *Monte Cristo*. Ultimately, *Monte Cristo* is a morality tale. Although it is a swashbuckling adventure that includes pirates and bandits, at its core it is a story about right and wrong. *Monte Cristo* makes the reader wonder: What is right? What is wrong? What is justice? Conversely, what is injustice? What is corruption? How do we know when we have experienced injustice? How does a society construct a system of justice and for what purpose? Do systems of justice fail as a whole because of their inherent human weaknesses? Why is one form of justice—Dantès' justice-revenge—justified and not another—Villefort's self-interest-justice?

Monte Cristo is also an exploration of less savory human emotions and behaviors, such as greed, jealousy, and cheating. As can be expected, the reader sees the antagonists, Mondego, Danglars, and Villefort, displaying these emotions and behaviors, but *Monte Cristo* extends this to the “hero,” Dantès, and his wealth of underworld accomplices. Complicating the issue further, why one form of cheating—Dantès' wealth is not achieved through his own hard work, though one could argue that escaping from Château d'If is achievement enough—is acceptable and another—Villefort, Mondego, and Danglars achieve their success at Dantès' expense—is not?

Monte Cristo is a story about intense individualism and individual rights: the right to justice, love, and freedom. Dantès asserts himself as an individual with the right to shape the world to his liking. The novel deals with core issues of identity. Early on, Dantès assumes the identity of the Count, and he continues to assume additional identities throughout the course of his revenge. The novel suggests that identity is mutable and socially constructed and is something individuals are free to change. But how far does the right of the individual extend? Is it within Dantès' rights to seek revenge? What is the balance between the rights of the individual and those of the community? Can society force an individual to maintain a constant identity? Does society have the power to assign identity?

Monte Cristo is a story of being able to overcome incredible odds and obstacles. It is the ultimate revenge of the underdog: Edmond Dantès is the champion of the bullied and weak. What types of power systems create bullying and oppression? What stake does established society have in these systems? Can some of *Monte Cristo*'s success in America be attributed to the similarity between Dantès' story and the myth of the American Dream?

Monte Cristo is an atypical revenge story. Dantès avoids direct, violent confrontations in favor of more pacifist, intellectual, and strategic approaches. He brings his enemies to ruin by allowing their

personal faults to undo them. Impressively, this does nothing to reduce the fast pace of the narrative. What is the impact of having a less direct action-oriented story? How would the story change if it were more typically masculine? Is there room for a feminist or queer reading of *Monte Cristo* in light of this and the earlier discussion of identity?

These questions, first posed in the form of a blog post in November 2008³⁵, served as the foundation for *Civilitéé*'s game design. Many of these questions and thematic components of *Monte Cristo* directly influenced the kind of player experience we wanted to create in *Civilitéé*. While many of the characters in *Civilitéé* are directly inspired by the character types in the *Monte Cristo*—Dantès is represented by *La Marin* and Villefort by *Le Procureur du Roi*—the game was primarily inspired by the novel's themes of ethics, law, justice, and revenge. In the game mechanics and game writing, *Civilitéé* sought to consistently evoke an aura of secrecy, fear, and dangerous uncertainty to mirror the sense of revolutionary instability infused throughout the world of *Monte Cristo*. One of the primary game design goals was to create a sense of desperation and urgency as the characters find themselves in the midst of a bloody revolution where siding with any political group is perilous, but siding with none leaves one with no protection and at the mercy of all.

***Civilitéé*: A Brief Game Description**

Having explained the source material from which *Civilitéé* was adapted and the reasons for choosing this source material, I will now give a brief description of the game design as it was carried out in the January 2010 playtest. I will provide a more detailed description of the playtest experience in Chapter 3. For this playtest, fifteen players—MIT students and affiliates—were recruited to play a pervasive game on MIT campus for seven days. The game design was intended to foster and encourage emergent play, much of which took place. This game description will cover the game mechanics as they were designed prior to and deployed during the January 2010 playtest.

Drawing inspiration from radical cartography, MIT campus was redrawn as a re-imagined fictional Paris during the French Revolution. This aristocratic world, dominated by the growing complacency of the powerful bourgeoisie, drew players into a web of temptation and intrigue. Dangerous and shifting political alliances made surviving—let alone achieving and maintaining stability, wealth, power, and status—a daily challenge. Over the course of seven days, players and game masters collaboratively constructed a narrative describing how the game's characters chose to deal with their treacherous situation.

³⁵ Michelle Moon Lee, "Why make a game out of The Count of Monte Cristo? Part One," *The Education Arcade*, 17 November 2008, <http://educationarcade.org/node/367>.



4. *Civilité* logo. Designed to resemble nineteenth century crests, the logo was systematically affixed to all materials affiliated with the game.

At the beginning of the game, each player selected a character role and received an initial game packet, which contained the rules, a game insignia, a largely blank paper map, a series of URLs linked to mp3s, and a character description. Players started out feeling highly isolated, not knowing who the other players were. Some players believed that all the players were given the same information by the game masters, but every player's experience was designed to be unique, determined by players' character roles and shaped by their choices. Players were encouraged to move from in-character to out-of-character by wearing a game insignia—a white handkerchief on which the game logo was ironed.

Gameplay was governed by and responsive to player actions. Players were given a selection of actions that included:

- Interacting with other players through dead drop boxes hidden throughout Paris
- Exploring the world through narrative mp3s
- Group performances in public spaces

Gameplay was designed to require players to make ethical decisions throughout the week. Most player actions involved gaining, trading, or passing information. By completing actions, players earned badges and received labels for their map, which provided them with more, and more complicated, choices. Gameplay included two types of group performances: flash mobs³⁶ and scenes. These player performances were intended to allow players to interact with one another in-person, extend the game world, facilitate story lines, and give players an opportunity to gain information. Each morning players were encouraged to check the *Gossip Rag*, located on the game website, and each evening they were

³⁶ Harper's Magazine senior editor Bill Wasik uses an Oxford English Dictionary definition of flash mob—though I could not locate the definition myself—in the article in which he reveals that he is the inventor of flash mobs: "a public gathering of complete strangers, organized via the Internet or mobile phone, who perform a pointless act and then disperse again." See Bill Wasik, "My Crowd: Or, Phase 5: A report from the inventor of the flash mob," *Harper's Magazine* 312 (2006): 57.

asked to write a daily report describing the actions they took or decisions they made that day and their justifications for those actions and decisions.

The game culminated in an endgame event, which was wholly responsive to the actions of the players during the week. Although some possible endgame scenarios were created before gameplay began, a short story was written during the playtest to describe the results of the choices each character made during the game and bring the narrative subplots to satisfactory conclusions. The lead actors in the endgame event, which included a flash mob, were the players who exhibited the most enthusiasm and interest during the game.

Thesis Overview

The remainder of this thesis will cover the game design and research methodologies that were used in creating *Civilité* and the results of that research.

Chapter 2 discusses the methodologies I employed in this project, including: research through design, background research, iterative game design, playtesting, and player interviews. This chapter covers the strategies that were used prior to the playtest to engage *Civilité* players in ethical and unethical behavior and to encourage ethical reflection both during and after gameplay.

Chapter 3 addresses the nature of game ethics by crafting a rough framework for ways that game designers can think about game ethics. This framework is largely based on how players responded to the ethics embedded in the game design of *Civilité*. Using observations from the playtest, players' daily reports, the group post mortem, and the individual player interviews, I argue that the ethical issues players identified fall into three ethical domains: the procedural domain, the diegetic domain, and the magic circle's domain.

Chapter 4 summarizes the research processes and results covered in the preceding chapters. It reviews strategies for designing games that engage players in ethical and unethical behavior and reflection and concludes by discussing the changes I recommend for a second playtest of *Civilité*. Finally, it poses further questions inspired by this research.

Chapter 2: Methodology and Game Design

What is Design Research?

Generally speaking, design research is research that involves the practice of design. Like many of the topics that I address in this thesis, competing theories have been suggested regarding its nature and uses. In this chapter, I will first cover the overarching research methodology employed in this project and then move on to explain the individual methodologies employed in each step of this project. To begin, the design research framework that is most useful for understanding the approach I took to research game ethics is one that came out of the Royal College of Arts in the 1980s and 1990s. Bruce Archer³⁷ and Sir Christopher Frayling³⁸ from the Royal College both put forth similar design research frameworks. Critically, Archer begins his argument by providing a clear definition of research: "Research is systematic enquiry whose goal is communicable knowledge"³⁹. The analysis, reflection, and articulation in the form of this thesis distinguishes it from being pure practice. Instead, this project was conceived from the outset as a research project that involved clearly defined research methodologies: background research, iterative game design, playtesting, and participant interviews. Archer and Frayling distinguish between three key modes of design research:

1. Research *into* design
2. Research *for* design
3. Research *through* design^{40 41 42}

³⁷ Bruce Archer, "The Nature of Research," *Co-design, Interdisciplinary Journal of Design*, January 1995: 6-13.

³⁸ Christopher Frayling, "Research in Art and Design," *Royal College of Art Research Papers* 1 (1993-4): 1-5.

³⁹ Archer, *The Nature of Research*, 6.

⁴⁰ *Ibid.*, 11.

⁴¹ Frayling, *Research in Art and Design*, 5.

⁴² Although there is some controversy over the similarity of Archer's and Frayling's design research frameworks, this is unimportant for my purposes. Rather, the distinction of design research into these three broad categories and, in particular, their description of research through design is what is most helpful for understanding this project. Therefore, I will be providing a co-joined explanation of their frameworks, highlighting differences only when necessary. In Archer's framework, he uses the terms "research about practice", "research for the purposes of practice", and "research through practice." He also describes these three modes in reverse order, which may be important depending on whether he intended to emphasize one over another. For the purposes of this thesis, I understand Frayling's use of "design" and Archer's use of "practice" to refer to the practice of design or the act of designing.

Research **into** design consists of research conducted about design practices, such as design theory or the history of a design practice. This project does not employ this mode of design research. Research **for** design consists of research conducted to contribute to a design process, such as gathering materials or compiling references. The background research I conducted as the first step of this project is research for design because it involved gathering information that supported and informed *Civilitéé's* game design. It was subordinated to the ultimate goal of creating a game design and did not serve as an end in and of itself. Research **through** design is research that uses an act of design as a tool for research. In other words, the design practice becomes the key methodology and the results of the design are firmly couched within systematic inquiry. Examples of this mode of design research include materials research, development work, and action research.⁴³ Action research is a category of research that originated within the science tradition, and Archer defines it as: "Systematic investigation through practical action calculated to devise or test new information, ideas, forms or procedures and to produce communicable knowledge"⁴⁴. Using a research through design model, such as action research, a design practitioner attempts to answer a research question through their practice. As Beat Schneider writes in his essay, *Design as Practice, Science and Research*:

*Research through design proceeds from the identification of a research question specific to design ... Research through design generates knowledge by designing innovative artefacts, models, prototypes, products, concepts etc., and evaluates them ... by conducting various experiments (tests, perception experiments etc.) in order to answer the research question.*⁴⁵

Research through design then requires a clearly articulated research question that is answered through systematic inquiry. It primarily involves a design practice and is followed by intentional communication of the knowledge gained from the research.

It is important to repeat a reservation that Archer notes: because research through design, and action research in particular, requires the researcher to take action in everyday life, this type of research greatly differs from interference- and value-free research. In other words, research through design is usually situation-specific due to complexities introduced by way of its taking place in everyday life. As such, "its findings only reliably apply to the place, time, persons and circumstances in which that action took place. It is thus difficult and dangerous to generalise action research findings."⁴⁶ However, Archer goes on to argue that, despite the hazards of attempting to broadly generalize results

⁴³ Ibid.

⁴⁴ Archer, *The Nature of Research*, 6.

⁴⁵ Beat Schneider, "Design as Practice, Science and Research," in *Design Research Now*, ed. Ralf Michel (Boston: Birkhäuser Verlag AG, 2007), 215-6.

⁴⁶ Archer, *The Nature of Research*, 12.

from research through design, these findings are "extremely valuable [because] they produce insights which might otherwise never be obtained."⁴⁷

By applying a research through design model to this project, we see that the primary research question was "how does one design a game to make change?", the design method of inquiry used was game design, and the knowledge gained from the research was transformed into a thesis. Design research, and research through design in particular, was the most fitting methodology for this project because the primary research question was a design question—how does one *design* a game—and the knowledge gained from this project would not have been easily accessed using other methodologies. This is not to say that other methodologies might not have been adequate to address this question, but, rather, that gaining knowledge about a particular way of designing games through actually designing a game is extremely valuable.

Having clearly established the overarching research methodology used in this project, I will now turn to describing the methodologies employed in each step of the project. The five consecutive phases of this project were:

1. Background research: September 2008—August 2009
2. Iterative game design: August 2009—December 2009
3. Playtesting: January 2010
4. Player interviews: February 2010
5. Written thesis: February 2010—May 2010

Background Research

This project originally began as a directed research project under the guidance of Scot Osterweil in September 2008. I was given the freedom to propose my own project. I chose to adapt *The Count of Monte Cristo* into a game, justifying my choice with the arguments covered in Chapter 1. The directed research was not bound by any constraints and did not have any specific timeline or deliverables. It was purely voluntary for both myself and Osterweil and was not part of my graduate coursework or any formal research group. My initial concept was to execute a close translation of the novel into an expansive digital game world in which the player could immerse themselves into the rich settings that Dumas created for his epic narrative. This first concept described a solo gameplay experience on a computer and called for a *translation* rather than an *adaptation*, which led me to research adaptation theory and consider the ways in which narratives move from medium to medium. In particular, I

⁴⁷ Ibid.

focused my efforts on how I might best translate *Monte Cristo's* narrative from a novel, the medium in which it is most popularly consumed today, to a digital game.

During this phase, I conducted background research into Dumas' life and writing history, which included reading a number of his other works.⁴⁸ I also researched other adaptations of Dumas' work. Dumas was an incredibly prolific writer. Although there is little doubt that not all the works he is attributed were truly his, it is arguable that he authored greater than 300 works.⁴⁹ Having met with success, his works were also copied, and numerous unauthorized works were written to extend his narratives. His work has also been widely adapted to other media. He himself adapted *Monte Cristo* to the stage, named a newsletter after it, and built himself a castle called *Monte Cristo*.⁵⁰ It is important to note that, given the volume of his work, it was never my goal to conduct a comprehensive review of Dumas' other work or even of *Monte Cristo's* numerous adaptations.

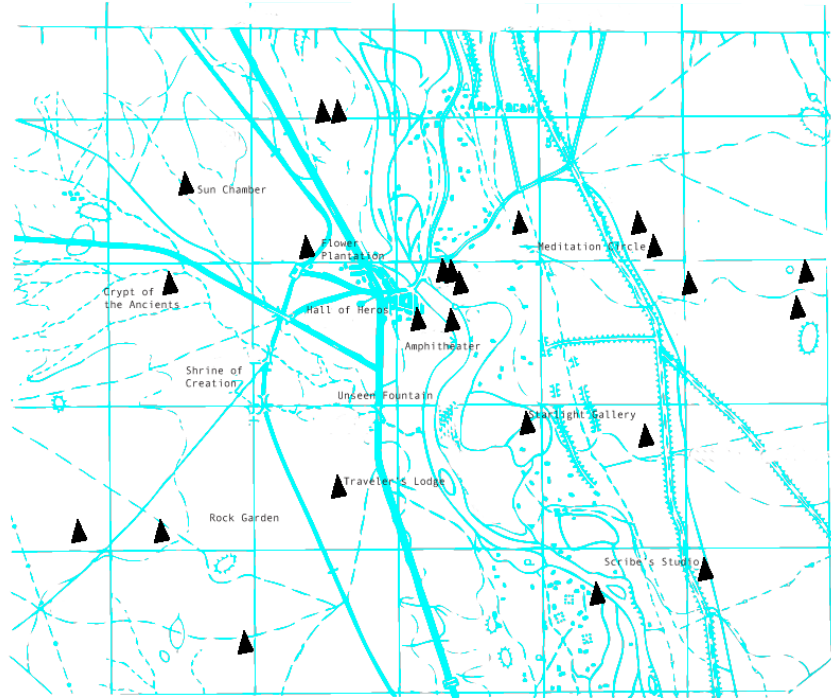
It was during this phase that I also worked on another game design project, called *In the Shadows of Shangri-La (Shangri-La)*, for a graduate workshop course. *Shangri-La* was a collaboratively designed pervasive game that fellow Comparative Media Studies (CMS) graduate student Elliot Pinkus and I designed in Spring 2009. This game bears mention here because the unexpected degree of its success was a crucial turning point in the design process for *Civilité*. *Shangri-La* was designed to be played by ten players over the course of seven days in the relatively confined space of the Singapore-MIT GAMBIT Game Lab, where many of the CMS graduate courses were held in Spring 2009. The primary game mechanic involved two teams of game master-assigned players searching for visual symbols painted on glass panels in the GAMBIT Game Lab and using the symbols to move the narrative forward on a website. The goal was for one team to find all the clues before the other team; however, in the end only one person, and not an entire team, could win. Each team member was restricted to one action per day to encourage collaboration within the teams. In addition, players were mysteriously murdered each day, which posed a looming threat that could end a player's participation in the game.

In many ways, *Shangri-La* served as an early working prototype for *Civilité*. It was inspired by radical cartography and constructed an interpretation of the mythical location described in James Hilton's 1933 novel *Lost Horizon*. The map designed for *Shangri-La* was an inspiration for the map used in *Civilité* (see Figures 5, 6). Using a turn-based approach—one action per day, per player—proved to be too

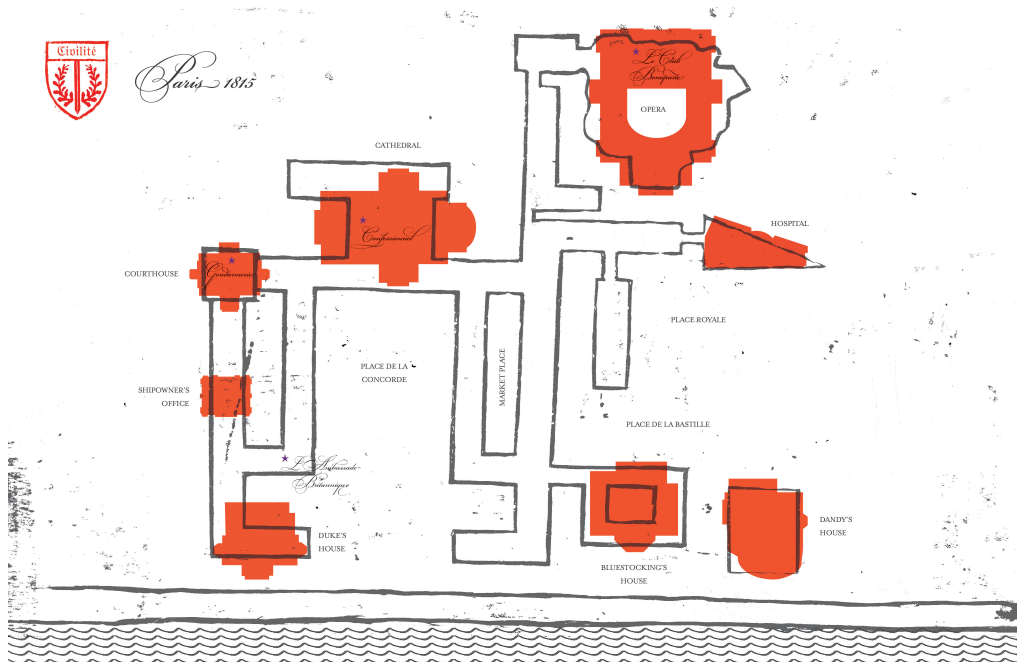
⁴⁸ This background research is summarized in a term paper. See Lee, "Le Comte de Monte-Cristo".

⁴⁹ Coward notes a count of over 600 plays, novels, travel books, and memoirs and a total of 1,348 volumes. Coward, introduction to *The Count of Monte Cristo*, xvii.

⁵⁰ Lee, *The Count of Monte Cristo*, 4.



5. *Shangri-La Map*. All the black markers corresponded with physical locations and the map generally sought to evoke the sense of being in another fantastical space along with the physical, everyday life space.



6. *Civilité Map*. Unlike the *Shangri-La* map, the *Civilité* map used a one-to-one correspondence between the everyday life space and fictional, nineteenth century Paris. The dark lines indicate MIT buildings.

restrictive for some of the more enthusiastic players, but encouraged the appropriate amount of engagement from players who felt they had less time to devote to the game. The mechanic of seeking out an item enriched with fictional meaning—in this case a small geometrical symbol painted on a glass wall—in the everyday world turned out to be extremely successful. Players were excited to discover their everyday work environment transformed into a play space in which everyday objects were imbued with playful significance.

Shangri-La was not an adaptation of *Lost Horizon*. Instead, it is more accurate to say that it was inspired by the themes and ideas in the novel and the 1937 Frank Capra film of the same title. After successfully designing and running *Shangri-La*, I decided to shift the focus of the project that would become *Civilité* from my initial concept of a close digital game adaptation to a loose pervasive game adaptation. The new concept would primarily draw on *Monte Cristo's* themes, settings, and atmosphere, rather than attempt to retell Dumas' story as faithfully as possible.

I used *Shangri-La* as an opportunity to describe a set of player personas, or archetypal players, whose gameplay styles I wanted to address in *Civilité's* game design:

1. **The enthusiastic player:** A player who is highly engaged in the game, enjoys contributing as much as possible, and becomes frustrated when they feel that they are arbitrarily restricted from doing so.
2. **The reluctant player:** A player who feels at a disadvantage when playing because of a lack of experience or confidence, but who greatly enjoys games when their game mechanics are easy to learn and require minimal effort to accomplish.
3. **The masterful player:** A player who is highly skilled at understanding the strategy in a game—mastering the constitutive rules, as Katie Salen and Eric Zimmerman might say⁵¹—and enjoys pushing the boundaries of a game as far as possible without breaking the experience.

These player personas, which were based on some of the different gameplay styles that emerged in *Shangri-La*, were influential in how I approached designing *Civilité*. Although I described these as three separate personas, that is not to say that individual players cannot have attributes belonging to one or more personas. I kept these player archetypes in mind and ask myself how each of them would respond to the game mechanics.

Finally, the most inspirational moment in *Shangri-La* was when an opportunity for emergent play unexpectedly arose near the conclusion of the seven day run. *Shangri-La* did not involve any role-playing and was scripted in such a way that there was not much opportunity for the players to

⁵¹ Salen and Zimmerman, *Rules of Play*, 130.

collaborate with the game masters on the narrative before or during gameplay. However, at the last moment, we—the game masters—secretly alerted two players on the same team that they were each murderers and gave them the opportunity to choose one remaining living player to murder. Surprisingly, they each unknowingly chose the other as their victim. We were able to use the gameplay that emerged unexpectedly and naturally from these two players to construct a dramatic and satisfying ending. The result was great fun and hilarity for players and game masters alike. Informative lessons from this experience included:

1. Being flexible and responsive game masters during gameplay afforded an unexpectedly satisfying ending.
2. Players are incredibly creative when given the opportunity.
3. Emergent play is exciting and can add a great deal to a game design.

Iterative Game Design

During the Fall 2009 semester, CMS graduate students Flourish Klink, Elliot Pinkus, and I participated in a workshop-based group independent study led by Scot Osterweil. For the culminating semester project, we collaborated on the design of a pervasive game adaptation of *Monte Cristo*, which we named *Civilitéé*.⁵² The next several sections describe the strategic positions we took and design choices we made for *Civilitéé*'s game design, which were the result of numerous iterative design cycles that took place in the group independent study. Our design approach can be divided into three levels: Theoretical, Strategic, and Tactical. The theoretical level describes the pedagogical positions from which we approached the design challenge: "how can we design a game that engages players in ethical gameplay?" The strategic level describes the strategic positions we took to tackle this design challenge. The tactical level describes specific game mechanics that we designed as a result of the strategic positions we took. For each of these levels, I have highlighted particularly representative examples, rather than provide a comprehensive analysis.

⁵² Although the game design team was comprised of Klink, Pinkus, and myself, it is critical to recognize that *Civilitéé* is the product of numerous collaborative efforts, especially with Osterweil and our graphic designers at Golden Arrows. Throughout this thesis, I strive to accurately give attribution to the game design team whenever possible. I use "we" to refer to the game design team. I use "I" in cases of original argumentation or personal positions. *Civilitéé*'s full credits can be seen in the appendices and at <http://civillite.org/about>.

Theoretical: Games as Designed Ethical Systems

Games scholar Miguel Sicart argues in his book *The Ethics of Computer Games* that games are designed ethical systems.⁵⁴ Game designers construct rules that are informed by their values. Those rules affect how players are able to interact ethically with the game. His argument is twofold:

1. Games are ethical systems that are embedded with their designers' ethical values, intentional or otherwise.
2. Players are moral agents who activate the potential choices that game designers have created in their games.⁵⁴

In other words, games are authored by game designers and, as such, designers' ethical values are embedded into their creations. Values may be intentionally embedded. For example, a game designer may knowingly choose to allow players to steal from one another with the belief that theft is acceptable in this particular game context. Values may also be unintentionally embedded. For example, a game designer creates a game in which all the characters are white men without considering the racial or gender implications of this choice. Sicart considers games to be systems composed of rules. Rules create opportunities for player interaction. They demarcate which parts of everyday life are excluded from the game and how fictional objects in the game operate. Game designers are responsible for the ethical implications of the rules they create, while players are responsible for their interactions with those rules. As Sicart says, "Players are responsible for the choices made, and designers are responsible for the ways these choices operate within the system."⁵⁵

With Sicart's model in mind, we approached the game design process from the perspective that the game designers' role is to shape an experience out of all possible experiences. They must reduce the possible interactions that players have with the system to the desired game mechanics and choices that the game being designed should offer. As game designers construct narratives and build worlds, they must necessarily constrain the possibility space of their game. Otherwise, players are overwhelmed with too many choices, greatly reducing the playability of the game. As game designers reduce the number of choices players will have from all possible choices, they are responsible for which choices they offer players and which choices they exclude from gameplay. Sicart refers to choices that

⁵⁴ I want to be careful to point out that I am using Sicart's specific argument regarding the constructed nature of games as objects embedded with values. It is not my intention to adapt his entire framework regarding the ethics of computer games. In addition, *The Ethics of Computer Games* is intended to apply to computer games only, rather than the broader set of games with which I am working. However, I believe that this specific argument regarding designed experiences applies to a broader set of games than simply computer games. The main actors in this argument—game designers and players—operate similarly across different types of games. In other words, game designers embed ethical values into digital and non-digital games, and players are moral agents who activate choices in digital and non-digital games.

⁵⁵ *Ibid.*, 42.

remain included in gameplay as **potential choices**. During gameplay, players activate potential choices as they play.⁵⁶ Players are responsible for making decisions for each potential choice. In this way, game designers are responsible for all the choices made before the game is activated and players are responsible for the choices made once the game is activated.

Let's take an example: Suppose a game designer offers players the following food choices to feed their characters: a hamburger, a hot dog, chocolate ice cream, and vanilla ice cream. In this instance, before the game is activated, the game designer has made a decision that requires players to feed their characters to advance in the game. The potential choice that players will face, once they activate the game, is amongst the options listed above. Although players will be responsible for making the choice of *which* item to feed their characters, the game designer has implicitly decided that these characters cannot be vegan since all the items include dairy or meat ingredients. The game designer, therefore, has made an ethical choice on behalf of the players. The players are not responsible for not making their characters vegan since they were not provided with a potential choice that included the option of allowing their characters to be vegan.

Games that incorporate ongoing game design choices during gameplay are more complicated. Many role-playing games include **game masters**, players who are human extensions of the game design created prior to gameplay and who interact with players during gameplay. Game masters function differently for different games. Sometimes they make design choices and take on corresponding ethical responsibilities for the game design choices they make. Sometimes they enforce the rules as constructed by the choices made by the game designers and do not have any ethical design responsibilities. Sometimes game masters take on the roles of non-player characters. Including game masters affords more complex interactions between a game and its players and often encourages unpredictable, emergent play. Unlike a rule book or a programmed system, in a role-playing game version of *Super Mario Bros.* 3⁵⁷, players could ask the game masters whether they can provide Princess Peach with a tanuki suit so she can fly herself away from Bowser's castle.

Clearly, design choices made by game designers regarding the ways that rules are constructed have ethical implications. As Sicart argues, games are ethical systems that have values embedded into them. Players and game designers both share responsibility for ethical decisions in a particular game, but game designers are responsible for considering the ethical implications of the design decisions they make. Conversely, game designers have the opportunity to design potential choices for players that are enriched with a variety of ethical options.

⁵⁶ Ibid., 54.

⁵⁷ Nintendo EAD, *Super Mario Bros. 3*, Nintendo, 1988 (NES).

Theoretical: Players Learn through Acts of Play

Civilité was also designed with the constructionist belief that: *People learn through actively doing or making*. Adapting this argument to the specific act of playing games leads to: *Players learn through acts of play*. This statement can then be extended to argue that: *Players also reflect through acts of play*. Taking actions and making choices in games requires players to think about what they are doing. Of course, there is a crucial difference between taking an action and reflecting on the consequences or implications of that action. On the whole, it is arguable that asking players to make decisions and take actions often leads to reflection, in this case, of an ethical nature. However, this is not consistently the case. As I will later discuss in great detail, as one of our design goals, it was important for us to make design decisions that asked players to explicitly reflect on the actions and decisions they made.

Strategic: Offering Players Agency and Meaningful Ethical Choices

The central strategic position we took was a commitment to give players agency to make meaningful ethical choices. To deconstruct this core design strategy, let's consider its two parts: *giving players agency* and *making meaningful ethical choices*. Designing to give players agency means giving players choices that provide useful and comprehensible feedback. Having agency means that players have meaningful degrees of control over their situations, taking actions in the immediate short-term and affecting their gameplay in the long-term⁵⁸. Designing to allow players to make meaningful *ethical* choices requires that the potential choices left to players include ones that are ethical in nature, rather than solely strategic. For example, if having more money is advantageous, the choice between earning money through labor or through theft is both strategic and ethical.

A *meaningful* ethical choice is one that has significant impact on the gameplay or a story line, as opposed to one that has no bearing on the player's progress. If a player steals money, but money has no importance in the game, then the choice to steal is not meaningful. In addition, a meaningful ethical choice is one that provides players with feedback in a way that helps them understand the ethics of the game world and relate it to their everyday life⁵⁹. This does not require the ethics of the game world to be similar to the ethics of everyday life. Instead, the ethics of the game world should enrich players' understanding of the ethics of everyday life, whether through similarity or contrast.

⁵⁸ For a discussion of agency in games and other interactive media, see Chapter 5: Agency in Janet Murray, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* (Cambridge: The MIT Press, 1997), 126-153 and Michael Mateas and Andrew Stern, "Build It to Understand It: Ludology Meets Narratology in Game Design Space" (paper presented at Digital Games Research Association conference: *Changing Views - Worlds in Play*, Vancouver, Canada, June 2005).

⁵⁹ For a discussion of meaningful play and game design as related to meaning, see Chapter 3: Meaningful Play and Chapter 4: Design in Salen and Zimmerman, *Rules of Play*, 30-47.

Strategic: Multiple Models of Success

We designed *Civilitéé* to offer multiple models of success. This strategy was intended to demonstrate the principle that there are multiple paths and actions that lead to a successful end state.⁶⁰ Not only does this encourage players to consider that ethical frameworks are multidimensional and variable depending on personal context and perspective, but it also rewards players for taking exploratory and experimental actions. Keeping in mind that *Civilitéé* was designed for a relatively broad audience—people interested in playing games—it was pedagogically important to recognize and respect that there is no single path to success. In essence, we strove to avoid designing potential choices that clearly indicated a single ethically correct choice.

Strategic: Multiple Modes of Engagement

Civilitéé was designed to offer players multiple modes of engagement. As I mentioned in Chapter 1, it was largely inspired by ARGs. Recall that ARGs use multiple media to tell a single story or construct a coherent story world. In *Civilitéé*, we used multiple media to construct the game world and the fictional Revolutionary Paris overlaid on MIT campus. The various media we employed to forward the story lines, events, and relationships directly affecting players included audio files, printed maps, printed documents, a web-based newsletter, email communications, in-person meetings, and physical spaces on MIT campus. Our aspiration was to not only vary the type of interactions players would have, but also to appeal to players who may respond better to different types of media. We also hoped that this strategy would flood players with more information than a single person could process, and hopefully, encourage players to overcome their suspicions of one another to collaboratively construct *Civilitéé*'s various story lines.

Strategic: Role-playing

Role-playing, where each player is asked to take on a character role, was an important part of *Civilitéé*'s design. Our goal was to create a design where players would be free to interpret their roles based on limited character descriptions (see Figure 7) that were provided prior to gameplay. Players would also be free to determine the degree to which they wished to role-play. The design accommodated players who chose to heavily role-play—such as in live action role-playing (LARPing)⁶¹, which sometimes includes dressing in costume and speaking in period language—and those who refrained from role-playing entirely. We expected that, because we would be recruiting a wide range of

⁶⁰ For a discussion of games and state machines, see Chapter 3: Rules in Juul, *Half-Real*, 55-120.

⁶¹ LARPing generally refers to a very specific form of role-playing. For the purposes of this thesis, I am using it to refer to any kind of role-playing that involves physically embodying roles.

players—both those who enjoyed LARPing and those who did not—the degree to which players role-played would range across the spectrum.

Including role-playing in *Civilité* deepened its ethical complexity. LARPing is quite distinct from digital role-playing because, like actors, players physically embody the characters they play. Distinguishing between character and player can be more difficult when the character is not a digital avatar on the screen, but rather one's own body. We expected that including role-playing would lead players to consider their in-game actions more carefully. We asked players to physically enact in-game actions in everyday spaces, thereby greatly reducing the amount of abstraction experienced in digitally mediated role-playing. Conversely, taking actions while role-playing in a game is far removed from taking the same actions in everyday life. In this way, role-playing would also allow players to take actions that they might not normally take with the understanding that it is their characters who take the action and not the players themselves.⁶²

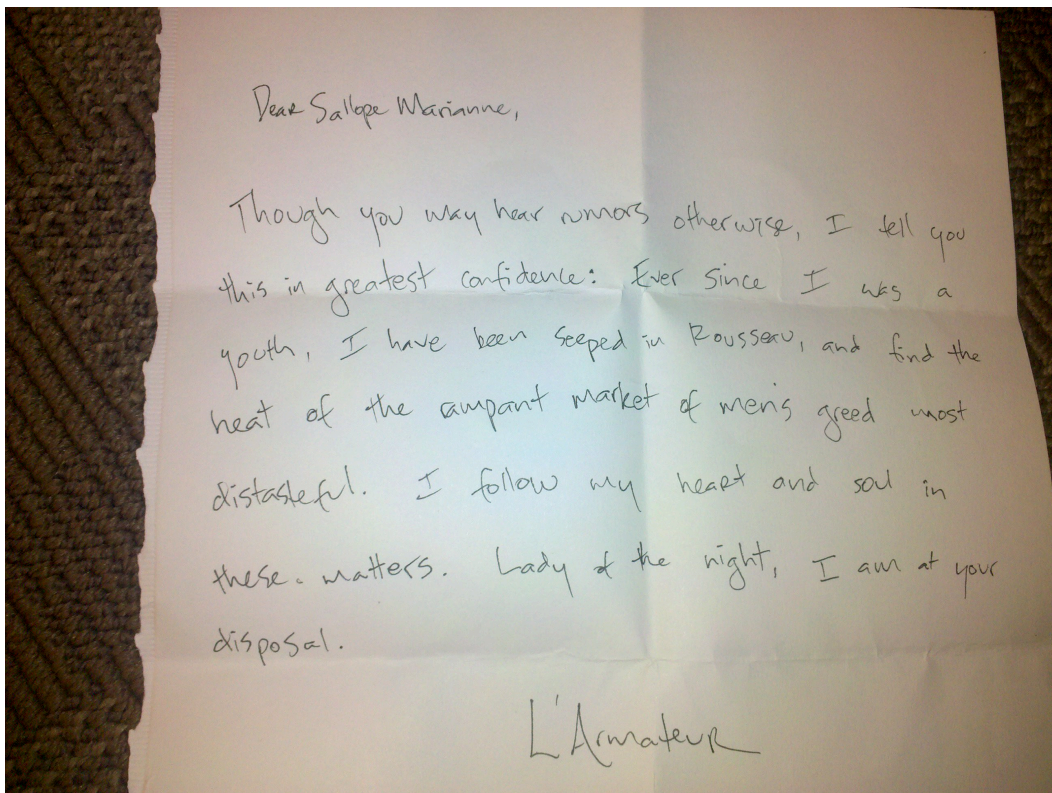


7. Day 5, *The Cathedral assembly*. Players are shown are Royalist players role-playing with Napoléon (right), an NPC played by guest actor Ben Mauer.

⁶² For a discussion of freedoms that games, including role-playing games, allow players, see Klopfer, Osterweil, and Salen, *Moving Learning Games Forward*, 4-5.

Strategic: Collaborative Storytelling

Civilité's design involved a significant amount of collaborative storytelling because the game designers collaborated to construct the story and also because player actions would strongly contribute to the story. As part of the strategy to give players agency, we wanted player actions to have a direct affect on the story lines. Actions taken in the first half of the week would directly shape events in the second half of the week. In addition, the endgame was designed to be a direct response to choices that players took. We strove to ensure that players would be informed from the outset that they would have direct agency over the outcome of the game. The primary mechanics that allowed player contributions were the daily reports, in which players could write freely about their day, their actions, and their understanding of the game world. I will be discussing the daily reports in greater detail shortly.



8. Day 4, Note found in (NPC) La Pute's dead drop. This note from L'Armateur is an example of a player authoring her character's past story line and, in the process, contributing to the collaborative storytelling.

Strategic: Effects of Pervasive Game Design

The pervasive nature of *Civilité* complicated each of these strategies. Because the game would be "on" 24 hours a day, players would have the opportunity to adapt gameplay to their personal schedules. Having multiple models of success would engage both night owls and early risers, players who might be able to spend up to six hours a day playing and players who might only want to spend one hour a day playing. Employing multiple modes of engagement in a pervasive environment meant including as many tangible artifacts as we could produce. The primary game mechanic involved tupperware⁶³ boxes that were hidden in public campus locations. Players would not only have to discover each location, but continually visit them throughout the game. Locating a majority of gameplay in public spaces meant that players might have to engage in role-playing in public. This also meant that they would need to consider that their ethical and unethical actions might be witnessed by an out-of-game audience. The intersection of collaborative storytelling and a pervasive environment meant that players would be free to imagine their everyday spaces as enriched fictional spaces and contribute to a shared alternate vision of familiar places. The fascinating research question that emerges from the pervasive design is: how would players respond to ethical challenges when the magic circle is spatially expanded into their everyday campus environment, temporally extended to 24 hours a day, and socially expanded to transform members of the campus into Parisian citizens? I will deal extensively with this question in Chapter 3.

⁶³ Throughout this thesis, I refer to "tupperware boxes," not "Tupperware boxes." In fact, we did not use Tupperware at all, and, instead, used other generic brands of tupperware. I have refrained from simply calling them "plastic boxes" since "tupperware boxes" most clearly evokes the mental image of a small, roughly sandwich-sized, translucent plastic box with a snap-on lid.



9. *The Coded Book* assembly materials. Assembly materials generally included sets of unique directions delivered to four different players. Some assemblies, such as this one, included additional materials. Pictured here are a deciphering key, a copy of *The Count of Monte Cristo*, and a torn-out page.

Effects of Adaptation

During the design phase, we also continually considered ways that we could enrich *Civilité* as an adaptation of *Monte Cristo*. The adaptation effort was not treated as a goal unrelated to the ethical game design goals. Rather, because *Monte Cristo* served as the ethical inspiration for *Civilité*, the stronger the influence *Monte Cristo* had on *Civilité*'s game design, the stronger we felt *Monte Cristo*'s themes of ethics, law, justice, and revenge would affect the game design. Significantly, each of the strategic positions we took contributed to the adaptation.⁶⁴ For example, in *Monte Cristo*, Dumas portrays the different life paths of Maximilian Morrel, Valentine de Villefort, Albert de Morcerf, Haydée, Edmond Dantès, among others, as multiple models of success. Employing multiple modes of engagement and role-playing were both references to the various stratagems that Dantès uses in his quest for revenge. Not only does he take on various identities—such as Abbé Busoni, the Count of Monte Cristo, Sinbad the Sailor, Zaccone, and Lord Wilmore—but he also uses a variety of tactics to

⁶⁴ Mild spoilers ahead!

gain information about and manipulate his enemies. Finally, collaborative storytelling is an homage to the delightful and masterful way in which Dumas interweaves the various character plot lines; all of Dantès enemies are connected and, especially in the latter half of the novel, their individual actions greatly affect one another's situations.

Tactical: Distinguishing between Player Behavior and Player Reflection

As previously stated, *Civilité* was designed with the belief that players learn and reflect through acts of play. Specifically, *Civilité* was designed to include spaces for players to take actions and to reflect upon those actions. Again, although reflection often takes place in tandem with taking actions, it is not always present and when it is, it is not always explicit. For *Civilité*, it was crucial to strive to make ethical reflection an explicit activity that players regularly engaged in throughout gameplay. Turning now to the tactical level of our design approach, the specific game mechanics we designed as a result of taking the strategic positions outlined above can be divided into two categories:

1. **Player Actions:** Design decisions that created potential choices for ethical behavior through player actions.
2. **Player Reflections:** Design decisions that explicitly created space for player reflection on ethics, but did not necessarily create potential choices.

Player Action: Dead Drop Design

Every **player character**⁶⁵ in *Civilité* was assigned a dead drop⁶⁶ that would allow players and game masters to communicate with them. We designed the dead drops to be small tupperware boxes that were labeled with the *Civilité* logo, its owner's name, and a short description that explained that it was a prop in a pervasive game. Dead drops would be hidden in public spaces throughout MIT campus, such as underneath benches and behind furniture in first floor lobbies in the infinite corridor (see Figures 10, 11, 12). Their primary function was to allow a player to receive documents or artifacts through their own dead drop and to deliver documents and artifacts to other players.

⁶⁵ For the purposes of this thesis, I use "player characters" to mean characters that are controlled or embodied by players and "non-player characters" (NPCs) to mean characters that are controlled by the game system or game masters. Regarding *Civilité*, I refer to both player characters and NPCs by their italicized French titles, such as *Le Contrebandier*. Throughout this thesis, I have consistently edited all quotations to mask player identities and create consistent references to the player characters by their French titles rather than their English translations. A complete list of all titles and English translations can be found in the appendices.

⁶⁶ In *Civilité*, we used "dead drop" to describe locations where players could transfer documents and materials asynchronously. These transactions were sometimes kept secret amongst the other players and usually secret from a non-player audience.

10. *Le Procureur du Roi's* dead drop. Located on an exterior second-floor window ledge and accessible using an exterior ladder.



11. *La Socialite's* dead drop. Located underneath an exterior bench. Many dead drops were hidden under both interior and exterior benches.



12. *Le Contrebandier's* dead drop. Locked inside a basement gym locker. To access the dead drop, players needed to acquire the combination code for the locker.



However, as a tupperware box that was easily opened, players would quickly be faced with ethical dilemmas regarding reading or removing the contents of dead drops that did not belong to them. Designing the dead drops so that their contents could easily be spied upon or stolen presented players with an interface design that would prompt consideration as to whether these actions were allowed in the game. In addition, NPC in-game authorities—*Le Club Bonaparte*, *L'Ambassade Britannique*, *Le Gendarmerie*, and *Le Confessionnel*—would be represented by dead drops. Information passed to these dead drops would affect story lines and lead to in-game repercussions, such as absolutions and arrests. However, these dead drops were designed to be just as easily raidable as the others. This design meant that players would be faced with deciding how to respond to a mode of communication that was unreliable and corruptible.

We designed the dead drops to allude to the unreliability of communication in nineteenth century France. One did not have the security contemporary players have come to enjoy and take for granted in the twenty-first century. In Revolutionary France, members of the working classes, such as the character *Le Soldat*, would not have been able to secure an audience with a member of the aristocracy, such as the character *Le Duc*. Instead, they would have had to rely on written messages sent discreetly through messengers. Along the way, anyone could have intercepted and read or corrupted the message, including the messenger, anyone bribing the messenger, the servants in the aristocratic household, and anyone bribing the servants.⁶⁷

Player Action: Rule Design

We designed the rules that would be provided to players at the beginning of gameplay in in-game language. They were carefully worded so that players would be free to interpret the ethical implications differently. This offered players ethical choices and forced players to reflect on the ethics of the possible choices. For instance, we carefully worded the rules governing when dead drops could be visited as follows:

Each day before 2pm, you may visit your dead drop and retrieve any documents that have been provided anonymously to you. Each day after 2pm, you may visit dead drops that have been arranged for other citizens to pass along the information you have received. We advise that you ascertain whether the documents you receive contain covert intelligence and, after careful deliberation, select which citizen to whom you would like to furnish each piece of information and place the document in their dead drop.

⁶⁷ Many people of the time were also illiterate. We chose not to incorporate this added difficulty into the game design. We could have had players pay a scribe to translate messages or risk the scribe adding to the chain of possible corruption. We justified not including this game mechanic with the fact that many young people in France were literate thanks to Napoléon's educational reforms.

By deliberately using the optional word "may," we encouraged players to question this rule further. What times are considered before 2pm? Does midnight count as before 2pm? Does 11pm count as before 2pm? Can one visit one's own dead drop after 2pm? Using such language invited players to challenge the rules. Although creating ambiguous rules risks frustrating players, we were seeking to emulate turbulent Revolutionary times in which laws were constantly shifted and ethical behavior was constantly challenged.

Player Action: Public Spaces

We located the majority of gameplay in public spaces. This design choice changed the nature of gameplay in several ways. First, people traversing or gathering in these everyday public spaces would be converted into Parisian citizens and players could assign them imaginary roles in the fictional world. A person walking down the hallway might become a flaneur taking an afternoon stroll through the market district. A group of students meeting in a hallway might become a revolutionary gathering discussing Napoléon's recent escape from Elba. Second, these people would be transformed into audience members for any public in-game activity. We chose dead drop and performance locations in spaces where we thought it highly likely that players might be watched by passersby. Would players think twice about clandestinely reaching under a bench if someone were sitting on that bench? How would players know whether that person were also secretly playing the game? Would players hesitate before stealing documents in front of perceived witnesses?

Player Action: Character Descriptions

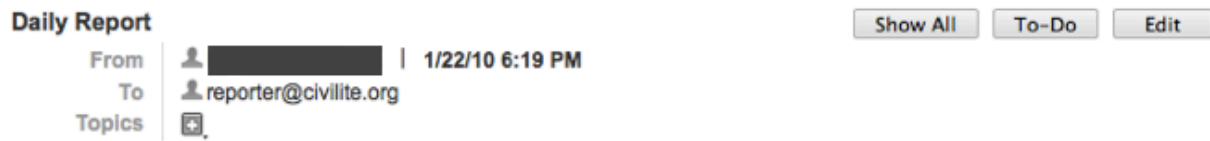
We agreed that each character role required some background information to facilitate role-playing, but we wanted to avoid prescribing players' ethical motivations. For instance, although *Le Procureur du Roi* pardoned *La Tailleuse* for a past criminal act, we did not want *Le Procureur du Roi*'s character description to indicate the motivations for the pardon. When writing the character descriptions, we strove to represent facts and events, rather than ethical justifications. However, we did *suggest* potential motivations. We hoped that presenting players with this type of character description would allow them the freedom to construct the ethical makeup of their characters. For example, *Le Procureur du Roi* could decide that their character was susceptible to bribery or they could decide that their character sympathetically subverted the formal legal system for *La Tailleuse*, whom they believed was falsely accused.

Player Reflection: Daily Reports

We designed the daily report game mechanic to encourage players to explicitly reflect on the ethical nature of their choices. At the end of each day, players were requested to write an account of their actions for the day and justify those actions. This rule was phrased:

Finally, for the services we have so graciously and freely provided to you, we ask only that you compose a short daily report in return. This report should include a complete and coherent record of your activities for the day, an inventory of the documents that you received, and a clear explanation for each of the choices you have made. Please compose these meditations from the perspective of your Parisian identity.

By encouraging players to keep an active, and hopefully accurate, record of their daily activities, we expected that players would be more likely to reflect on their actions (see Figure 13 for an example daily report). Asking players to keep a journal of the day's activities might have been sufficient to accomplish the goal of encouraging player reflection; however, we wanted to make this goal even more explicit by directly asking players to provide a "clear explanation" for each of their choices.



Les Justes,

Today was a most troubling day indeed. As I rifled through the contents of my dead box which contained a single note from the Sailor requesting a general meeting of those with like ideals to hers, the Socialite appeared and produced a few documents ? some stolen from my mailbox (she claims she was not the thief in question, but merely a good Samaritan) and some she decided I should know about. The first, a letter from my sister requesting a small leave from the military on my part to assist with the finances back home, or perhaps any monetary funds I could come by selling some of my more exquisite weaponry (the thought of claiming to be the Heir?s rescuer and taking the reward briefly occurred to me, but I have more dignity than that). I had not heard from her in weeks and was quite grateful to the Socialite for bringing this letter back to me.

Any joy, be it melancholy or pure, I received from hearing of my family once again was immediately and utterly obliterated by the next document the Socialite presented ? an execution notice ? for my sister. She had died that very morning. I cannot explain in words my exact feelings at that moment, but I can tell you they were nothing in comparison to the surge of emotion that came with reading the very next document from the Socialite. It was a copy of

13. *Day 5, Daily Report from La Lieutenante.* Each evening players emailed a daily report to the game masters. Some were concise and in list format. Some took the form of narratives, as shown here.

Player Reflection: Badges in the *Gossip Rag*

We designed a badge system for *Civilité* that reflected players' ethical choices. Based on the actions and choices players made each day, they would be awarded in the next morning's *Gossip Rag*, the web-based daily newspaper, with a corresponding badge (see Figure 14). Two types of activities would be rewarded: discovering hidden dead drops and making ethical decisions. The ethical badges available were:



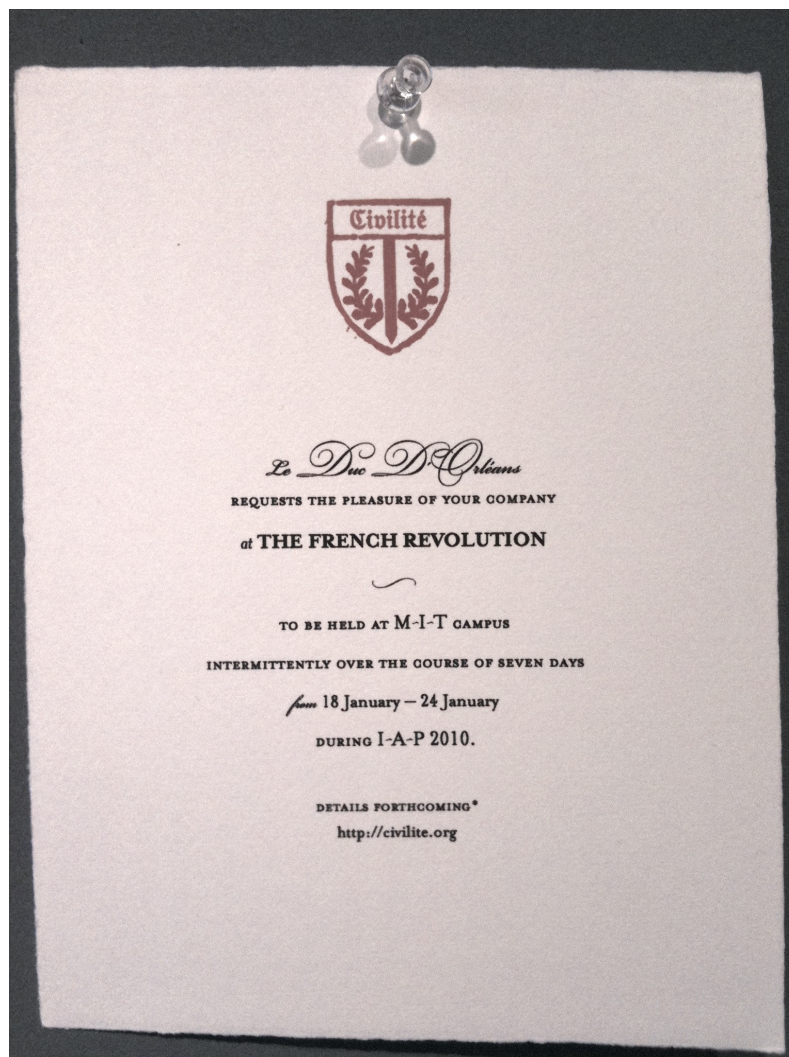
14. *Ethics Badges*. From left to right, Saint, Philanthropist, Politician, Good Citizen, Saboteur, Spy, and Thief. Players could advance in a badge track and, for instance, earn the Level 1 Saint Badge on Day 4 and the Level 2 Saint Badge on Day 6.

Badges would be awarded based on the ethical reasoning players gave in their daily reports. For instance, if a player stole an incriminating document from another player and explained that they did so because they were worried about the welfare of the other player, they would be awarded a Saint badge. However, if they explained that they stole the document because they wanted to prevent the other player from seeing its contents, they would be awarded the Thief badge. We hoped that this system would communicate that ethics in *Civilité* were relative and contextual.

Player badges would be visible to the entire player community on the *Gossip Rag*. Although the game masters would not explain why a particular badge was awarded, players would be able to hover over badge images and see text labels. We specifically wanted to recognize actions and behaviors that might be traditionally construed as unethical, such as stealing, spying, or sabotaging, to hopefully encourage players to explore these behaviors. We also wanted to allow players to see the types of behaviors in which other players were engaging. The badges recognized a spectrum of ethical behavior, from the saintly to the sinister. Similar to the openness of the daily reports, the justification for awarding badges was based on a player's own explanation, rather than a prescribed ethical system. Of course, because the game masters would be responsible for the interpretive act of awarding badges, there would always be a degree of game master subjectivity.

Playtesting

Throughout the iterative game design phase in Fall 2009, the game designers were committed to playtesting a prototype of *Civilité* during MIT's 2010 Independent Activities Period (IAP). MIT's academic calendar is divided into two semesters with January IAP sandwiched in-between. During this time, students have completed their Fall semester work and have yet to begin their Spring semester work. IAP allows students the opportunity to take condensed for-credit classes and non-credit activities or workshops that are generally enriching or entertaining. Sessions in IAP 2010 ranged from *Nuclear Power Plant Dynamics and Control* to *Designing a Peace Builder Toolkit for Congressional Districts: a Hands-on Workshop* to *Ikebana: The Art of Japanese Flower Arranging*. Undergraduate and graduate



15. *Civilité* Playtest Invitation. The invitation gave few hints about the game, aside from the playtest dates and location and setting the French Revolution theme.

students, faculty and staff alike are encouraged to organize and participate in activities. For many members of the MIT community, IAP is a more relaxed time of the academic year, and many MIT students have more free time to participate in an engaging game. IAP is also a time when MIT organizations have regularly hosted game-related activities, including *Mystery Hunt*—an annual puzzle competition—and *Battle Code*—an annual programming competition to write the best player program for a real-time strategy game developed for an MIT course.

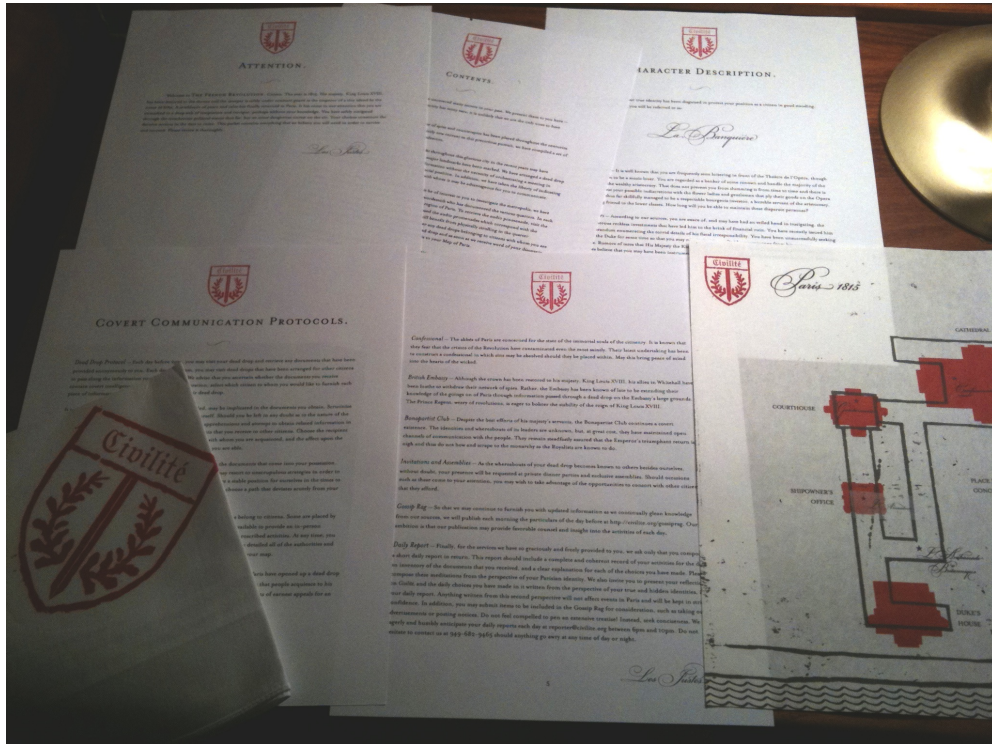
Having spent Fall 2009 iteratively designing *Civilité* with a late January 2010 playtest in mind, I set about recruiting players in December and early January. As designed, *Civilité* would ideally be played by sixteen players. In mid-December 2009, I distributed thirty-five printed invitations (see Figure 15). We chose to distribute printed invitations because we felt that they would best represent the level of effort we put into the game design and the graphic design.⁶⁸ We also wanted to set the tone for the game as early as possible; the language and design of the invitations was crafted to be intriguing, mysterious, and evocative of the nineteenth century. We did not want to inform players about the content or mechanics of the game prior to gameplay. Invitations were given to MIT students and staff that I identified as having a general interest in playing or designing games of any type. The recruitment criteria were quite unrestrictive: players were not expected to have any role-playing experience, pervasive games experience, knowledge of *Monte Cristo*, or familiarity with nineteenth century France. The only requirement was that they needed to be able to visit MIT campus for at least one hour a day for the majority of the seven day playtest.

Despite our best efforts, scheduling conflicts with other IAP activities and student internships posed quite a challenge for player recruitment. In the end, I was only able to recruit fifteen out of the desired sixteen players. Although this was not ideal, it did not pose any significant problems for the playtest. As part of the recruitment process, I met with each potential player for a thirty minute meeting in which I gave them their initial game packet, reviewed the rules with them, answered any questions they had, and had them sign all the necessary consent forms. The initial game packet (see Figure 16) included a game insignia, a map with a few initial locations marked (unique for each player), the Covert Communications Protocols (rules), and their character description.

The playtest included a variety of players, including six MIT undergraduate students, seven graduate students, one staff member, and one player not affiliated with MIT. As part of my research protocol, I did not systematically gather demographic information, but many of the following characteristics surfaced during the playtest or player interviews. Nine players were affiliated with Comparative Media Studies (CMS) and six did not identify themselves as affiliated with CMS. Of those

⁶⁸ We also provided a digital version for mailing lists and potential players we were not able to meet with in-person.

nine, five were CMS graduate students. Seven players self-identified as having role-playing experience in a digital or non-digital format, while eight players did not. Of those six, five players self-identified as having experience with LARPing, and four of those five players self-identified as having participated in LARPs with the MIT Assassins' Guild. One of the players had significant game design experience for both LARPs and digital games. The composition of this playtest group certainly affected the playtest results. However, without further comparative research it is difficult to assess what specific effects each factor had.



16. *Initial Game Packet*. Clockwise from upper-left: Introduction page, description of packet contents, character briefing, map, two pages of communications protocols, and a fabric game insignia.

The playtest yielded vast amounts of data and proved to be extremely fun for players and game masters alike. The game design team—Klink, Pinkus, and myself—served as the primary game masters. Three MIT undergraduates—Greg Vargas, Paul Medlock-Walton, and Orit Giguzinski—volunteered to act as additional game masters. Their responsibilities were to attend daily game master meetings, physically distribute documents to dead drops, report the contents of dead drops, moderate performances, and participate in gameplay as the non-player characters *La Pute* and *L'Original*.

The playtest allowed us to observe the game mechanics in action and determine which worked and which did not. In addition, it emphasized that the design process is an organic one. Game mechanics that appeared central to the original game design document did not make it into the playtest and new

mechanics emerged spontaneously from throughout the design phase and the playtest. As I described in Chapter 1, radical cartography served as one of the central inspirations for *Civilité*, but time went on, it became less central to the project and its overall experience. Similarly, although making an adaptation of *Monte Cristo* had been one of the primary goals, over the course of the game design process, it became less important as we focused on other aspects of gameplay. Yet, by the end of the design process, it was clear that we had, perhaps serendipitously, come full circle and, indeed, created a pretty close adaptation of *Monte Cristo*'s characters and story lines. Throughout Chapter 2, I have only written about game mechanics that were part of the original game design that made it into the playtest. I have intentionally chosen not to write about those that did not make it because doing so would have made it difficult to understand how players responded to game mechanics in the playtest, which I discuss in great detail in Chapter 3.



17. Day 7, *Endgame Event*. The players have discovered a secret key and are traveling up into the Cathedral to locate the locked box to which it belongs.

The seven-day playtest concluded in a culminating endgame event (see Figure 17). The endgame event was customized for this particular deployment of *Civilité* in that it was entirely responsive to the specific actions that players took during gameplay. After extensive brainstorming, Klink and I decided that the best way that we could provide satisfying gameplay and conclude all the outstanding story lines was to include a guided flash mob and write a short story narrating the endgame encounter between the political factions. We had also considered a variety of combat approaches in which the political factions could battle it out and a variety of flash mob events in which players could invite non-

players to participate in a large-scale event. In the end, the short story was most feasible and provided an appropriate homage to *Monte Cristo's* ending. The guided flash mob involved gathering all the players in the Courthouse and directing them to hold up signs that were pieces of a location-based puzzle. The puzzle led the players to a key and then to a room in the Cathedral where a locked box contained the short story and certificates rewarding players for exceptional gameplay actions.

Player Interviews

Following the endgame event was a two and a half hour recorded post mortem (see Figure 18), which was designed to allow players an opportunity to discuss their feelings about the playtest's conclusion and the playtest as a whole. It operated similarly to a group interview since we asked the players for their opinions on various questions—from whether *Civilité* effectively accomplished its goals to what they thought of specific game mechanics. The post mortem was an opportunity for the game designers to directly ask players questions that would aid in *Civilité's* continued iterative design process. It offered a space for group reflection where players were able to respond to one another's playtest experiences.



18. *Day 7, Post Mortem.* Immediately following the endgame event, layers and game masters talked candidly about the playtest and the design process. Only one player was unable to attend.

Following the post mortem, it became clear that I had not allotted enough time for every player to satisfactorily articulate their thoughts about *Civilitéé*. I revised my research protocol to include individual 30 minute interviews with each player. I concluded interviews with fourteen of the fifteen players within two weeks of the playtest's conclusion.⁶⁹ It was crucial to finish the interviews as soon after the playtest as possible so that players' thoughts would be fresh in their memories. The conclusions I will discuss next in Chapters 3 and 4 are based on my observations from the playtest, players' daily reports, the group post mortem, and the individual player interviews.

⁶⁹ I was unable to arrange an interview with *La Doctoresse* due to scheduling conflicts.

Chapter 3: Game Ethics in *Civilité*

What are Game Ethics?

Recall that in Chapter 2, I established that games are designed ethical systems using Miguel Sicart's two-fold argument:

1. Games are ethical systems that are embedded with their designers' ethical values, intentional or otherwise.
2. Players are moral agents who activate the potential choices that game designers have created in their games.

In Chapter 2, I focused on the first half of this argument, laying out the theories, strategies, and tactics that we—the game designers—employed in designing *Civilité*. In this chapter, I will expand on the second half of this argument and argue that players are moral agents who are not only capable of responding to games as designed ethical systems, but they are also agents who bring their own ethical systems from outside the magic circle, articulate ethical issues that generally fall into three ethical domains, and hold varying positions along a spectrum for each ethical issue. In order to discuss the ways players respond to games as designed ethical systems, I will draw on the diversity of responses from the fifteen January 2010 playtest participants. In the process, I will illustrate some ways game designers can think about game ethics as they create systems for players to interact with.

Players as Moral Agents

Sicart argues that players are not merely *reactive* to the ethics of designed games.⁷⁰⁷¹ Instead, he believes that players are active moral agents who bring their own understandings of ethics into games, relate these ethics to the ethics in games, and are responsible for the ethical actions they take with regard to games.⁷² Recall from Chapter 2 that players activate the potential choices that designers create in games. As ethical systems, players are the agents who make choices and take actions within the system. In his argument, Sicart suggests that players' moral characters are not determined by the

⁷⁰ Sicart, "The banality," 195-200.

⁷¹ It is important to point out that although I agree with this particular part of Sicart's argument and find it extremely useful, I disagree with his conclusion that the ethics of the infosphere are composed of the actual interactions of the moral agent with the ethical affordances and constraints of the infosphere. Later in this chapter, I will present my views on game ethics, which differ significantly from Sicart's. I also disagree with his definitions for morally relevant play and general principles for designing morally relevant play. It is important to note that this article is intended to be limited to the discussion of digital games.

⁷² *Ibid.*, 194-5.

ethical values embedded by designers into games. Rather, they must be considered "*capable of ethically relating to the whole system, reflecting on [their] own values and ethics, and capable of acting upon them and thus modifying the actual ethics of the [game] as experienced.*"⁷³ Let's deconstruct this statement, dividing it into three parts.

Players Ethically Relate to the Whole System

I would argue that the first part of Sicart's statement—that players are "capable of ethically relating to the whole system"—suggests that players must be treated as being capable of identifying games **as designed ethical systems**. It is important to treat players' abilities to recognize this with respect. Players are able to conceptualize the ethical systems in games as distinct from those that operate in everyday life. They are able to think critically about the similarities and differences between ethics in their everyday lives and ethics in the games they play. As I will demonstrate later, players have strong feelings regarding the degree to which ethics in everyday life affect ethics in the magic circle.

Players Reflect on Their Own Ethics

Significantly, in the second part of Sicart's statement—that players are capable of "reflecting on [their] own values and ethics"—we see that players exist as agents with their own values outside the magic circle. That is, players exist as people with ethics related to their everyday lives before, during, and after they step inside the magic circle.⁷⁴ In *What Games Have to Teach Us About Learning and Literacy*, James Paul Gee describes three identities that might help clarify this discussion.⁷⁵ Following Gee's lead, I will illustrate each of these with a personal example using the character Guybrush Threepwood from *The Secret of Monkey Island (Monkey Island)*.⁷⁶

⁷³ Ibid., 195. Sicart draws upon Information Ethics to position games as infospheres comprised of all game elements, including players, game world, rules, and game mechanics. The original quote reads: "Any agent in an infosphere, and particularly any human agent, has to be considered a moral agent, capable of ethically relating to the whole system, reflecting on her own values and ethics, and capable of acting upon them and thus modifying the actual ethics of the infosphere as experienced." I have modified the quote slightly to make it more comprehensible in this context.

⁷⁴ For an interesting, albeit different, discussion of the player-subject, see Miguel Sicart, "The Ethics of Computer Games," in *The Ethics of Computer Games*, by Miguel Sicart (Cambridge, The MIT Press, 2009), 107-150. Sicart's argument was informative in helping me to construct the procedural identity as a critical fourth identity, but I ultimately disagree with his assessment of the player.

⁷⁵ James Paul Gee, *What Video Games Have to Teach Us About Learning and Literacy* (New York: Palgrave Macmillan, 2007), 48-54.

⁷⁶ Lucasfilm Games, *The Secret of Monkey Island*, Lucasfilm Games, 1990 (PC). Gee uses the character Bead Bead from *Arcanum*.

1. **Character Identity**⁷⁷: The character identity is the character that the player⁷⁸ becomes during gameplay and is usually authored by the game designers. It exists in the fictional world, constrained by the game world's rules and ethics. For example, Michelle Moon Lee playing as *Guybrush Threepwood*, where the fictional character *Guybrush* is the emphasis of this identity. Guybrush has his own goals (he wants to become a pirate), desires (he falls in love with Elaine Marley), personal attributes (he can hold his breath for 10 minutes and is able to store his entire inventory in his shirt or pants), and limitations (he cannot enter a spitting contest). These are limitations that the game designers have put in place that function in the same way as rules. In other words, these are design constraints. Picking locks is not a potential choice that *Monkey Island*'s designers have offered to their players.
2. **Everyday Life Identity**⁷⁹: The everyday life identity is the identity of the person who plays the game. This person exists before, during, and after gameplay. In my *Monkey Island* example, this would be *Michelle Moon Lee* playing as Guybrush Threepwood, where the emphasis is on *my identity in everyday life*. Clearly, as Michelle Moon Lee, I have goals and desires, attributes and limitations that are distinct from the games that I play—I certainly cannot hold my breath for 10 minutes. The limitations of the everyday life identity are those that are personal to the people we are outside of playing games, such as handedness, experience playing a game genre like first-person shooters, and knowledge of nineteenth-century history.⁸⁰
3. **Projective Identity**: The projective identity is the most slippery of Gee's three identities to define. Gee uses "projective" here in two ways: First, in the sense that players project their own values and desires onto their character, and second, in the sense that characters are constructed as players' own project-in-the-making, with their own aspirations for what they want their character to be and to become. In my example, this would be Michelle Moon Lee playing *as* Guybrush Threepwood, where the emphasis is on the *interactions between myself and the character*. As I play *Monkey Island*, I will develop my own goals for what I want Guybrush to do and to become. While he wants to

⁷⁷ Gee refers to this as the **virtual identity**. I have re-termed this identity because I believe that it operates similarly for non-virtual characters that are not mediated by digital technologies, such as characters in LARPs. To be clear, the character identity is not an avatar, which I understand specifically as a digital representation of a character identity. For a discussion of avatars and presence in games, see T. L. Taylor, *Play Between Worlds: Exploring Online Game Culture* (Cambridge: The MIT Press, 2006), 110-119 and Chapter 13: Players "in" the Video Game Space in Michael Nitsche, *Video Game Spaces: Image, Play, and Structure in 3D Game Worlds* (Cambridge: The MIT Press, 2008), 203-226.

⁷⁸ For clarity's sake, I will briefly switch to referring to the singular, "the player", for this discussion.

⁷⁹ Gee refers to this as the **real-world identity**. I have re-termed this identity—with a somewhat unwieldy title, to be sure—for the same reasons I gave in Chapter 1. Namely, I am striving to avoid emphasizing everyday life experiences as being more "real" than gameplay experiences.

⁸⁰ Gee also points out that we have multiple identities in our everyday lives, such as graduate student, child, game designer, etc.

become a pirate, perhaps I might want him to become an honest sailor who refrains from plundering, stealing, or lying. This is clearly not my own identity, but this is also not Guybrush's identity. It is the identity that I project onto him and that I could make him become—if the rules allowed me to. This identity is limited by the rules that govern what the game design will allow me to do with Guybrush.

4. **Procedural Identity:** At the risk of complicating Gee's framework, I would argue that there is a critical fourth identity that bears on the current discussion. The procedural identity is the identity that people assume during gameplay that is primarily concerned with games on a procedural level.⁸¹ In my example, this would be Michelle Moon Lee *playing* as Guybrush Threepwood, where the emphasis is on *the act of playing*. The limitations of the procedural identity are my own game-playing abilities. In this identity, my goals may be different from Guybrush's goals, though these are often aligned. The procedural identity primarily exists during gameplay, though this identity is often extended outside of gameplay to interactions with player communities. This identity describes an identity I assume when I am actively playing *Monkey Island*; it also describes the identity I assume when I speak passionately about the game and my experiences with it to both other *Monkey Island* players and people who have never played *Monkey Island*.

Within this identity framework, I would argue that, during gameplay, players are actively responsible for the construction and maintenance of their projective and procedural identities. In other words, though players usually do not have much influence over character identities, they are able to exert agency over the identities they project into their characters and over the ways they behave as players. In addition, all four of these identities are activated simultaneously. This is to say that, during gameplay, we never simply turn off our everyday life identities and become hermetically sealed within the magic circle. Instead, parts of our everyday life identities, such as our ethics, carry over and influence our projective and procedural identities. As people's everyday life ethics vary greatly from person to person, it should come as no surprise that projective and procedural identity ethics vary from player to player as well.

Players on Their Ethics and Modify the Ethical Game Experience

The final component of Sicart's statement—that players are "capable of acting upon [their ethics] and thus modifying the actual ethics of the [game] as experienced"—suggests that players should be treated as capable of making decisions based on the ethics they feel are appropriate in a given gameplay situation and of taking action based on those decisions. Because the game will respond by

⁸¹ Gary Alan Fine writes about three different frames that people may be aware of when playing games: an understanding of the world as people, an understanding of the game as players, and an understanding of the game world as characters. These are similar, though with slight but significant differences, to the everyday life, procedural, and projective identities I present here. See Gary Alan Fine, *Shared Fantasy* (Chicago: The University of Chicago Press, 1983), 185-203.

providing players with feedback based on their actions, the ethics of the game as experienced by players will change. In this argument, the ethics of a game are not solely pre-determined by the game designers. Instead, a game's ethics arise from the interaction between the ethics designed into the game by its designers—game designer ethics—and the ethical choices players make during gameplay—player ethics." The phrase, "modifying the actual ethics of the [game] as experienced," indicates that ethics within games are individual experiences and that players with different ethics will have different ethical experiences.

Ethical Domains

In her book, *Cheating: Gaining Advantage in Videogames*, Mia Consalvo presents a variety of ways in which players in one of her research studies defined and negotiated cheating.⁸² Throughout her argument, instead of constructing a single definition of cheating, she continually stresses the importance of recognizing the diversity of player opinions. She argues that emphasizing a spectrum "reminds us of the diversity of play styles and practices that players bring to their games" and "that diversity points out the different ways that players make distinctions."⁸³ Consalvo's efforts to recognize diversity are admirable. Although her study focused on a specific ethical topic, cheating, I believe that her approach is relevant to the results of the January 2010 *Civilité* playtest.

In the playtest, players demonstrated a variety of understandings of ethics. In her book, Consalvo avoids providing a single definitive answer to the question: "what is cheating?" Similarly, I will avoid providing a single definitive answer to the questions: "what is ethical gameplay?" and "what are game ethics?" A better approach would be to ask: "what are the different ways that players define ethical gameplay?" Expanding on Consalvo's argument, I would argue that emphasizing a spectrum of player ethics reminds us of the diversity of ethics players bring to games and, thus, the different ways that players make ethical distinctions.

In the next section, I will argue that the ethical issues that players identified in the playtest fall into three ethical domains: **procedural**, **diegetic**, and **the magic circle**. Each domain contains a variety of ethical issues, ranging from how to deal with ambiguous rules to fidelity to one's character. Players take a variety of positions on each ethical issue along a wide spectrum of possibilities. The degree to which an ethical domain is relevant to a player also ranges along a spectrum.

⁸² See Mia Consalvo, "Gaining Advantage: How Videogame Players Define and Negotiate Cheating," in *Cheating: Gaining Advantage in Videogames*, by Mia Consalvo (Cambridge: The MIT Press, 2007), 83-106.

⁸³ *Ibid.*, 103.

1. **Procedural Domain:** Ethical issues in the procedural domain refer to ethics regarding the rules and direct interactions with the game as a system through its game mechanics.⁸⁴ Ethical issues in this domain are primarily the responsibility of players' procedural identities in interaction with the ethical system as designed by the game designers.
2. **Diegetic Domain:** Ethical issues in the diegetic domain refer to ethics regarding the constructed, and often fictional, game world. The diegetic domain includes the aural, aesthetic, and cultural elements of a game.⁸⁵ Ethical issues in this domain are primarily the responsibility of players' projective identities combined with the character identities pre-prescribed in the game.⁸⁶
3. **The Magic Circle's Domain:** Ethical issues in the magic circle's domain refer to ethics regarding the boundary between games and everyday life. It describes player behavior that is concerned with interactions or effects on everyday life, rather than with ethical decisions as characters in the game world or ethical decisions as players playing a game. Instead, this domain is primarily concerned with the contexts in which games are played. Ethical issues in this domain are primarily the responsibility of players' everyday life and procedural identities.

Failing to articulate a position is itself a position; I would argue that even if an entire ethical domain does not appear to be relevant to a player, the player still holds positions on the ethical domain's issues. Rather, the player has made assumptions regarding each issue and regarding the domain in general. It would be irresponsible to presume what those unarticulated assumptions are. Thus, when discussing the playtest, I refrain from doing so whenever players have not explicitly spoken about a particular position.

The Procedural Domain

Ethical issues in the procedural domain refer to those related to the rules of the game. In *Civilité*, the procedural domain primarily governed how information could be transmitted and how players could interact. The degree to which the procedural domain is relevant to a player is moderated by the degree to which they choose to adhere to the rules or the degree to which players have a shared understanding of the rules. In his book, *The Grasshopper: Games, Life and Utopia*, Bernard Suits writes articulately about the difference between triflers, cheats, and spoilsports. He distinguishes between them thus:

⁸⁴ Sicart, "The banality of simulated evil," 196.

⁸⁵ Ibid.

⁸⁶ The distinction between the procedural and diegetic domains is frequently the difference between game rules and game fiction, but framing this domain as "fictional" is misleading as it obfuscates the realness of the game experience and some games' emphasis on modeling everyday life. For more information on the relationship between game rules and game fiction, see Juul, *Half-Real*, 163-196.

1. **Triflers** recognize the rules, but not the goals in a game. Although they operate within the rules of the game, and therefore acknowledge its institution, they are not actually playing the game. The example Suits provides is someone who, in playing *Chess*, makes legal moves—respecting the rules and how they function within the institution of *Chess*—but who seeks alternate goals, such as getting all their pieces to the other side of the board.
2. **Cheats** recognize the goals, but not the rules in a game. Suits argues that cheats break the rules in their excessive zeal to accomplish the goals. Again, because they are breaking the rules, they are not acknowledging the game, but rather its institution since they expect their opponent to recognize checkmate regardless of how they accomplish it.
3. **Spoilsports** recognize neither the rules nor the goals in a game. They choose to neither attempt to accomplish the goals nor abide by the rules of a game. In the process, they generally spoil the fun in the game for the other players.⁸⁷

In general, should players take one of these three positions, the ethical issues in the procedural domain are not relevant to their construction of game ethics. Players for whom the ethical issues in this domain are relevant must recognize both the rules and the goals in a game and seek to accomplish the goals by following the rules. In *Civilité*, none of the players self-identified as triflers, cheats, or spoilsports. In the post mortem, when asked if they felt that any other players had cheated, no one responded. In the individual interviews, some players, such as *La Domestique de la Doctoresse*, voiced that they felt rules were frequently broken, but she felt that some players did inadvertently break the rules because they understood them differently or incorrectly.⁸⁸

Gray Rules for a Gray World

Salen and Zimmerman write: "Rules themselves must ultimately be unambiguous. When a game creates ambiguity, it is always within some larger frame that is clearly articulated and shared by all players."⁸⁹ In addition to whether players intentionally choose to adhere to the rules or not, ethical issues in the procedural domain will vary depending on whether players have a shared understanding of the rules. If players do not share an understanding of the rules, then each player will encounter different ethical issues depending on their understanding.

⁸⁷ Bernard Suits, *The Grasshopper: Games, Life and Utopia* (Buffalo: University of Toronto Press, 1978), 44-47.

⁸⁸ *La Domestique de la Doctoresse*, interviewed by the author, February 6, 2010.

⁸⁹ Salen and Zimmerman, *Rules of Play*, 137.



19. *La Doctoresse's* dead drop. This dead drop was hidden in-between rolling stacks in a library. When the stacks became jammed, players were uncertain whether they had been intentionally sabotaged by other players and wondered whether doing so was allowed in the rules.

In *Civilité*, we intentionally designed a degree of ambiguity into the rules of the game with two goals in mind. The first was to invite players to consider the various possibilities each ambiguous rule offered. In other words, we hoped to create ethical dilemmas in the procedural domain. The second goal was to simulate a time period that was in heavy turmoil, in which legal actions taken one day under one ruler were overturned and considered illegal the next day by the replacement ruler. The ambiguity in the rules led to a fair measure of confusion during the playtest, some of which was anticipated and some of which was not. In this section, I will highlight some of the ways that players dealt with ethical issues that arose from the ambiguities. In Chapter 4, I will discuss my recommendations for dealing with this strategy in future playtests.

To begin with, some of the players clearly understood that the rules were vague. *La Domestique du Dandy* reflected on this in her interview where she described what she felt were the implications and benefits of having an open ruleset:

I think [the rules] encouraged ambiguity ... It didn't surprise me that there were different interpretations of it and that certain people who had certain, you know, wanted to do certain things in the game would make those rules fit what they wanted to do ... I think that's important that, like, since the consequences were unclear, it made it [so] you played with the rules more. It did allow you to play with the rules more. Not just because the rules were open, but also the consequences were open, and the benefits. So if there had been ambiguous rules but there were really bad consequences potentially you wouldn't play with the rules as much because you might actually get your head chopped off.⁹⁰

To her, the ambiguous rule design allowed her and other players to play with the rules more. The sense of *play* was present, not only in the game, but also in the game's rules. It was revealing that *La Domestique du Dandy* was able to see this aim in the general ambiguity of the rules. *Le Soldat* expressed a similar thought in his interview and explained why he thought the rules were designed this way:

When you have a game that's designed in this kind of setting, and with these kinds of holes in the rules, my assumption is that you want some people to be doing some of these things and not doing some of these things ... I did get the sense that the rules were meant to be morally, were meant to be gray because the world was gray.⁹¹

Our design goal of simulating the immorality of the rules during the French Revolution was very clear to him. Like *La Domestique du Dandy*, *Le Soldat*'s assessment of the rules indicated that there were clear holes and that, because they were intentionally designed in such a fashion, they must be there to encourage some players to take advantage of them.

Everything Within the Rules is Allowed

Despite having different understandings of the rules, players still generally stayed within reasonable boundaries. In her interview, *La Socialite* reflected on some actions that would have been extremely destructive

I would say aside from, like, breaking the actual game mechanics, either through, you know, stealing things from you and the other GMs to, you know, figure out what was happening, um, or somehow breaking the communications system. Like, aside from that, I think everything was pretty much fair.⁹²

⁹⁰ *La Domestique du Dandy*, interviewed by the author, February 4, 2010.

⁹¹ *Le Soldat*, interviewed by the author, February 3, 2010.

⁹² *La Socialite*, interviewed by the author, February 4, 2010.

These actions never occurred during the playtest and the players clearly did not feel that stealing things from me or any of the other game masters was morally ambiguous, despite the fact that many of the players had access to my desk and the game materials. Still, this ethical issue had certainly occurred to us during the game design phase. We felt that if any of the players were to stretch the rules in this direction, we would have had to make a clear statement that this type of behavior was strictly forbidden.



20. *Day 3, The Courthouse assembly.* The only player to display a sign that was not issued by the game masters. He explained that all of the signs expressed ambiguous opinions and were not representative of his strength of conviction for the King, so he made his own.

In general, it was clear that many of the players felt that if the game rules allowed it or if there were no negative repercussions, then an action was permitted. The open and accessible design of the dead drop boxes was one area in which many players expressed this sentiment. In her interview, *La Socialite* said:

I guess it was implicit in the game design. That if you come across something in this box that is not locked in any way and there's been no instruction not to read other people's stuff, it sort of seems to me like you would just assume that people would read other people's things. Also, in terms of gameplay, that's the information on which the game turns. So reading other people's documents allows the game to sort of move forward and allows people to put together these puzzles that you've created. Without doing that, I don't know how people would have been able to put together these puzzles.⁹³

Her reasons for why she felt comfortable opening other players' dead drops and reading the contents is persuasive. For her, there did not appear to be any other way to access the information she needed to engage with the story lines, though we had hoped that players would willingly share or trade this knowledge amongst themselves. It is interesting that the lack of a rule explicitly forbidding looking inside the dead drops and their open design signaled that it was acceptable. *Le Procureur du Roi* expressed a similar, though slightly different, opinion:

Once I got to other people's boxes and there was stuff in them, and I could open the box, I was like 'Well, I'm going to open boxes and look at the stuff.' Because it almost felt like I had been told to by the game. Like I got a slip that tells me how to get to this place to find a box that has been hidden away—it's got someone's name on the outside, but I didn't really have a sense of my box being my own either.⁹⁴

Like *La Socialite*, the open design of the dead drops combined with the tantalizing materials within motivated him to open other players' dead drops. However, he interpreted the audio promenades,

21. *Audio Promenade for Le Gendarmerie*. All of the dead drops had corresponding audio promenade slips. In addition to dead drops, there were also two narrative-only audio promenades. All of the slips were coded so that players could not easily guess the mp3 URLs.

Retrieve this *Audio Promenade* at http://dl.dropbox.com/u/277361/77_mass_ave_steps.mp3. Observe that you will benefit from physically strolling in the quarter described. Should you discover any dead drops through this audio promenade, deposit this slip into the dead drop and we will furnish you with a corresponding label that you may affix to your Map of Paris.

⁹³ Ibid.

⁹⁴ *Le Procureur du Roi*, interviewed by the author, February 3, 2010, emphasis in original.

which were delivered as slips of paper with a URL printed on them (see Figure 21), as an implicit indicator that "told" him to read the contents of the dead drops. Some of the other players, like *L'Héritier*⁹⁵, felt a strong sense of ownership over the dead drops, understanding them as *belonging* to their owners, but, to *Le Procureur du Roi*, they belonged to the game and opening them to reveal their contents did not feel like a violation of another player's personal belongings.

Recognizing Ambiguity and Asking Clarifying Questions

Many of the players quickly recognized that the rules were ambiguous, either in the initial meeting when I presented them with the game protocols or within the first couple days of gameplay. The majority of players asked clarifying questions regarding what was and was not allowed in the rules. The ambiguous rules produced the desired result when players *did* ask these clarifying questions. *L'Héritier* spoke articulately about this ethical issue in his interview: "So early on in the game there was the question of whether I wanted to clarify things on the drop boxes or just take what I assumed was correct to be the correct interpretation ... There's the option of taking the more liberal side, the more conservative side, or asking for clarification, so I'd ask for clarification."⁹⁶ The ethical issue at stake is one of assumption. Does one assume the rule is, as *L'Héritier* puts it, the more liberal or more conservative interpretation of the rule?

Indeed, most players felt the right course of action was to ask. Many of these inquiries to the game masters arrived at the end of the daily reports. On the second day, *Le Dandy* wrote:

Rules questions:

1. *Can I visit my own dropbox after 2:00?*
2. *When I meet other players, may we introduce ourselves?*⁹⁷

To which we responded:

*You may visit your dead drop after 2pm, though we much prefer you to visit it before 2pm. Otherwise, it causes disruptions in information flow. Should you encounter other citizens of Paris during your strolls about the city, we highly encourage you to introduce yourself and make yourself acquainted with your fellow citizens. It is certainly the civic and gentlemanly thing to do.*⁹⁸

⁹⁵ Post mortem, in discussion with the author and game masters, January 24, 2010.

⁹⁶ *L'Héritier*, interviewed by the author, February 3, 2010.

⁹⁷ *Le Dandy*, daily report, January 19, 2010.

⁹⁸ *Les Justes*, e-mail message to *Le Dandy*, January 20, 2010.

When faced with these types of questions, we generally strove to avoid prescribing behavior in an effort to encourage players to discover their options for themselves. We recognized, as the playtest went on, that having the game masters vacillate about the rules was not ideal. In the post mortem, the vast majority of players expressed frustration about not receiving concrete responses to their inquiries. I have come to agree with their assessment and will reflect further on how to improve this aspect of the game design in Chapter 4.

Troubling Times in *Civilité*

In *Le Dandy's* email inquiry above, his first question is regarding when he may visit his own dead drop. Recall from Chapter 2 that the dead drop protocols were presented to players in their initial game directives packet prior to gameplay. They read:

Dead Drop Protocol — Each day before 2pm, you may visit your dead drop and retrieve any documents that have been provided anonymously to you. Each day after 2pm, you may visit dead drops that have been arranged for other citizens to pass along the information you have received.

Besides *Le Dandy's* question, we received a series of questions along the same lines, but each with slightly different implications. *L'Héritier* inquired when the new day began.⁹⁹ *Le Contrebandier* accidentally visited his own dead drop after 2pm one day and asked what repercussions would result.¹⁰⁰ *Le Dandy* wrote to ask again if he could visit other players' dead drops before 2pm and remove documents from them should there be any.¹⁰¹ On the very first day of gameplay, *Le Procureur du Roi* mused in his daily report:

It occurs to me that while 2pm is a rather clear break between the picking up and dropping off of information, the boundary on the other end is less clear. Shall I begin to check my box only after dawn? or should I take the upper hand and check the night previous, examining boxes before their contents have been withdrawn by their intended recipients? A moral quandary. It also occurs to me that perhaps I was intended to wait until after 2pm today to find the other drop boxes on my promenades, given that not everything had been withdrawn yet. If so, that is a silly rule, and certainly one I would not follow, given the necessity that I know the true goings-on in this city.¹⁰²

What is particularly interesting regarding the ethical issue of when players could and could not visit dead drops was that during the design phase, we had assumed that most players would agree that

⁹⁹ *L'Héritier*, daily report, January 18, 2010.

¹⁰⁰ *Le Contrebandier*, daily report, January 19, 2010.

¹⁰¹ *Le Dandy*, daily report, January 20, 2010.

¹⁰² *Le Procureur du Roi*, daily report, January 18, 2010.

each new day started at midnight. *Le Procureur du Roi* has clearly decided in this daily report that regardless of the official rule, he will visit other players' dead drops before 2pm to keep himself properly informed. Other players did not treat this rule so lightly. In her first daily report, *La Domestique du Dandy* writes:

*since I got to town after 2pm today I had to decide whether or not to check my box after the deadline. I knew from today's report [in the Gossip Rag] there was a letter there from the Dandy, so I told myself I would go there after 2pm (while I was looking at other dead drops) and just take the letter, but then when I got there, I saw there was a bunch of stuff and I just took it all. I was a little guilty about breaking the 2pm rule, but felt like I was behind and losing half a day would put me behind.*¹⁰³

Although she breaks the time rule, she feels guilt over doing so and frames it very clearly as "breaking the 2pm rule." She justifies her actions through the fact that she had missed the first day of the playtest due to being out of town. Other players did not feel like the rule was so easily discarded. *La Doctoresse* wrote, "today began with spying another parisienne nearing my dead drop before i had yet checked it — and it was before 2:00! it didn't seem as if anything was amiss when i arrived, but it reminded me of how troubling these times can be."¹⁰⁴ Although I would argue that in general players perceived the time rule as an ethical issue in the procedural domain, for *La Doctoresse*, it became an extension of the diegetic domain of the game world when other players broke the time rule. She described it as a reminder of the troubled times in which the game world was taking place. From her daily report, it seems clear that, to her, this was a rule, which she faithfully followed, but equally clear that other players were choosing not to do the same.

Survival of the Sneakiest

At the post mortem, when I asked players to describe the rules as they understood them, I received a chorus of questions: At what point in the game? At the beginning? At the end? The ambiguous ruleset—especially the time rule discussed above and the rules regarding whether players could snoop in or steal from other players' dead drops—led many players to discuss the rules amongst themselves, which was the result we anticipated when we designed the rules. As a result, many players' understandings of the rules changed over the course of the playtest. *La Domestique du Dandy* was one of the players whose understandings of the rules underwent significant revisions throughout the course of the week. In her interview, she described that when the rules came up in conversation, she would discover that other players had different understandings of the rules: "It depended on what other people were doing ... It would come up in conversation ... It got progressively, like, less rigid, what we were allowed to do because [of] the people I was talking to ... So eventually I was like 'Well, if people

¹⁰³ *La Domestique du Dandy*, daily report, January 19, 2010. This was her first daily report because she was out of town for the first day of the playtest.

¹⁰⁴ *La Doctoresse*, daily report, January 21, 2010.

are doing this, like, why should I be..."¹⁰⁵ This sense of peer pressure—if other people are doing this, so should I—was a feeling that was shared amongst the players. Like *La Domestique du Dandy* said earlier, the ambiguous ruleset allowed players who wanted to do certain actions to find ways to bend the rules to allow them to do so. *Le Dandy* and *La Doctoresse* held opposite positions on the issue, which they discussed in the post mortem:

Le Dandy: We couldn't all get together to make a decision, so we all sort of had to do the sneakiest thing, in order, because someone else might—

*La Doctoresse: —or not do it and feel extremely wronged the whole time. [Murmurs of agreement from other players] That's how I felt. I, like, I didn't want to steal people's stuff because I didn't see any, I didn't want to take the time to figure out who I was going to redirect it to and all I wanted to do was read it once.*¹⁰⁶

While *Le Dandy* felt that the ambiguous rules pushed him to do the sneakiest stuff, *La Doctoresse* disagreed with other players' understandings of the rules and resisted changing her understanding for practical reasons. At the Courthouse assembly on Day 5, she also voiced to the game masters and other players that she did not want to steal from other players for ethical reasons. This led to an unsatisfactory situation in which she felt wronged by the other players and, most likely, also by the game masters for allowing this unfair situation to persist.

On the day of the *Révolution*—day five of seven—we delivered revised communications protocols—game rules—to each of the players. The revised protocols included the following clauses:

Dead Drop Protocol — The time has now come to cast aside the shackles of le beau monde. To succeed in mastering all of the mysteries that have thus far been successfully suppressed and withheld from you, we entreat you now to do what must be done. Though the most wild impulses must always be held in check and will not be suffered, it may be inescapable that some vexatious actions will be undertaken. Decide whether it will be you who assumes these endeavors or falls prey to them.

Guard yourself from true villainy ignorant of the protocols by bearing your *Civilité* insignia at all times; should you encounter a malefactor who does not bear a *Civilité* insignia in return, do not hesitate to contact the authorities.

Spies — Accompanying any tumult are cloaked agents on all sides. Do not fear undertaking clandestine actions that will furnish your chosen ally with much needed intelligence. Be mindful that unsurpassed spies are those who remain undetected while conducting surveillance. Should you be discovered while attempting to surreptitiously infiltrate an

¹⁰⁵ *La Domestique du Dandy*, interviewed by the author, February 4, 2010.

¹⁰⁶ Post mortem, in discussion with the author and game masters, January 24, 2010.

enemy faction or monitor the actions of fellow citizens, observe the proper behavior and present your apologies and *Civilité* insignia for inspection.

Thieves — The flow of intelligence continues unbroken from citizen to citizen. Consider now how one might intercept or disrupt that flow without destroying the essential fabric of society. Have no doubts that through reprehensible actions one has much to gain. Yet still, one must not be ungenerous. Should a cache of information come into your possession be sure to continue its circulation after you have learned all you can from it.

Saboteurs — In polite society there are many ways to destroy one's enemies. Status, wealth, rank, and position are nothing in the face of public scandal. The inspector of police is a constant and just civil servant and continues to seek to denounce those who mask treachery under a pretense of good citizenship. Class is of no concern to the proceedings of justice. Similarly, sensitive information, in the hands of the correct person, may stir trouble in ways that the inspector would not be able to accomplish.

We chose to change the rules at this point to raise the stakes as gameplay neared completion. We hoped to highlight these actions for players who had yet to discover them. This game mechanic was met with mixed results. Some players, like *La Doctoresse*, had been feeling like they had been wronged and the revised protocols simply reinforced their sense of frustration with the game as designed. We had been aware of this danger throughout the design process, but, despite our best efforts, we were unable to prevent some players from feeling ill-used. Modeling a corrupt and corruptible system, while still attempting to provide all the players with a sense of satisfaction, was not without its difficulties. Interestingly, *Le Soldat*, who had chosen to refrain from stealing like *La Doctoresse*, reflected that, to him, the changed protocols did not actually appear to be a change in the game rules:

I did realize that attitudes were changing, from merely looking at other people's boxes to taking things from other people's boxes, but I didn't think the rules changed. I think people's strategies switched. Actually, during the debriefing [the post mortem], that was only when I started getting the sense that people actually thought that rules changed. But I think a lot of people do realize that, even in the debriefing, people did mention that they didn't realize that you could do so and so thing until later, which implies that they thought it was a rule, that the rules allowed it all the way from the beginning. And that was also my understanding.¹⁰⁷

His observations of his fellow players, again, suggests that players' understandings of the rules changed throughout the week in conversation with one another. Through discussing the implicit rules of the game, players sought to find common ground. Some players, like *Le Dandy*, felt that they had to be sneakier to keep ahead of other players. This is reflected in *Le Soldat*'s reflection that he felt players' switched their strategies over time.

¹⁰⁷ *Le Soldat*, interviewed by the author, February 3, 2010, emphasis in original.

Ethical Issues of Meta-Gaming

Because *Civilité* incorporated role-playing elements, it is only natural that it would also encounter ethical issues related to role-playing. One of those is the issue of meta-gaming. *La Marin* explained this to me as follows:

Meta-gaming is where you take information from outside ... the game, such as 'I know that Player A always acts this way in real life, therefore,' and you apply it to in-game, which is something your character would never know. In [the Assassins'] Guild¹⁰⁸, it's generally regarded as bad strategy because you should only know what your character knows ... Real life bleeds into game.¹⁰⁹

Using *La Marin*'s articulate definition, I would argue that meta-gaming is a concept that only applies to players who highly prioritize their projective identities. Most of the players who had previous experience with LARPing identified meta-gaming as an ethical issue in *Civilité*. All the players with previous LARPing experience clearly stated that they tried to avoid meta-gaming when playing *Civilité*. *La Marin* said that she intentionally avoided using knowledge of the players whom she knew prior to gameplay.¹¹⁰ When speaking about choosing which political faction to align with, *La Banquière* brought up the issue that *Civilité* was a historical fiction, drawing on figures and events that actually happened:

When you introduced an actual Bonaparte¹¹¹ — ok, the man had amazing magnetism in real life, in real history — there is no way that he would not have scared the bejesus out of my character [laughs] and won him over ... again, I used a little bit of player knowledge because I've studied Napoleon, but I built it into the character so that it made sense from a character perspective. And I feel like I played a fairly realistic game for that character's perspective. I don't think that I was just using stuff that wouldn't have been in the context.¹¹²

Earlier in the interview, she had spoken about how she had intentionally tried not to use knowledge she had about the French Revolution when playing her character. It was important for her to justify using any knowledge that might not have originated in the game.

¹⁰⁸ *The Assassins' Guild* is "a Live-Action roleplaying society that runs several real-time, real-space roleplaying games every semester." See "The MIT Assassins' Guild", *Massachusetts Institute of Technology*, <http://www.mit.edu/~assassin>.

¹⁰⁹ *La Marin*, interviewed by the author, February 9, 2010.

¹¹⁰ *Ibid.*

¹¹¹ My friend and co-worker Ben Mauer agreed to play the role of Napoléon at the Courthouse assembly on the day of the *Révolution*. We bought some sparkling cider and cheese and Napoléon mingled with the players, making small talk about his recent triumphant march from Elba to Paris.

¹¹² *La Banquière*, interviewed by the author, February 7, 2010.

Le Duc felt strongly that meta-gaming was unethical behavior:

Information which people feed you from outside of the game shouldn't be used inside of the game. I suppose that's interesting. I consider that a kind of an ethical issue. I don't think that I know anybody for whom that was a thing, but definitely I feel that in-character knowledge and out-of-character knowledge should be separate form one another and that using out-of-character knowledge in the game is cheating."¹¹³

Le Duc frames this issue as one of *cheating*, which is particularly interesting because it highlights how different players have different constructions of "cheating" across the three ethical domains. Since information was currency in *Civilité*, Le Duc actually started avoiding *La Doctoresse*, whom he knew prior to gameplay. He said that he became very suspicious of her and that *Civilité* changed his behavior out of the game.¹¹⁴ Despite these strong opinions about the ethical issue of using out-of-game knowledge about players or the game world, many of the players still engaged in it. For instance, later in his interview, Le Duc described googling his character¹¹⁵ and *L'Héritier* admitted to doing a small amount of background research.¹¹⁶ In both cases, they said that they were careful to consider how much outside research was acceptable before it might be considered meta-gaming.

I would argue that conducting background research is an effective way of reflecting on the context in which one's character is located. *La Domestique de la Doctoresse* reflected in one of her daily reports:

I'm still reading about the reigns of Napoleon & Louix XVIII--I'm not sure my character is particularly fond of either of them (or maybe I mean that I probably wouldn't be fond of either of them if you dropped me into France in 1815), although Napoleon may be the lesser of two evils. But mostly, I think my character probably is worried about the consequences of another war or revolution, since she has an aging mother to care for and her sister has a number of children (according to the audio promenade).¹¹⁷

This does not strike me as an example of meta-gaming. Rather, it is an example of a player reflecting on her character's circumstances. She has clearly delineated herself from her character and is considering what thoughts on the situation from the perspectives of her everyday life and projective identities. It is important to point out that players who are not familiar with role-playing or the ethical issue of meta-gaming should not be accused of unethical behavior. Without proper education, it would be unfair to

¹¹³ Le Duc, interviewed by the author, February 4, 2010.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ *L'Héritier*, interviewed by the author, February 3, 2010.

¹¹⁷ *La Domestique de la Doctoresse*, daily report, January 20, 2010.

assume that this ethical issue applies to them. This was true in *Civilité* for players who had no prior role-playing experience and were not interested in engaging in the role-playing aspects of the game. This was not a prerequisite for gameplay and, therefore, it would be irresponsible to hold them accountable for it. I have included meta-gaming as an ethical issue in the procedural domain because it has less to do with a specific diegetic game world than with the ways in which players engage in role-playing. When it comes to role-playing, the boundary between playing as a character—prioritizing the projective identity—rather than as a player—prioritizing the procedural identity—is an ethical issue related to the rules of engaging in role-play.

The Diegetic Domain

The diegetic domain contains ethical issues within the context of the game world. In *Civilité*, the diegetic domain contains the ethical issues presented to players from the characters' perspective in relation to the fictional nineteenth century Parisian world. The degree to which the diegetic domain is relevant to a player is moderated by the degree to which they immerse themselves in the diegesis of the game. In her book *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*, Janet Murray describes immersion as "The experience of being transported to an elaborately simulated place [which] is pleasurable in itself, regardless of the fantasy content ... **Immersion** is a metaphorical term derived from the physical experience of being submerged in water."¹¹⁸ Being immersed in a game often involves allowing oneself to be drawn into the game world and allowing one's everyday life to fade into the background. The focus of one's attention is on the designed game, not on the everyday environment in which gameplay is taking place. Immersion implies an experience of being surrounded by and transported into another place. As in Murray's description, the fantasy or fictional content is not the critical component of the experience; rather, it is the experience of transportation that is important.

Murray goes on to suggest: " ... in a participatory medium, immersion implies learning to swim, to do the things that the new environment makes possible."¹¹⁹ From a diegetic perspective, learning to do what is possible in a game requires players to understand the game world, their place within it, and its potential choices. Continuing my *Monkey Island* example, this would require me to understand that the game world is comprised of an island and later multiple islands; I act in *Monkey Island* through my character Guybrush Threepwood, though sometimes Guybrush takes control of himself and my role is changed to that of spectator; and my choices are restricted to controlling where Guybrush walks and interacting with a limited set of objects and people in the game world through a finite set of verbs, such as Talk To, Pick Up, and Open. However, these relatively paltry circumstances combine to create a rich,

¹¹⁸ Murray, *Hamlet*, 98, emphasis in original.

¹¹⁹ Murray, *Hamlet*, 99.

narrative experience. When playing *Monkey Island*, I immerse myself in its hilarious and irreverent world of grog-swilling pirates. I play the game by learning to do what *Monkey Island* makes possible.

In *Civilité*, the game world is composed of a fictional recreation of nineteenth century Paris. The city has recently been occupied by Napoléon Bonaparte, the citizens of Paris are suspicious of one another, and their futures are uncertain. Rival political factions vie for control of the city. *Le Club Bonaparte* hopes to reinstate L'Empereur, while *L'Ambassade Britannique* seeks out Royalists who support the Bourbon king, Louis XVIII. Players take on the role of Parisian citizens belonging to one of three social classes: the aristocracy, the rising bourgeoisie, and the working class. Through these roles, they choose which political faction to support—and, in the process, which players to betray or align with—in the days leading up to and in the wake of a *Révolution*.

The degree to which players immerse themselves in a game's diegesis determines whether they view any of the issues that arise from this domain as ethical issues. If a player does not believe that a game has diegesis, such as *Go* or *Tetris*¹²⁰, then they will not see any diegetic ethical issues in the game. The degree to which a game has a diegetic domain is, of course, in the eye of the player. Even if a player chooses to recognize a game's diegesis, the degree of immersion is critical. Players might choose to prioritize the procedural domain of the game over the diegetic domain. By doing so, they would allow their procedural identities to take precedence over their projective identities. As each player enjoys every game differently, some players might enjoy the procedural elements more than the diegetic elements in some games. For role-playing games, including *Civilité*, players' level of immersion is often closely related to this prioritization. A deeply immersed player will likely be exercising their projective identity as much as their procedural identity. A shallowly immersed player may not be exercising their projective identity much at all.

Fidelity to One's Character

In *Civilité*, one of the ethical issues players contended with was the degree to which they were "playing in-character." In other words, the degree to which they were making decisions from the perspective of the character role that they were playing. This issue takes into account the pre-prescribed character identities we—the game designers—had composed for each character role. In games in which character identities are present, the degree to which the character identities are fully formed varies. Some characters are designed to be relatively blank slates so that players will have an easier time putting their projective identities into the characters. Other characters may be fully developed and merely await a player to portray the character, similar to an actor taking on a role.

¹²⁰ Ibid., 143-144.

In *Civilité*, each character role was inspired either by a specific character in *Monte Cristo*—such as *La Marin* by Edmond Dantès—or by a character type present in *Monte Cristo*—such as *La Socialite* by the wives of wealthy aristocrats. As described in Chapter 2, we composed the character descriptions for each role as somewhat suggestive sketches of a character's past actions, rather than a portrait of their motivations and desires. For instance, here is the character description for *L'Armateur*:



CHARACTER DESCRIPTION.



Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

L'Armateur

Public Activities — It is well known that you are an accomplished tradesman, building a vast empire on the sea. Your vessels are sturdy and sound. You are famed for recruiting and training the most skillful seaman in Marseilles, where your secondary office is located. There is one sailor in particular of whom you have grown especially fond and you request their services as your personal nautical advisor in Paris whenever they are on leave. Your business is co-run with a partner who has been abroad for some time, though your correspondence has revealed that he is in fine health. Your passion for ships is unparalleled and when it came time to establish an office in the grand city of Paris, you brought as many of your models and seaman's accoutrement as you could afford.

Private Affairs — According to our sources, you came into this world as the inconsequential child of an impoverished sea merchant. By the generosity of an anonymous benefactor, your education was paid for and, when you inherited your father's partnership, your patron invested heavily in your business, allowing it to flourish into the thriving enterprise it is today. Despite your best efforts, you have not been able to uncover the identify of your benefactor and have only vague suspicions as to their motivations for aiding you.

Some players felt that they were playing a generic role, rather than a specific character. For instance, the player *L'Armateur* felt like she was playing *a shipowner* rather than the specific shipowner, the character *L'Armateur*. The varying degrees to which players played in-character was particularly interesting for this project because, during the game design process, we had tried to embed the majority of *Civilité's* ethical content in the diegetic domain. Because some players were not making choices from the perspective of "what would my character do?", they did not directly address ethical issues other players identified in the diegetic domain.

Other players felt that it was important to play the game according to what they believed their characters would do. *La Domestique de la Doctoresse* used her character description (see below) to determine the majority of her actions.



CHARACTER DESCRIPTION.



Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

*La Domestique de
la Doctoresse*

Public Activities — It is well known that you are a good and faithful servant. Your master, the Bluestocking, has treated you justly and gently, and in return, you have been loyal and impeccable. The Bluestocking's trust in you gives you access to her closest companions and hints of her deepest secrets. You care deeply for your family, your sister, in particular, who was not as lucky as you and was unable to secure such a reputable position as your own. You spend your free time caring for your aging mother or lounging with the servants of other grand aristocrats, such as the Duke's Servant or the Dandy's Servant.

Private Affairs — According to our sources, you are the keeper of two valuable secrets, though you lack the details that would fully illuminate their mysteries. For the first, you witnessed an act of great courage: The Heir was drowning, near to their life's end — and you helpless to stop it — when a stranger, who must have been possessed of enormous strength, managed to pull them out of the water. As for the second, you have noticed a discrepancy in your master's bookkeeping ledgers and have been unable to account for several large sums of money that were paid out years ago and several smaller sums that have been paid out at regular intervals in recent weeks.

It is important to point out that her character description may appear to contain more character direction than some of the others we wrote, which may have influenced the degree to which she played in-character. *La Domestique de la Doctoresse* wrote quite elegantly about her thoughts and feelings in her daily reports. On the second day of gameplay, she wrote, "I'm a loyal servant, I figure my character will probably do anything she can to help her mistress out of any sticky situations she may be in."¹²¹ This early reflection on her character's relationship to *La Doctoresse* guided her subsequent actions in the game. On the fourth day of gameplay, she describes how she dealt with a particular ethical issue that arose:

*I am ashamed to admit it, but I took the letter from Le Gendarmerie's box. I left the note telling of the writer's suspicions of La Tailleuse, but without evidence I do not know what can be done. I took the letter in a moment of panic because it made reference to "the Lady". Knowing my mistress to be friends with Le Duc, I worried that she might be caught up in this, and I wished to avoid damage to her reputation.*¹²²

On the next day she wrote:

*This afternoon, I attended the party at the Cathedral, where (among other things) I learned that the "lady" referred to in the note I found in Le Gendarmerie's box is more likely to be La Socialite than my mistress. So, in the interest of justice, I replaced the note in Le Gendarmerie's box after the party.*¹²³

In these daily reports¹²⁴, she expresses that she feels shame for stealing a document from *Le Gendarmerie*. Her actions are guided not by whether stealing from *Le Gendarmerie* is allowed in the rules, but by what her character would do.

Interestingly, *La Doctoresse* expressed a similar fondness for her servant: "i confided all this in ma domestique. even though our relationship up until now has been one of primarily professionalism, i

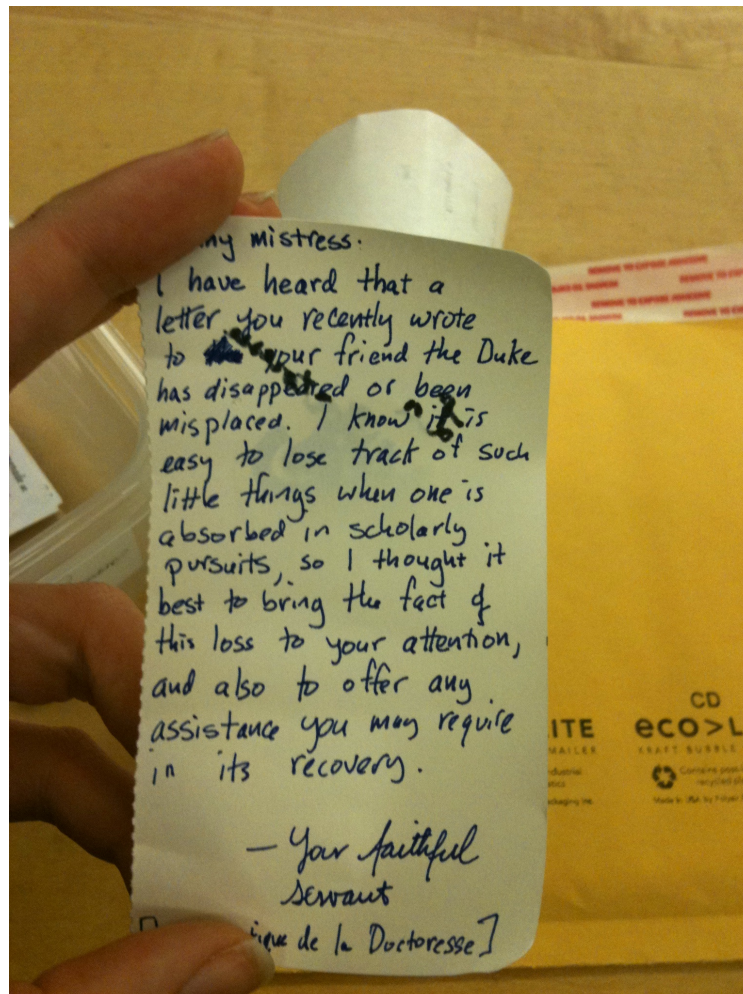
¹²¹ *La Domestique de la Doctoresse*, daily report, January 19, 2010. Players were asked to their daily reports both from the perspective of their character and from their perspective as a player. This excerpt is from the player portion of this daily report.

¹²² *La Domestique de la Doctoresse*, daily report, January 21, 2010.

¹²³ *La Domestique de la Doctoresse*, daily report, January 22, 2010.

¹²⁴ These two excerpts are from the character portion of her daily reports.

feel a strong kinship to her. should this lead to my undoing, i shall have few regrets, as she seems like family to me and i should like to think the best of her."¹²⁵The relationship between *La Doctoresse* and her servant was one of the most interesting in-character relationships in the playtest because of their mutual concern for one another (see Figure 22).



22. Day 2, Note found in *La Doctoresse*'s dead drop. *La Domestique de la Doctoresse* displays her concern for her mistress by alerting her of a lost message. Early in the week, players often used the dead drops to send messages to one another. As the week progressed, players increasingly grew to distrust the dead drops.

Fidelity to the Game World

Some players extended the fidelity to one's character to the time period of the game world itself. *La Banquière* expressed in her interview that she felt that we had made it clear through the game's design

¹²⁵ *La Doctoresse*, daily report, January 20, 2010.

that *Civilité* was intended to be played from a role-playing perspective.¹²⁶ She tried to play in-character, especially whenever she interacted with other players, and to avoid modern technology as much as possible:

Because the integrity of the materials that we were presented with put such care and attention into those details that I felt it would do the game justice to try to put myself in that mindset as much as possible ... The game was so predicated on the systems and styles of communication that were available in that day and age ... and also the promenades. They were supposed to be pervasive. They were supposed to be immersive. So the more I could place myself in that point of view, the better advantage it would be to the playtest and also to the enjoyment of the game ... I felt that using a lot of modern convenience was also, in one sense, a cheat because the point was you're in this nineteenth century. You have these limitations that come from the fact that you just don't have the technology.¹²⁷

Unlike many of the other players, *La Banquière* intentionally chose not to take pictures or photocopy any of the documents she encountered in the game. Instead, she relied on taking notes and attempting to remember the content of the documents. That she perceived using modern technology, like cell phone cameras, as cheating, clearly frames this as an ethical issue. I would argue that *La Banquière* immersed herself more deeply than some of the other players and, in doing so, tried to honor the integrity of the game as much as possible.

Other players justified the use of modern technology as an extension of the technology that was available during the nineteenth century. *Le Soldat* was another player who consistently played in-character and made decisions from his character's point of view. Reflecting on whether his character would steal things from other characters, he said:

In many situations it came down to this, 'Oh here's a document that I would like, but I'm not sure whether my character would remove it.' So I justified that—and now this is me as a player making the ethical choice that making copies using my cell phone was ok, even though I know that's not explicitly an instruction in the rules anywhere—but that was me making an ethical decision that it's ok for me to take notes, therefore it's ok for me to take pictures and it's faster, less effort.¹²⁸

From *Le Soldat*'s perspective, taking pictures was simply the twenty-first century equivalent of taking notes, which is a persuasive argument since, though the world of *Civilité* is located in the nineteenth century, the context in which the game takes place is firmly grounded in the twenty-first century.

¹²⁶ This was true, but we knew that the player audience would be quite diverse and therefore we tried to expand gameplay to allow both players who engaged in role-playing and those who did not to enjoy the game.

¹²⁷ *La Banquière*, interviewed by the author, February 7, 2010.

¹²⁸ *Le Soldat*, interviewed by the author, February 3, 2010.

Regardless, as *Le Soldat* commented, taking pictures was not explicitly mentioned as acceptable or unacceptable in the rules, and players were responsible for making the ethical decision of whether or not to take pictures. In addition, *Le Soldat* frames this as an ethical decision that he made *as a player*, in other words, from the perspective of his procedural identity.



23. Day 5, *The Cathedral* assembly. Here players are comparing the various intelligence documents they received that morning. Throughout gameplay, players would share the documents they had received with other trusted players. The logo changed starting on Day 5 to reflect the *Révolution*.

Lies, Spies, Theft, and Sabotage

For *Civilité*, we designed game mechanics that would prompt players to consider lying, spying, stealing, and sabotaging one another and, in the process, hopefully consider the ethical implications of these actions both within the diegetic context of *Civilité*'s game world and within the larger everyday life contexts in which *Civilité* was played. Like the ethical issues of fidelity to one's character and fidelity to the game world, it is arguable whether these should be considered ethical issues in the procedural or diegetic domains. I have chosen to locate them in the diegetic domain because of their close connections to the game world and its characters, even though some players may have viewed these as primarily or solely procedural issues.

Lies

Many of the players in the playtest lied to one another to gain information and to keep information hidden from others. Most felt that there was no problem with doing this. However, some players were troubled by the idea of lying. In her interview, *La Domestique du Dandy* stated, "I didn't want to lie a lot of the time, but I liked, like, knowing things that [other players] didn't know and not telling them." When asked why she didn't want to lie, she said, "I don't know. I know I'm not a good liar. So that's one thing ... It felt like something I'm not used to doing. I don't feel like I lie very much in real life ... but I also don't, like, enjoy it necessarily. I feel really guilty after I lie."¹²⁹ Her desire not to lie in general carried over into the diegetic context of *Civilité* because the lying would take place within the context of a game. In one of her daily reports she wrote, "At this point the lines between right and wrong are thoroughly blurred and my real life conscience is far from me when I play the game."¹³⁰ These divergent accounts suggest that the relationship between her everyday life identity's ethics and her projective identity's ethics intersected at different points during gameplay. Lying was one of the issues where her everyday life identity's ethics took priority over her projective identity's ethics.

Spies

The open dead drop design posed ethical concerns for nearly all the players. The first major issue was whether players were allowed to read the contents of other players' dead drops. This concern either occurred to players during the initial meeting when I first presented them with the initial game directives—the rules—or confronted them the first time they located another player's dead drop. *L'Armateur* reflected on this dilemma in one of her early daily reports:

*Finding the the boxes was fun. On my first box find, I was in fact faced with an ethical dilemma. If i have nothing to put in the box, can i look in the box ... and i can read what is in the box. In rl [real life], that would be federal offense — tampering with mail. but this is a game, and i'm playing under the assumption, the more information the better. so i decide to look at and read everything i find, even if it is not addressed to me. i do not feel guilt or regret. however, i find nothing of interest, and that is disappointing.*¹³¹

Some players, including *La Lieutenant*,¹³² also used the analogy of reading another person's mail, which is a federal offense in the US as many of the players were aware. *L'Armateur* clearly distinguishes

¹²⁹ *La Domestique du Dandy*, interviewed by the author, February 4, 2010.

¹³⁰ *La Domestique du Dandy*, daily report, January 22, 2010.

¹³¹ *L'Armateur*, daily report, January 20, 2010.

¹³² *La Lieutenant*, interviewed by the author, February 10, 2010.

between the ethical implications of reading someone's mail in everyday life and reading documents in other players' dead drops in *Civilité*. Like *L'Armateur*, some players, such as *Le Duc*,¹³³ had no qualms about "snooping"—as many of the players came to refer to this behavior—because they felt that taking this action within the context of the game had different ethical implications than taking the same action in everyday life.



24. *Day 5, The Cathedral assembly*. Royalist players scheme to convince an undecided player to join their political faction. They reveal from intelligence documents that they have stolen that his mother was murdered in that morning's *Révolution*. He later decides to join the Faction of Civility.

Other players felt differently. In a daily report, *La Doctoresse* wrote: "upon these travels i discovered a package for the *Le Procureur du Roi*—i was tempted to open it but i cannot bring myself to open another's mail, no matter how juicy the secrets within might be."¹³⁴ For *La Doctoresse*, this behavior felt unacceptable even within the context of a game. Like *La Domestique du Dandy's* discomfort with lying,

¹³³ "Received news of Marie-Therese's execution and was distraught. Only snooping could cheer me. Snooped *L'Armateur*, *Le Procureur du Roi*, *Le Soldat*, *La Doctoresse*, *La Socialite*, *Le Contrebandier*, *Le Club Bonaparte*, and my servant's boxes. Most were empty, which I later discovered was the *Le Procureur du Roi's* work." *Le Duc*, daily report, January 22, 2010. Many of his other daily reports also displayed the same attitude toward snooping.

¹³⁴ *La Doctoresse*, daily report, January 21, 2010.

this suggests an intersection of *La Doctoresse*'s projective identity's ethics with her everyday life identity's ethics. To be clear, I do not mean to express this as a negative judgment and state that players' everyday life identity's ethics should not enter into the magic circle. On the contrary, I feel that it is important to highlight examples in which this intersection *does* take place to reinforce the idea that players do not metaphorically check their ethics at the door when they play games. Even *L'Armateur*, who chose to refrain from using her everyday life identity's ethics in the game, reflected on the situation using those ethics. I would argue that all players must negotiate when they feel it is appropriate to use their everyday life identity's ethics during gameplay.

Theft

The other major ethical issue posed by the open design of the dead drops was whether players could steal from other players' dead drops. This issue largely paralleled the issue of snooping. Some decided that their characters would never steal and so they refrained from doing so; others felt that the extreme circumstances of *Révolution* justified it. For instance, *Le Soldat*—the player—decided that *Le Soldat*—the character—would never steal from other people because he was an upstanding soldier, so he refrained from doing so for the whole game.¹³⁵ After the *Révolution* took place on the fifth day, *Le Procureur du Roi* decided his character's circumstances had changed enough that it justified stealing from other characters even though he had refrained from doing so until that point.¹³⁶ In that evening's daily report, he wrote: "Due to the rapid change of protocols and power in Paris, I requisitioned documents from a number of boxes."¹³⁷ On the day of the *Révolution*, we had prepared an amended set of protocols (new rules) that was delivered to all the players through their dead drops. *Le Procureur du Roi* took the following amended rule as carte blanche for stealing from other players:

*Thieves — The flow of intelligence continues unbroken from citizen to citizen. Consider now how one might intercept or disrupt that flow without destroying the essential fabric of society. Have no doubts that through reprehensible actions one has much to gain. Yet still, one must not be ungenerous. Should a cache of information come into your possession be sure to continue its circulation after you have learned all you can from it.*¹³⁸

When phrasing this section of the protocols, we attempted to make it clear—particularly to players who had not yet discovered this—that stealing was allowed. At the same time, we hoped to encourage

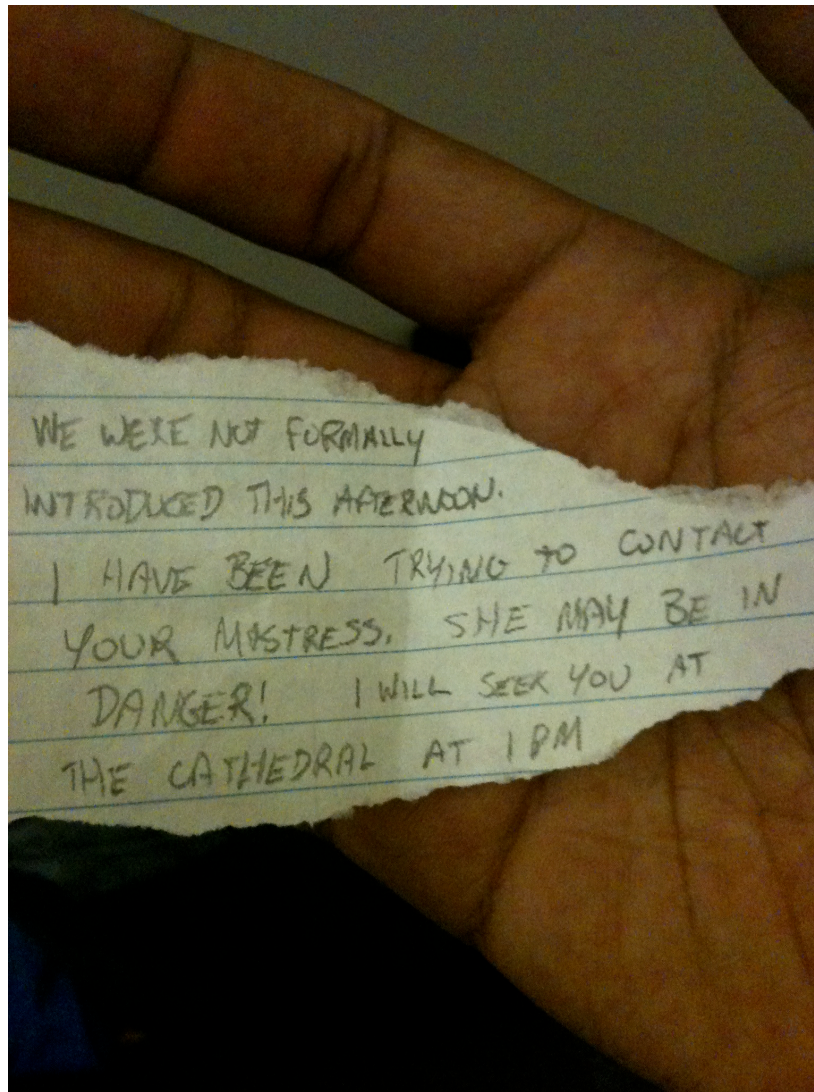
¹³⁵ *Le Soldat*, interviewed by the author, February 3, 2010.

¹³⁶ During Days 1-4, *Le Procureur du Roi* enjoyed a somewhat lofty social position as a representative of the King. However, he lost his position as a consequence of the *Révolution* on Day 5.

¹³⁷ *Le Procureur du Roi*, daily report, January 22, 2010.

¹³⁸ We wrote these amended rules prior to the playtest and did not adjust them after gameplay began.

players not to break the game—"without destroying the essential fabric of society"—though we had invited them to intercept or disrupt information flow.



25. Day 4, Note found in *La Domestique de la Doctoresse*'s dead drop. An anonymous note warning *La Domestique de la Doctoresse* that her mistress may be in danger. When receiving notes such as this, players had to decide whether to trust them.

Sabotage

Another ethical issue players had to contend with in *Civilité*'s diegetic domain was grounded in the primary ethical system we had designed. We had taken the theme of polite social circles from *Monte Cristo* and constructed social status as the primary game currency, albeit a somewhat intangible one. Many of the players picked up on this from the language we used when phrasing the initial game protocols. Throughout the playtest, players regularly encountered opportunities to ruin one another's

reputations directly or through blackmail. Some of the methods players used to accomplish this included sending private messages through dead drops, making a public statement at an assembly, and taking out an advertisement in the *Gossip Rag*. Players were able to take out advertisements or place statements in the daily *Gossip Rag*. This was an open-ended game mechanic that allowed players to exercise creativity in the ways in which they communicated with other players.

La Socialite used her position as a key social figure to damage other characters' statuses. In one of her daily reports, she directed us to include the following notices in the next day's edition of the *Gossip Rag*:

I would like to give the cut direct to La Pute for conspiring to murder the families of Le Soldat, Le Duc and La Lieutenante. I don't care which side you are on, killing people is mean. I also would like to give the cut direct to Le Domestique du Duc for stealing from Le Duc. Please say that the real reason I am giving her the cut is because she stole from the Church.¹³⁹

While *La Socialite* justifies her actions with confidence—namely, that she felt killing or stealing from people was mean—other players did not feel that their characters had motivations to take such steps. In his interview, *L'Héritier* reflected that:

There were definitely choices that as a character were ethical, such as [which political faction] to join, if there was sensitive information about people, whether to propagate that or not, because, you know, it could be mean to distribute information about someone's bastard child or, like, Le Dandy's apparent lack of money, things like that ... Basically for the information for all the other characters, I didn't really have any motivation to want to help or harm the characters.¹⁴⁰

L'Héritier's comment clearly demonstrates that he thought through the ethical consequences of his actions. Unlike *La Socialite*, he did not feel like he had any motivation to help or harm other characters and instead chose to remain impartial for the most part.

Of all the players, *Le Dandy* most quickly understood that the game world of *Civilité* was negotiable and constructed in collaboration with the game masters. Because he was one of the few and perhaps the first player who realized this, he regularly sent inquires to us, testing the boundaries of the game

¹³⁹ *La Socialite*, daily report, January 22, 2010. Interestingly, she reversed her position regarding *Le Domestique du Duc* on the next day: "I would also like to apologize to *Le Domestique du Duc* for giving her the cut direct. The priest contacted me after he learned I had done so and assured me that *Le Domestique du Duc* had not been stealing and that she is a good and pious woman. She may reenter society as her station allows." *La Socialite*, daily report, January 23, 2010. Both of these requests were reported in the *Gossip Rag*.

¹⁴⁰ *L'Héritier*, interviewed by the author, February 3, 2010.

world.¹⁴¹ Recall from *Le Dandy's* character description above that his wealth was failing in no uncertain terms. Because of this, the player who took on the role of *Le Dandy* set out to secure his position in the world, not allowing any opportunities to earn money slip away. One of the story lines we had created described a hidden cache of money buried by *La Tailleuse* in Cherbourg. When *Le Dandy* learned of this secret, he promptly inquired in that evening's daily report:

*I have a note from La Tailleuse indicating the location of some sort of treasure in Cherbourg. Is it possible for me to very discretely send some people to Cherbourg to locate La Tailleuse Antoinette A.'s grandfather's cottage, find the old oak, walk twenty paces towards the well, dig up the thistle, and take the box back to Paris and have it -- again very discretely -- delivered to me.*¹⁴²

We were surprised by this question when we first read it, but decided that it was an ingenious plan given his financial circumstances. We responded:

*To my dear M. le Dandy ... we have dispatched an expedition party on your behalf to Cherbourg using the directions you indicated. We will alert you upon their return.*¹⁴³

Through this turn of events, *Le Dandy's* story line was resolved in the endgame such that, despite his personal financial ruin, he was saved from utter catastrophe by his expedition's successful return from Cherbourg. This episode could have represented an even more dramatic sabotage of *La Tailleuse* had this not been the one character role we had been unable to fill.

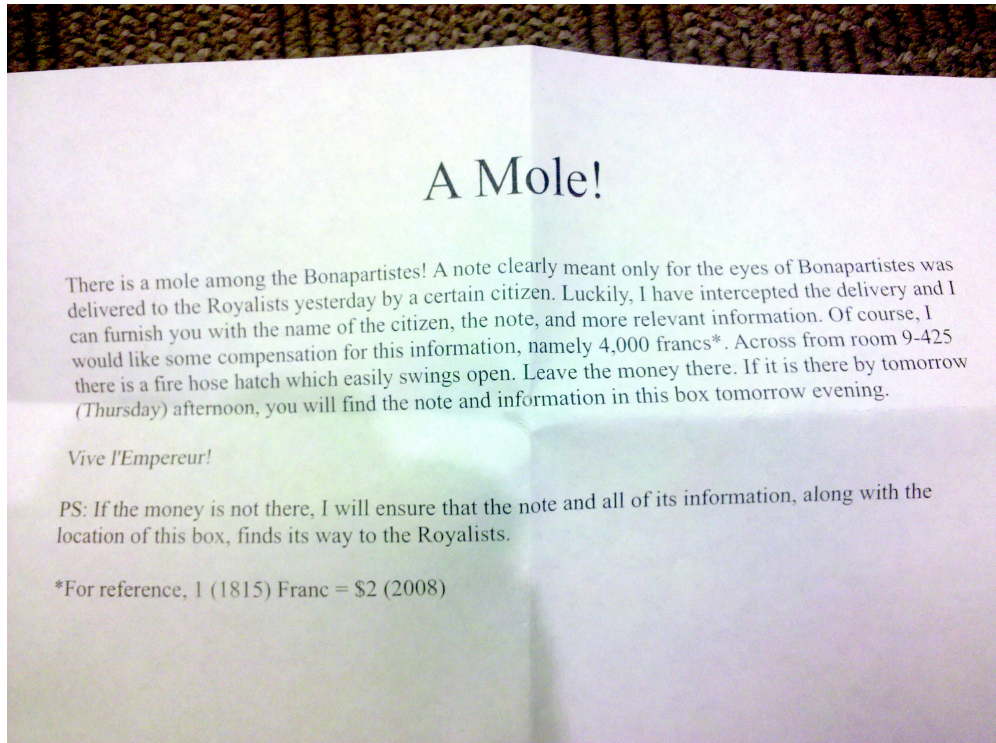
A second, and even more creative event occurred when the game masters received an anonymous letter blackmailing us!¹⁴⁴ The blackmail letter came complete with an equation converting 1815 fr to 2008 USD (see Figure 26). Again, we were surprised and delighted. We responded, in turn, by delivering an advance on the 4000 fr ransom to the dead drop our blackmailer had specified (see Figure 27). We later found out that our anonymous blackmailer was none other than the creative *Le Dandy*. Unfortunately, the note and ransom were intercepted by an unknown third party before he was able to receive them and so we were not able to continue this story line.

¹⁴¹ Other players also realized this as the playtest went on. *La Socialite* humorously inquired: "can i do anything more hardcore? maybe shoot lasers out of my eyes?" *La Socialite*, e-mail message to *Les Justes*, January 22, 2010. I have chosen to highlight *Le Dandy's* inquires here because they most clearly demonstrate the creativity players showed for collaboratively authoring the narrative in *Civilité*.

¹⁴² *Le Dandy*, daily report, January 19, 2010.

¹⁴³ *Les Justes*, e-mail message to *Le Dandy*, January 19, 2010.

¹⁴⁴ The letter was directed at *Le Club Bonaparte*, one of the NPC authorities that the game masters were playing, and discovered by game masters in *Le Club Bonaparte's* dead drop during our evening dead drop-checking rounds.



26. Day 3, Note found in (NPC) Le Club Bonaparte's dead drop. An anonymous blackmail note directed at the game masters.



27. Day 4, Note and ransom deposited in Building 9-425 as directed by the blackmail note. Although the playtest was an extremely low-budget, out-of-pocket production, we still had plenty of spare change for our anonymous blackmailer. As the week went on and we created more and more handwritten notes, certified by a *Civilité* logo sticker.

Other Ethical Issues in the Diegetic Domain

The ethical issues I describe above took place amidst a variety of other issues confronting players in the diegetic domain of *Civilité*. A particularly notable one was tied to the political factions. We had originally thought that the political factions would be motivating forces in the game and that players would voluntarily want to collude with one or the other. However, we did not make joining a faction an explicit goal at the outset, which resulted in many players originally choosing to stand on the sidelines and try to play it safe. On the eve of the *Révolution*, we decided that, in order for gameplay to progress to a satisfactory conclusion, it was necessary to mandate that every player align with one of the factions. Because of the general lack of enthusiasm for the Bonapartists and the Royalists, when we made this announcement at The Cathedral assembly on Day 5, we also made it clear that players could choose to form a third faction if they so desired.

This announcement led to a hearty discussion and the formulation of the Faction of Civility. In that evening's daily reports, and in the interviews, players said that they largely joined this faction because their characters' family members had been killed in the turmoil of the *Révolution*. In that evening's daily report, *Le Soldat* wrote:

My mother's and La Lieutenante's sister's deaths made no sense! Sharing my frustration were La Marin, and surprisingly, Le Domestique du Duc. Both expressed cynicism about the matter; random slaughter is the way of revolution, after all, and they believed we were only witnessing the tip of a genocidal iceberg ... To complete the statement of the Faction, I gave it a name: the Faction of Civility. I borrowed a phrase from the courthouse protests¹⁴⁵: We are the voice of the people. Perhaps the new meanings I have ascribed to these words will give people pause, cooling their passions for a brief moment and reconsidering the value of rational, civilized interaction.¹⁴⁶

The Faction of Civility—nicknamed the "Head on Shoulders" faction by some players for its anti-guillotine stance—ended up gathering the most supporters because of its enthusiastic and diplomatic leaders. On the same day, *Le Soldat*, *La Marin*, and others spent a few hours writing a one-page manifesto that declared the faction's goals and grievances. They distributed printed copies of the manifesto to various dead drops and took out an advertisement in the next morning's *Gossip Rag* that reproduced it in full. Besides making their aims clear to all the other players, they also successfully negotiated the participation of several undecided players by offering them positions of leadership and

¹⁴⁵ At the Courthouse assembly on Day 2. Players were given a paper sign on which several phrases—such as "Où sont les Bonapartistes?", "Nous sont les voix du peuple," and "Qui se lève pour liberté?"—and directed to arrive in the Courthouse and display their sign at a specific time. The assembly was designed as a flash mob and effectively accomplished its primary goal of bringing the majority of the players together in-person.

¹⁴⁶ *Le Soldat*, daily report, January 22, 2010.

power within the faction. *Le Dandy*, for example, joined the faction after being offered the primary leadership position.

As part of the *Révolution*, we had decided to kill several characters' family members to emphasize the bloody effects such violent transition often have. We had not anticipated that players would feel so strongly that these were senseless and unprovoked deaths and then take action based on their frustrations. *La Lieutenante* wrote a very moving daily report about her reaction to the news of her sister's unexpected execution:

La Socialite appeared and produced a few documents some stolen from my mailbox (she claims she was not the thief in question, but merely a good Samaritan) and some she decided I should know about. The first, a letter from my sister requesting a small leave from the military on my part to assist with the finances back home, or perhaps any monetary funds I could come by selling some of my more exquisite weaponry (the thought of claiming to be L'Héritier's rescuer and taking the reward briefly occurred to me, but I have more dignity than that). I had not heard from her in weeks and was quite grateful to La Socialite for bringing this letter back to me.

Any joy, be it melancholy or pure, I received from hearing of my family once again was immediately and utterly obliterated by the next document La Socialite presented — an execution notice — for my sister. She had died that very morning. I cannot explain in words my exact feelings at that moment, but I can tell you they were nothing in comparison to the surge of emotion that came with reading the very next document from La Socialite. It was a copy of a note written from La Pute to the Grand Marechal Comte Bernard urging him to use more "discreet" methods of doing-away with unsavory citizens, rather than having them publicly executed by guillotine.

I have been betrayed by the very men sworn to uphold the law of the land, the very men whose employ was helping me to aid in the well-being of my family. Were it not for their dire need, I would be there right now, enjoying life as it once was before all this. I swore an oath to obey orders and carry out my just duty to protect the realm — they killed my sister. I do not know Captain Renault's [an NPC] true allegiances and I do not care. I will gather the remaining sensible troops of my regiment, those that still believe in justice, and any others in the realm that wish nothing more than to cease the needless war and death (La Marin and the one Soldat I know to be true to my cause seem to have something in mind). We will band together and do what we can to protect the citizenry; any Royalist plot or citizen in need of military assistance will have it. I do not wish to add to the death and destruction of this land I love so much, but I will say this — should any opportunity arise to destroy those who destroyed my reason to live, I shall take it, with no regrets. When I discover who decided it was wise to attempt to keep this information from me — well hell hath no fury as they say.¹⁴⁷

¹⁴⁷ *La Lieutenante*, daily report, January 22, 2010.

This was one of the longest of *La Lieutenant*'s daily reports, and, in it, she skillfully narrates her emotional journey throughout the day: the joy of finally hearing from her sister, the devastation from learning of her sister's death, the betrayal by those she had trusted, and the conviction to fight for justice. She ended her report by reflecting out-of-character, taking on her everyday life identity: "Sorry this was so long, but I actually started to feel a bit intense when I was writing it." Several other players involved with the Faction of Civility, including *Le Soldat* and *La Marin*, wrote similarly in-depth and emotionally moving daily reports that evening.¹⁴⁸

The Magic Circle's Domain

In *Rules of Play*, Katie Salen and Eric Zimmerman describe games as "a kind of social contract. To decide to play a game is to create—out of thin air—an arbitrary authority that serves to guide and direct the play of the game."¹⁴⁹ Recall from Chapter 1 that the magic circle is a metaphorical circle that encloses and separates a game from everyday life; it is the boundary surrounding a game. However, as I have consistently argued throughout this thesis, the magic circle is highly permeable, especially in the case of pervasive games. By thinking of games as social contracts into which players willingly enter in order to play them, I would argue that we can extend our understanding of the magic circle to include a conceptual structure that sustains the game as a cohesive whole. As part of the contractual nature of games, individuals agree to try to maintain the magic circle for the benefit of all the players.

Salen and Zimmerman discuss Bernard Suits' concept of the lusory attitude, an attitude that players agree to take on in order to make the game possible.¹⁵⁰ I would argue that the magic circle is larger than the sum of its parts (or rules). It is not simply the rules that make a game possible. Instead, the game is sustained by the magic circle, which is created by the interactions between players and game designers—through the game as a designed system—and the contexts in which the game is played.

These two understandings of the magic circle enable us to discuss ethical issues in the magic circle's domain in two ways. The first relates to ***ethical issues that penetrate from within the game through the magic circle to everyday life***. The second relates to ***ethical issues that affect the sustainability of the magic circle***, in which the social contract of the game is endangered. It is the second understanding of the magic circle that helps explain the relationship between the rules of a game and its magic circle. It is arguable that one can think of the procedural domain as having a causal relationship with the magic circle's domain; players have ethical concerns about the rules because they

¹⁴⁸ *Le Soldat*, daily report, January 22, 2010. *La Marin*, daily report, January 22, 2010.

¹⁴⁹ Salen and Zimmerman, *Rules of Play*, 98.

¹⁵⁰ *Ibid.*



28. A player's game insignia wrapper around her coat sleeve. For some *Civilité* players, the magic circle travelled with them and accompanied them to work.

need to uphold the magic circle. While this may certainly be true, ethical issues in the magic circle's domain are more concerned with the magic circle as a whole—the game's sustainability as a whole—rather than its individual rules. It is by using this distinction that I have categorized the examples from *Civilité* into the procedural domain and the magic circle's domain.

Because the magic circle's domain primarily involves players' everyday life identities, this domain is relevant to all players. However, ethical issues in this domain may be very disruptive to gameplay for some players and they may try to actively suppress their everyday life identities while playing. Other players may have little trouble switching between their various identities during gameplay and would not find these issues disruptive. Still other players may have a greater awareness of the contexts in

which a game is being played and will, therefore, have a greater awareness of ethical issues in this domain. The various contexts in which a game is played greatly affects both ethical issues that penetrate the magic circle from within the game to everyday life and ethical issues that affect the sustainability of the magic circle. These can include relationships that exist between players prior to gameplay, whether the outcome of the game will affect players' everyday live, and whether the game is taking place within another context, such as a tournament or research project.

In *Civilité*, a few players articulated that they were concerned with ethical issues that penetrated the magic circle from within the game to everyday life. *L'Armateur* said, " ... unless the gameplay extended into the real world and real psychological places, I didn't see anything as being truly moral or immoral."¹⁵¹ *L'Armateur* did not feel that actions taken within the game were ethical or unethical unless they affected everyday life. She included "real psychological places" in her definition in order to include psychological effects that might result from gameplay. In one of her daily reports, she wrote:

i am afraid i am utterly confused. i have both emotional and ethical dimensions to my current involvement.

On the one hand, i feel an ethical choice compelled by my participation in the game. I do not want to let down the GMs nor my fellow players. however, i don't feel deeply ethically implicated, because i feel at no point was i crucial or a keystone in any activities, i imagine my feelings are more self-inflicted. probably no one in the game cares. still, in playing this kind of pervasive game, a large part of what has motivated me to play has been a responsibility toward others in the game, to keep up and play with them, because the game evolves together and iteratively, not just over time.¹⁵²

L'Armateur makes clear that she feels her ethical responsibilities are to the game masters and her fellow players. These are concerns outside of the magic circle, unrelated to upholding the rules or ethical behaviors within the context of the game world, but closely related to relationships between players prior to gameplay. The second half of her statement also demonstrates that she was concerned that her participation was necessary to sustain the game.

Regarding the sustainability of the magic circle, several players articulated that they were afraid of "ruining other players' fun" or "other players' game." Two players who allied with one another during the game, and who were also friends before gameplay began, used this domain to explicitly determine what they considered ethical and unethical. When asked in his interview if he saw any of the choices he made or the actions he took as moral or ethical, *Le Procureur du Roi* responded that he used the

¹⁵¹ *L'Armateur*, interviewed by the author, February 8, 2010.

¹⁵² *L'Armateur*, daily report, January 23, 2010.

heuristic "anything that interfered with other people's play" to guide his choices.¹⁵³ Similarly, on the third day of the game, *La Socialite* reported in her daily report: "I didn't feel bad about stealing the directions from *L'Héritier* until *Le Procureur du Roi* told me that he would feel bad about it. I realized that I might be interfering with the *L'Héritier's* gameplay and that could make the game less fun for him."¹⁵⁴ As a result of this conversation, she asked *Le Procureur du Roi* to return the audio promenade slip—"the directions"—to *L'Héritier* on her behalf.

Unlike the diegetic and procedural domains, ethical concerns related to the magic circle are primarily related to players' everyday life identities or the everyday life context in which gameplay takes place. One of the players, *La Domestique du Dandy*, surprised me in her interview by expressing that what she considered immoral was anything that interfered with my research: " ... immoral, to me in this game, just means it's like messing with your research. It wasn't like, 'I'm deceiving another character.'"¹⁵⁵ This was unexpected for me because, at that point, it had not occurred to me that the players might feel an ethical responsibility as research participants. Despite the fact that I had made it very clear to all of the participants of the playtest, from the beginning, that *Civilité* was part of a research project and they had all signed informed consent forms before participating in the playtest and interviews, it was not until she articulated this to me that I realized that an additional everyday life context in which the *Civilité* playtest took place was this project.

At the post mortem, players expressed concerns about breaking the game. For many players, this was synonymous or closely related to the issue of ruining other players' gameplay. In the post mortem, *La Marin* and many other players expressed frustration over *Civilité's* ambiguous ruleset because it gave them anxiety over whether taking a given action would make them responsible for breaking the game. As *La Marin* said, " ... if you don't know what the rules are, you're like, 'well maybe I will break all of game if I do this action.'"¹⁵⁶ *La Lieutenant*, who was not able to attend the post mortem, also articulated this concern in her interview.¹⁵⁷ To determine what was allowed in the game, she said she would wonder, "Is there a negative impact in the game if I do this or can I not do this?" When I asked whether she meant a negative impact for her or for the game, she said, "For me and the game. Like for instance, if Napoléon showed up, I walk up to him and I kill him, what's that do to the game?" Both *La Marin* and *La Lieutenant* appear to be articulating a concern for the game itself. They wanted to ensure

¹⁵³ *Le Procureur du Roi*, interviewed by the author, February 3, 2010.

¹⁵⁴ *La Socialite*, daily report, January 20, 2010.

¹⁵⁵ *La Domestique du Dandy*, interviewed by the author, February 4, 2010.

¹⁵⁶ Post mortem, in discussion with the author and game masters, January 24, 2010.

¹⁵⁷ *La Marin*, interviewed by the author, February 9, 2010.

that their actions allowed the magic circle to remain intact. In addition, both of these players expressed a concern for ethics in the diegetic and procedural domains, which would indicate that their game ethics operated in multiple domains.

Throughout this chapter I have argued that players are moral agents who are capable of responding to games as designed ethical systems. I have also argued that players exercise their everyday life identities' ethics within the magic circle, articulate ethical issues with which they are concerned in three distinct ethical domains, and hold varying positions along a spectrum for each ethical issue. By identifying these characteristics of players as moral agents, game designers can better understand some ways in which players ethically interact with their games. In addition, players can better reflect on the way games are ethically constructed and on the variety of ways other players think about games.

Chapter 4: Conclusion

Designing for Ethical and Unethical Behavior and Ethical Reflection

How does one design a game to make change? Admittedly, the design process is a complicated and personal experience, differing from designer to designer. Yet, in this thesis, I have mapped out the ways I explored this question using a research through design project. I focused on a sub-question—How can I design a game that engages players in ethical gameplay?—and provided an account of *Civilité*'s design process in order to document and analyze the theories, strategies, and tactics we employed. By doing so, I presented an organized view of how we approached designing to encourage ethical behavior, unethical behavior, and ethical reflection.

As I discussed in Chapter 3, using Miguel Sicart's two-part argument regarding ethics in games, I have positioned game designers as responsible for the ethical values that are embedded in the games they create. I have also argued that players are moral agents who are responsible for the ethical choices they make within games. Players are capable of recognizing games as designed ethical systems; they bring their own ethical systems from their everyday lives into the games they play, and they respond to the ethics they find inside games. Because of game designers' privileged position in this relationship, they are responsible for thinking critically about the ethics of the potential choices in their games. Game designers must reflect on how players might activate the potential choices they have created and on the ethical implications of those choices.

In *Civilité*, we intentionally constructed a space that allowed players to explore ethical behaviors that are not generally encouraged in everyday life, such as lying, spying, stealing, and sabotaging. We did not directly replicate ethical systems from everyday life, nor did we educate players about ethical behavior commonly accepted as "appropriate" in everyday life or try to create "more ethical" players. Instead, we had the broader aim of asking players to engage in ***ethical and unethical behavior within the context of the game***, and our design approach reflects this broader goal. The badge system directly addressed this by recognizing a variety of ethical behaviors without indicating that one behavior was better or more ethical than any other.

Another of our design goals was to encourage players to engage in ethical reflection during gameplay. By encouraging reflection about ethical behavior within the context of the game, we hoped that players might become more aware of the ways ethics function in relation to games, as well as the ethical implications of similar behavior in other contexts. Writing about their experiences in the daily

reports gave players an opportunity to articulate their reflections. Similarly, the badge system abstracted player actions and displayed them publicly. This provided visible indicators of other players' actions, showing players a range of ethical possibilities.

Ethical Domains

While game designers are responsible for the ways in which the rules and game world communicate ethical values, players are responsible for the ethical systems they construct during gameplay. As I discussed in Chapter 3, players manage multiple key identities during gameplay that affect the way they think about ethics. I argued that players are actively responsible for the construction and maintenance of their projective and procedural identities; they have a high degree of agency over the identities that they project into their characters and over the ways in which they behave as players within the rules of a game. In addition, I argued that players' everyday life identities continue to be active during gameplay and, thus, players' everyday life identities' ethics may carry over and influence their projective and procedural identities' ethics.

I argued that the ethical issues players identified in the January 2010 playtest of *Civilité* fall into three ethical domains: the procedural, the diegetic, and the magic circle. Each domain contains a variety of ethical issues, and players held a variety of positions on each ethical issue along a wide spectrum of possibilities. Ethical issues in the procedural domain are those related to the rules of the game. In *Civilité*, the ethical issues players described that fell within the procedural domain were primarily related to the ambiguous rules we constructed. Not only was dealing with general ambiguity an ethical issue, but each ambiguous rule, such as the 2pm dead drop rule, was also an ethical issue with which players had to contend. I also briefly discussed meta-gaming and how the degree to which the procedural domain is relevant to a player is moderated by the degree to which they intentionally choose to adhere to the rules.

The diegetic domain contains ethical issues within the context of the game world. In addition to the ethics of specific in-character actions, such as spying or stealing, players dealt with the larger ethical issues of fidelity to their characters and to the game world. The degree to which this domain is relevant to a player is moderated by the degree to which they immerse themselves in the game. As such, some players were immersed quite shallowly and were not concerned with fidelity to their characters or to the game world. These particular ethical issues were also highly dependent on the degree to which they were interested in the role-playing element of *Civilité*. Ethical issues in this domain generally confronted players that asked themselves, "what would my character do?"

The magic circle's domain concerns ethical issues that arise in the everyday life contexts in which games are played. This domain draws attention to the many ways that gameplay actions and choices can penetrate the magic circle and extend into everyday life. In *Civilité*, various players articulated that they were concerned about interfering with other players' gameplay, breaking the game, or ruining my research. These ethical issues are one level removed from the rules and the diegesis and, instead, recognize that players were engaged in both gameplay and research. The degree to which the magic circle's domain is relevant to a player is dependent on the degree to which they are or choose to be aware of the contexts in which games are played. For some players, ethical issues in the magic circle's domain are highly disruptive, and, as a result, they may try to minimize the degree to which gameplay penetrates the magic circle into everyday life and vice versa.

Whether games construct ethical dilemmas that are analogous to those that one might face in everyday life is an important point that bears further scrutiny. *Le Procureur du Roi* articulated this clearly in his interview:

*Snooping in-game is not the same thing as snooping outside-of-game, like looking at someone's stuff in the game. It's not really their stuff, it's like the game's stuff, and, I mean, you're supposed to snoop. Like that's the point. So like it would be also mean in real life for me to, like, knock someone over when I stand at the same place as them but I would do that in chess ... It's not really the same although it seems analogous.*¹⁵⁸

As he states, the context in which an action is taken is crucial to determining the ethical implications of that action. While the ethics of snooping in *Civilité* are questionable—as I discussed in Chapter 3, not all players agreed with *Le Procureur du Roi* that the point of the game was to snoop—the ethical implications of doing so *within the context of the game* are very different from *the same action taken outside of the context of a game*. The point is to acknowledge that game mechanics are often abstractions of actions taken in everyday life and, as such, do not carry the same ethical implications they would in everyday life. For example, while some players compared snooping in *Civilité* to committing the federal offense of reading another person's mail, the stakes of snooping in *Civilité* are vastly different from reading another person's mail in everyday life.

Further Questions

Designing, playtesting, and reflecting on *Civilité* has brought up many further questions that would be exciting to explore. Some of these were generated through this project and the particular methodologies employed in it. As a pervasive game, *Civilité* employed a transmedia approach, using a variety of media to support gameplay. While this approach was successful in accomplishing several of

¹⁵⁸ *Le Procureur du Roi*, interviewed by the author, February 3, 2010.

our design goals, it made it difficult to examine the role of game media on game ethics. How do game ethics change for games that use different game media? Are game ethics specific to a particular game media? Would game ethics fundamentally vary amongst PC games, console games, board games, and card games?

Prior to playing *Civilité*, most players were friends with one or two other players, some knew three or more other players, and some did not know any other players. As ethics often pertain to behavior between players, the relationships between players are highly relevant. In the interviews, I sought to examine whether knowing players prior to gameplay changed the way players behaved, but the results were inconclusive. How would game ethics differ if all the players knew one another in advance and were playing in the same physical space? How would game ethics differ if none of the players knew one another in advance and were all playing remotely?

In our adaptation of *Monte Cristo*, we felt that the historical fiction genre would be effective for evoking a turbulent time period and setting the appropriate ethical atmosphere. It would be interesting to investigate whether game ethics differ depending on a game's content genre. Would players behave differently or have different ethical reflections in a science fiction game? A fantasy game? A medical drama? A detective story? It would be similarly interesting to consider how game genre affects game ethics. It is quite probable that the free-form pervasive elements in *Civilité* highlighted ethical issues in the magic circle's ethical domain. How do game ethics change across game genres, such as in stealth games, real-time strategy games, or puzzle games?

As the vocabularies and frameworks for discussing and analyzing pervasive games develop, the question of how game ethics vary across pervasive games will become easier to address. How do game ethics operate in other pervasive games? Do differences in game ethics depend primarily on which dimensions of the magic circle—spatial, temporal, or social—the pervasive game expands? How do game ethics change when games expand other dimensions of the magic circle, such as the legal or economic dimensions?

Finally, I would like to further explore my original research question: How does one design a game to make change? How can games create transformative change in players? Is transformative change a metric that is important to measure? What are other forms of change that games can affect? How can social justice organizations gain the most benefit from designing and developing games?

Further Development

Along with the questions above, *Civilité* also raised several questions that reflect the constraints of being part of a Master's Thesis. In particular, due to temporal, monetary, and geographic constraints, we were not able to iteratively playtest and refine the game design multiple times as we had originally hoped. Immediately following the player post mortem, the *Civilité* creative team—the game designers, the game masters, and the graphic designers—conducted a second post mortem. We reviewed the preliminary results of the playtest, discussed game mastering logistics, and reflected on which game mechanics worked and which did not. Further development on *Civilité* would necessarily incorporate the feedback the creative team generated following the playtest, as well as the conclusions that I have expressed throughout this thesis.

In the remainder of this chapter, I will outline a series of changes to the game design that I recommend for the next playtest of *Civilité*. I will present recommendations that affect the ethical issues I discussed in Chapters 2 and 3, as opposed to recommendations for improving the game design in general. These changes can be roughly organized into the following four categories:

1. Character roles and political factions
2. Player actions
3. Player reflection
4. Game master actions

Character Roles and Political Factions

In our original design, all the character roles belonged to one of three classes: the aristocracy, the bourgeoisie, and the working class.¹⁵⁹ In the playtest, it became clear that the distinction amongst these three classes was not made explicit enough. I would recommend that player roles be clearly organized into the following classes and publicly revealed to all players at the beginning of gameplay:

¹⁵⁹ Although French society's three estates—the clergy, the nobility, and everyone else—may have been an acceptable model, we wanted to avoid making religion a central element of any player's character, which would have been highly contentious. We wanted to represent the Church through the NPC authority, *Le Confessional*.

1. **Aristocracy:** *Le Baron*¹⁶⁰, *Le Dandy*, *La Doctoresse*, *L'Héritier*, and *La Socialite*
2. **Bourgeoisie:** *L'Armateur*, *La Banquière*, *La Lieutenante*, *Le Procureur du Roi*, and *La Tailleuse*
3. **Working Class:** *Le Contrebandier*, *Le Domestique du Baron*, *La Domestique du Dandy*, *La Domestique de la Doctoresse*, *La Marin*, *La Pute*¹⁶¹, and *Le Soldat*

In the post mortem, players suggested that being aligned with one faction—*Le Club Bonaparte* representing the Bonapartists and *L'Ambassade Britannique* representing the Royalists— at the beginning of the game would provide a stronger sense of direction.¹⁶² I would recommend that, at the start of the game, each faction begins with five players, and seven players begin undecided. Throughout gameplay, players would be able to recruit players from a different faction or those who still remained undecided. In addition, players would be aware, from the start, that the game would facilitate the creation of a third faction, similar to the way that The Faction of Civility formed in the playtest. At the beginning of gameplay, the factions would be divided as follows:

1. **Royalists:** 3 aristocrats, 1 bourgeoisie, 1 working class
2. **Bonapartists:** 1 aristocrat, 1 bourgeoisie, 3 working class
3. **Undecided:** 1 aristocrat, 3 bourgeoisie, 3 working class

Early in the game, all players would be invited to an in-person meeting composed of members of the same class. The Royalists and the Bonapartists would also be invited to a second in-person meeting. In the playtest, players expressed that they felt most invested in and most excited about in-person interactions. Participating in these assemblies would reinforce a sense of investment in the actions and, perhaps, welfare of other players. Creating stronger connections between players would deepen the ethical consequences of remaining loyal to or backstabbing other players.

As I described in Chapter 2, the character descriptions were written to provide each player with an outline of their character's past actions without prescribing their ethical motivations. Since the justifications for actions was ambiguous, players were left space to make ethical decisions or assumptions regarding their characters' ethical systems. For instance, in the playtest, *Le Procureur du Roi* assumed that his character was corrupt and corruptible because *La Tailleuse* had successfully

¹⁶⁰ Renamed from *Le Duc*.

¹⁶¹ In the original design, we created two character roles—*L'Original* and *La Pute*—that would be played by game masters. We had hoped to facilitate gameplay, provide player safety during the course of the game, and allow game masters to have direct access to the players. In the playtest, it was apparent that these were extraneous roles, and we were able to accomplish these goals without having a diegetic excuse. I would recommend removing the role of *L'Original* entirely and changing *La Pute* into a character role that a player would take on.

¹⁶² Post mortem, in discussion with the author and game masters, January 24, 2010.

bribed him in the past.¹⁶³ However, in his character description, we simply mentioned that *Le Procureur du Roi* had pardoned *La Tailleuse* without stating why he had chosen to do so.¹⁶⁴

While this approach was somewhat effective, I would recommend writing richer and more detailed character descriptions so that players better understand their characters and their characters' goals. The character descriptions would create more effective ethical dilemmas if each character's background were more fully developed. Players might experience a stronger sense of agency if the game masters were more explicit about which portions of a character's history the player should generate. It is not necessary for players to construct their characters' stances on *every* ethical issue. Rather, it would be more effective to facilitate players taking stances on *key ethical issues*. *La Domestique de la Doctoresse* is a good example of a player whose high fidelity to her character made her more emotionally invested in the ethical decisions she made. I suspect that this is partially due to the fact that her character description provides a rich description of her character's motivations and feelings regarding other key characters, such as her mistress *La Doctoresse*.

Player Actions

To better structure gameplay for players and to simplify management for game masters, I would recommend that each day should be formalized into three discrete player actions. This would prevent the escalation of player involvement that we saw in the playtest. We had expected players to be active for 0-2 hours a day, but found that some players were active for up to 6 hours a day. Many players felt that they had to invest increasing amounts of time as the week went on to keep up. Changing to a turn-based structure would resist this tendency. It would also allow players to strategize around how to use one another's available actions, thereby increasing player collaboration. This strategy was very effective in *In the Shadows of Shangri-La*, the pervasive game I discussed in Chapter 2, and using this mechanic in the next playtest would help determine whether it could also facilitate game flow in *Civilité*.

In the playtest, players voiced that they felt there were not enough consequences for unethical behavior. They also felt that the consequences that did exist, such as a loss of social status, were not clearly articulated and did not have enough affect on gameplay. In other words, most ethical issues they dealt with did not affect any vital game metrics. As a result, I would recommend that the game

¹⁶³ *Le Procureur du Roi*, interviewed by the author, February 3, 2010.

¹⁶⁴ From *Le Procureur du Roi*'s character description: "According to our sources, though you are well-respected as a just judge of men's characters, there have been times when you have allowed your judgement to be clouded by personal feelings. A most notable case was one in which a lowly clothier was implicated in the theft of large sums from their ailing clients. After you instructed the inspector of police to halt his search for the wanted person, they disappeared from the streets of Paris."

mechanics should adjust to allow players to be guillotined starting on the day of the *Révolution*. For the fifth, sixth, and seventh days of gameplay, players are only protected from the guillotine by a political faction, and factions only extend protection to players who take at least one action on each day. Players who are guillotined die and leave the game. This would encourage players to engage with the ongoing politics and reinforce the sense of danger and political turmoil we hope to foster.

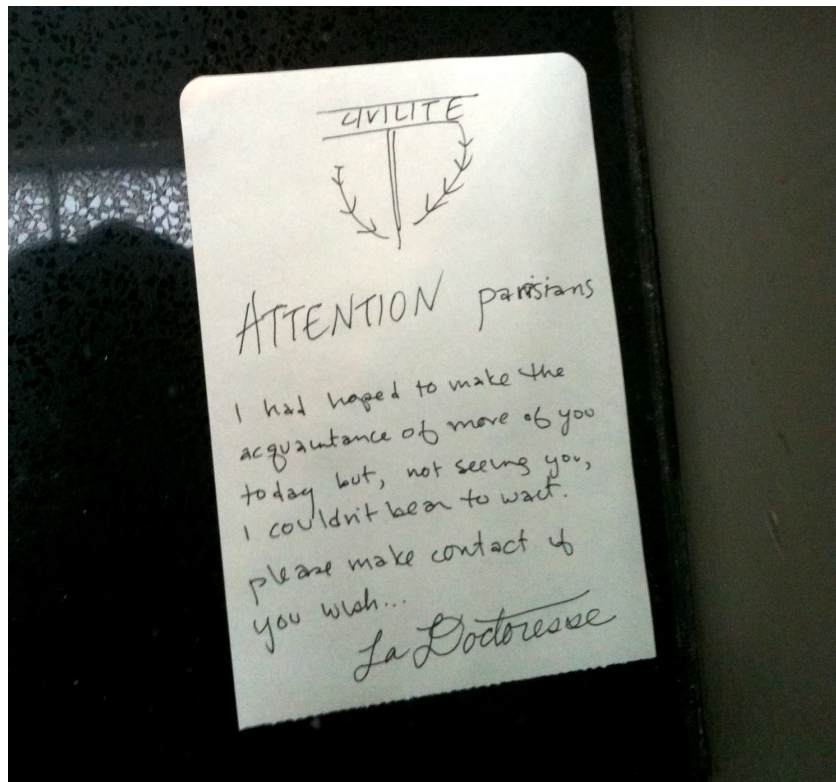
The open dead drop design was very effective at creating ethical dilemmas. At the same time, allowing all players to easily access and pilfer the contents of any dead drop unbalanced the game. Instead, I would recommend that the dead drops belonging to the authorities—*Le Confessionnel*, *Le Gendarmerie*, *Le Club Bonaparte*, and *L'Ambassade Britannique*—only be openable by the game masters. The ability for all players to easily access the contents of these dead drops rendered them totally ineffective. I would also recommend that the player dead drops be slightly more difficult to open, perhaps boxes with locks that are not actually locked or locked boxes where every box can be unlocked using the same key.



29. *Day 7, Post Mortem*. After the post mortem, several players were interested in seeing the documents and materials in their entirety. Materials pictured include: assembly directives, intelligence documents, endgame short story, game insignia, endgame locked box. Individual players may not be able to hoard so many documents if the dead drops were locked.

The audio promenade slips created an unexpected ethical dilemma. While we had suspected that players would attempt to steal other players' documents, we had not foreseen that players might attempt to steal other players' audio promenade slips. This made it nearly impossible for some players to locate all the dead drops and prevented them from ever being in contact with some players. Taking inspiration from another element of *Shangri-La*, I would recommend that each player dead drop—not the dead drops belonging to the authorities—include an audio promenade URL. This would mean that players could locate new dead drops without requiring the game masters to manually deliver new audio promenade slips each day¹⁶⁵.

In place of the audio promenade slips, I would recommend furnishing players with a set of calling cards, blank stationery (see Figure 30), and set of monogram stickers at the start of gameplay. The calling cards would include the character monogram and that character's audio promenade URL.



30. Day 2, Note left at the Coded Book assembly. This is a great example of player-improvised stationery. Note the hand drawn logo and character monogram. The note mimics the visual design of intelligence documents down to including the "ATTENTION" header. While this kind of initiative was inspiring, not all players were as creative as *La Doctoresse* and providing stationery might encourage other players to leave more notes for one another.

¹⁶⁵ For the playtest, the game masters manually delivered audio promenade slips each night to player dead drops. Each player received unique audio promenade slips based on a complex algorithm.

Players could place in dead drops that they found to indicate to the recipient that they had come calling. A small set of blank stationery with the *Civilité* crest would encourage players to write and circulate notes. This occurred in the playtest with some frequency, but many players were uncertain whether creating game materials was allowed in the rules. Furnishing players with blank stationery would indicate that authoring their own game documents is allowed and encouraged. Finally, giving each player a set of their own monogram stickers would allow them to associate themselves with certain documents or allow them to certify that they had seen a particular document. Providing players with these types of tools would foster creativity and create new ethical dilemmas: the forgeries and theft of these materials.

Player Reflections

The daily reports were surprisingly successful in the playtest, and I would highly recommend retaining them as a central game mechanic. In the post mortem, many players expressed a desire to write lengthier and more detailed reports.¹⁶⁶ Most players, regardless of whether or not they had previous role-playing experience, enjoyed the daily reports. They provided a venue through which players could creatively engage with the game world. For players with limited action role-playing experience, the daily reports were a low-threshold way for them to participate in the world building activities.

The badges were not as successful as we had expected, probably because they provided extra, but nonessential information about the game world and the actions that players were taking. Although we had designed the badges to be somewhat mysterious, we ended up failing to provide enough context for players to understand or use the badges in a constructive manner. They did accomplish their primary goal, which was to alert players to the types of ethical actions that other players were taking. However, for the next playtest, I would recommend that the badges directly reflect specific player actions. For instance, the detective badge should be awarded to a player for executing excellent detective work, rather than for discovering dead drop locations, which how it was awarded in the playtest. I would recommend more badges, including loyalty, leadership, and creativity. This would allow the badge system to recognize a wider range of behaviors and reflect the diversity of actions that players take during gameplay.

To celebrate the endgame, we decided to create certificates for the players. For each badge, one or two players were recognized for specific exemplary actions that they had taken during gameplay. For instance, we awarded *Le Soldat* with a certificate in recognition of his consistent efforts to return documents to their rightful owners, and we awarded *La Lieutenant* with a certificate for devotion to her

¹⁶⁶ Post mortem, in discussion with the author and game masters, January 24, 2010.

character's sister and captain. Players appreciated the certificates because they called out specific moments of gameplay. We awarded them in-person at the endgame event, which was a way for players to laugh and cheer at the highlights of the game. I would recommend formalizing the certificates as a game mechanic that encourages group and individual reflection.



CERTIFICATE OF RECOGNITION
FOR AN EXCELLENT SPY.



In recognition of superior efforts in the steady pursuit of

Espionage



For actions including multiple episodes in which he followed other citizens, clandestinely and openly, to their delight and dismay,

we reward this certificate on this, THE 24TH DAY OF JANVIER, 1815, to

*Le Procureur du
Roi*

Les Justes

31. Day 7, Certificate for *Le Procureur du Roi* presented at the endgame event. Each certificate featured the character monogram and a Level 8 badge in the corresponding category. They also included a short sentence describing the exceptional actions for which the player was recognized.

Some of the certificates, like the one we awarded to *La Lieutenante*, were for exceptional behavior that did not directly correspond to a badge. This was partly because we wanted to recognize the efforts of every player with at least one certificate, but it was also because we did not have a wide enough range of badges that recognized other exemplary behaviors. For example, we did not have a devotion

badge, which meant that we were not easily able to recognize this type of behavior from *La Lieutenant* and others during the game. Preparing a wider range of badges would help communicate to players that other types of behaviors, such as devotion, are valuable.

In addition, I would recommend making the badges more specific in the *Gossip Rag*. Providing a concrete reason for why each player received their certificates was highly rewarding for the players, especially because the metrics for determining who received which certificates was not prescribed—unlike trophy systems for digital games. This gave the certificates a human touch, a sense that the game masters especially appreciated a particular action. Extending that type of detail to the badges would help make the badges less mysterious and more meaningful.

Displaying the badges using a leader board format would make the badges more legible and give them more context. I would recommend that, depending on which political faction a player was aligned with, badge recipients would remain anonymous. In other words, players who have yet to align with a political faction have their names publicly associated with their badges, but only other Royalists can see which Royalists were awarded which badges and likewise for the Bonapartists. This adds another element of cohesion for political factions and gives players a stronger incentive to join a faction or infiltrate the ranks of a rival faction.

Game Master Actions

As a result of the playtest, I would recommend some changes to the ways that game masters interact with players. To address the ambiguity of the rules, I would recommend that, from the beginning of gameplay, players are clearly informed that they will be dealing with ambiguous rules that become disambiguated as they investigate the game world. I would also recommend that the game masters provide consistent and unambiguous answers to players' inquiries regarding rules. This will prevent player confusion around ambiguous rules and alleviate player frustration regarding ambiguous rules. Taking a clear stance on the ambiguity of the rules allows the game design to benefit from the affordances of an ambiguous ruleset.

A game master styleguide would help maintain a consistent voice and require game masters to abide by certain ground rules governing what is appropriate and inappropriate to say to players. For instance, having four writers involved in *Civilité* meant that, at times, the game master voice was inconsistent. In addition, when writing for the *Gossip Rag* early in the week, we inappropriately phrased a document generated by a player as a "forgery" and labeled certain people "impostors." In future iterations, I would recommend that the game masters refrain from using such loaded language or to make explicit what is being referenced by terms such as these.

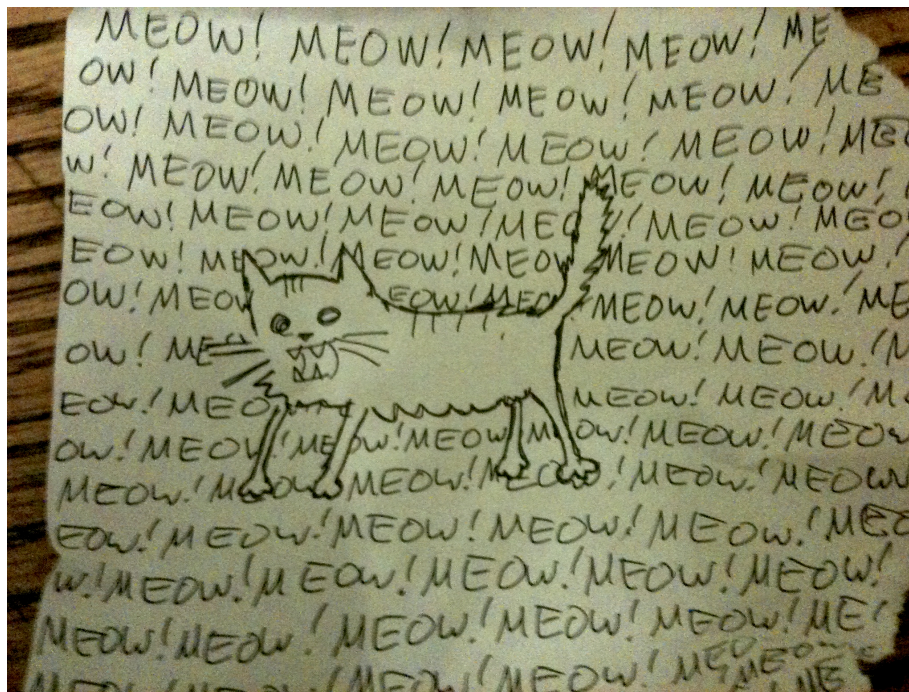
The assemblies also posed some diegetic issues for players. Although the majority of the in-person public assemblies were designed to facilitate in-player interactions and to assist players in unraveling the secret story lines, they were presented to players in a non-diegetic manner. The game masters delivered instructions for players to meet in a location and perform certain actions, such as forming a flash mob. In his interview, *L'Héritier* commented that he felt that, in his everyday life, he would never participate in a flash mob without knowing in advance what political purpose it served.¹⁶⁷ When viewed in this fashion, having players participate in flash mobs without direct consent may be ethically questionable, and I would recommend against doing so in future iterations. To address this problem, I would recommend that all assemblies be written from a diegetic perspective in which players are clearly informed of their political intentions, even if they are in-game, diegetic political intentions.



32. Day 5, *The Cathedral assembly*. There was some confusion over the diegetic position of this assembly since *Le Duc d'Orléans*, who issued the invitation to the assembly, failed to make an appearance.

¹⁶⁷ *L'Héritier*, interviewed by the author, February 3, 2010.

Finally, the relationship between players' daily reports and the *Gossip Rag* created an undesirable ethical situation. We had designed the daily reports to allow the game masters to concisely present all the actions taken by players on a given day. However, it became clear in the playtest that some players felt the information they wrote in their daily reports should be kept secret from other players. *Le Procureur du Roi* wrote on the second day, "I wonder if it is ethical to delay the sharing of certain information with [the game masters] to receive a strategic advantage"¹⁶⁸ and *La Domestique de la Doctoresse* wrote on the third day, "Pff, of course I'm going to look at the documents in the lockbox! (haven't gotten around to it yet). But it seemed less than prudent [for] my character to reveal those intentions in a report that might end up in tomorrow's gossip rag. :)"¹⁶⁹ I would argue that this is an undesirable ethical issue that causes unnecessary tension in the game. I would recommend either anonymizing the information reported in the *Gossip Rag*, similar to the approach I recommended earlier for displaying badges, or creating a separate channel through which the game masters could gather information regarding actions taken in-game during each day.



33. Day 6, Note found in *La Domestique de la Doctoresse*'s dead drop. In addition to diegetic notes, some players also penned non-diegetic notes. On the eve of the last day of the playtest, this was the most creative and surreal note we discovered in a player's dead drop.

¹⁶⁸ *La Domestique de la Doctoresse*, daily report, January 19, 2010.

¹⁶⁹ *La Domestique de la Doctoresse*, daily report, January 20, 2010.

Final Considerations

In the end, I believe that taking a research through design approach to tackling my research questions was thoroughly fruitful. I enjoyed working on *Civilité*, and I am incredibly grateful to the creative team, research advisors, and players that participated in its development and playtesting. I believe that by conducting a playtest of a game designed to explore research questions I was able to reach conclusions that might otherwise have been difficult or impossible to discover. In addition, I believe that this thesis, which accompanied the design and playtesting, is an invaluable part of this project. The value of this written reflection cannot be emphasized enough.



34. *Day 7, Endgame Event.* I really appreciated the dedication and support my players showed for *Civilité*, including all the ways they wore their game insignias. At the endgame event, the players read the endgame short story aloud, one page per player.

Appendix A: French Names in *Civilité*

<i>Player Characters</i>	<i>English Translation</i>
<i>L'Armateur</i>	Shipowner
<i>La Banquière</i>	Banker
<i>Le Contrebandier</i>	Smuggler
<i>Le Dandy</i>	Dandy
<i>La Doctoresse</i>	Bluestocking
<i>Le Duc</i>	Duke
<i>Le Domestique du Dandy</i>	Dandy's Servant
<i>La Domestique de la Doctoresse</i>	Bluestocking's Servant
<i>La Domestique du Duc</i>	Duke's Servant
<i>L'Héritier</i>	Heir
<i>La Lieutenant</i>	Lieutenant
<i>La Marin</i>	Sailor
<i>Le Procureur du Roi</i>	Judge
<i>La Socialite</i>	Socialite
<i>Le Soldat</i>	Soldier
<i>La Tailleuse</i>	Tailor

<i>Non-Player Characters</i>	<i>English Translation</i>
<i>L'Ambassade Britannique</i>	British Embassy
<i>Le Club Bonaparte</i>	Bonapartist's Club
<i>Le Confessionnel</i>	Confessional
<i>Le Gendarmerie</i>	Constable
<i>Les Justes</i>	The Just
<i>L'Original</i>	Original
<i>La Pute</i>	Whore

Appendix B: *Civilité* Design Document

DESIGN DOCUMENT

Civilité

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Last major revision: January 15, 2010

Overview

Drawing inspiration from radical cartography, MIT campus is redrawn as a fictionally re-imagined Paris during the French Revolution. This aristocratic world, dominated by the rising complacency of the powerful bourgeoisie, draws players into a web of temptation and intrigue. Dangerous and shifting political alliances make surviving—let alone achieving and maintaining stability, wealth, power, and status—a daily challenge. Over the course of the game, players and game masters collaboratively construct a narrative describing the ways in which the game’s characters choose to deal with their treacherous situation.

At the beginning of the game, each player select a role and receive a largely blank, paper map. Unbeknownst to the player, they are each also assigned a semi-random initial rating on a morality scale. Players start out feeling very isolated, not knowing who the other players are and what information they are receiving. Players may believe that everyone is being the same possible actions, but in reality, every player experience is unique, determined by player role, initial morality rating, and player choices.

Gameplay is governed by player actions. All players are given a selection of actions that include:

- Interacting with other players
- Exploring the world
- Public group performances

Some actions require the player to make a moral decision. Players unknowingly shift their morality ratings based on how they decide to complete these moral actions. All actions are involve gaining, trading, or passing information. By completing actions, players earn badges and receive map pieces that provide them with more and more complicated choices.

Gameplay also includes two types of player performances: flash mobs and scenes. These player performances serve to introduce the players to one another in person, extend the game world, facilitate the game story, and give players an opportunity to gain information. Each morning all players receive information through a game website and each evening all players are asked to write a report describing the actions they completed that day and their justifications for those actions.

The game culminates in an endgame event, which is selected from a number of possible endings and determined by player choices throughout the game. The lead actors in the endgame event are the players who have exhibited the most enthusiasm and interest in the game, determined by which players have the largest collections of badge sets.

Game World and Game Story

Civilité takes place in (a fictional re-imagination of) Paris on the eve of Napoleon's Hundred Days in March 1815. The Congress of Vienna has already declared him an outlaw and the United Kingdom, Russia, Austria, and Prussia have sent military forces to restrain him. Unbeknownst to the players, on the fifth day of the game, Napoleon triumphantly returns to Paris from the island of Elba (**see *Timeline***). The game concludes prior to the Battle of Waterloo. In addition to historical references, the game world also draws explicitly from Alexandre Dumas' *The Count of Monte Cristo*.

The Players

Player Roles: Overview

The player experience is largely shaped by role-playing. Before gameplay begins, players are provided with a list of descriptions of available player roles, such as Banker, Aristocrat, Shipowner, Sailor, Pirate, Spy, and Thief. These roles determine the in-game backstory for each player. Beyond the basic backstory provided to players at the beginning of the game, players are free to interpret their character and character motivations as they wish. This allows players the opportunity to be a morally upright Smuggler or a downright devious and embezzling Banker.

At the beginning of gameplay, each player is relatively isolated and cannot communicate with many other players. Player contacts starts out limited by player role (**see *diagram below***). For example, the Tailor is in contact with The Heir, but is not in contact with the Soldier. Contacts provide players with action options (**see *Dead Drops: Passing Intelligence Documents***). A player's contacts expand as they explore the map (**see *Exploring the World***).

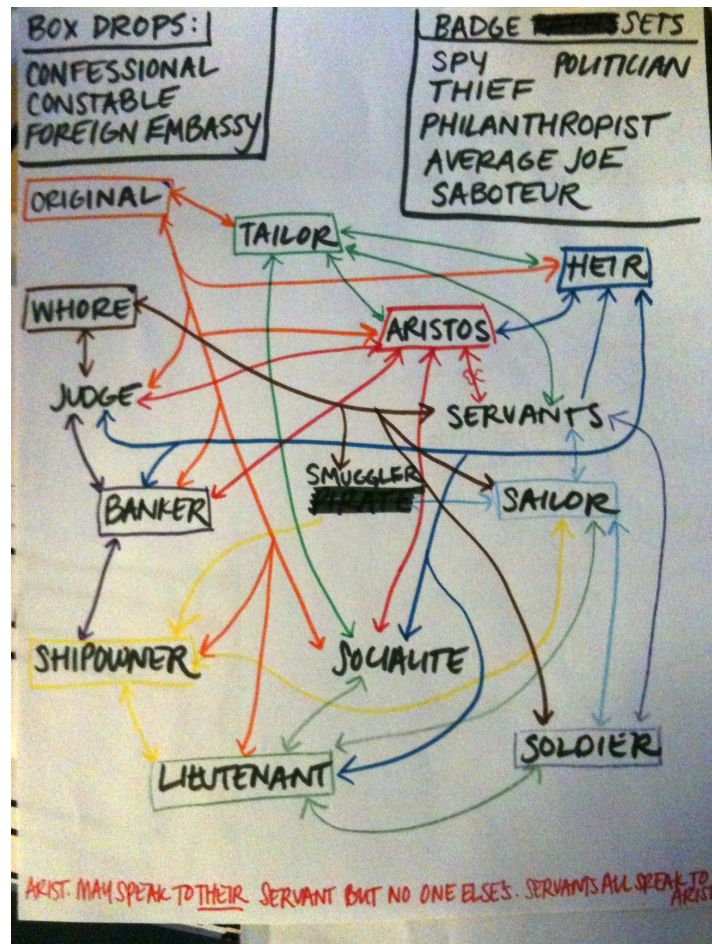
Because every player needs a role and each role needs to be filled, not all players will be able to select their first choice. Players are asked to rank their top three choices and the game masters will assign roles based on their rankings.

Player Roles (16)

- A Banker
- A Tailor
- A Sailor
- A Shipowner
- A Lieutenant

- A Soldier
- A Socialite
- A Smuggler
- A Judge
- A Dandy (Aristocrat)
- A Bluestocking (Aristocrat)
- A Duke (Aristocrat)
- The Dandy's Servant
- The Bluestocking's Servant
- The Duke's Servant
- The Heir

Depending on the number of player participants, the game can be expanded to incorporate multiple Sailors or Soldiers or contracted to eliminate the multiple Aristocrats and Servants.



Morality Scale

After players have been assigned a role, each player is randomly assigned a rating on a 1-10 morality scale. Players' initial morality ratings range from 4-6, in the middle +/-1. During the course of the game, players affect their morality rating by completing actions that have moral implications (**see Dead Drops: Passing Intelligence Documents**). Players have a large degree of agency over where they fall on the morality scale. Instead of the game masters pre-encoding the morality of any given action, the morality of a player's actions is determined by their own justifications and reasonings provided in their Daily Reports (**see Daily Reports**). Shifts in players' morality ratings are communicated to all of the players, somewhat obliquely, through badge rewards posted in the Gossip Rag (**see Badges and Gossip Rag**).

Identifying Players

To uniquely identify players, each player is given an individualized monogram. Each monogram is the Player Role translated into French (**see below**). Monograms are used in daily Gossip Rag entries (**see Gossip Rag**), as labels on each player's Dead Drop box (**see Dead Drops**), and in Intelligence Documents (**see Dead Drops: Passing Intelligence Documents**).



La Tailleurse *L' Ambassade* *Le Club*
Britannique
Confessionnel *Gendarmerie* *Les Justes*

L'Original *La Pate*

Each player is also issued a Game Insignia, a handkerchief with the game logo printed on it, which they are asked to wear on their person (i.e. pinned to their sweatshirt, tucked into a pocket, worn as a headband in their hair, etc.) whenever they are actively playing the game (**see photo below**). Players may be identified by the Game Insignia and game masters may be identified by a Game Insignia of a different color.



Non-player character (NPC) Roles

The game also accommodates two roles that are played by NPCs:

- The Original
- A Whore

This facilitates gameplay, provides player safety during the course of the game, and allows game masters direct access to players. From the beginning of the game, every player is in contact with one of the two NPC roles (*see diagram above*). NPCs appear and behave in all respects as though they are regular players, including receiving badges for completing actions (*see Badges*).

Early in the game, distinguishing between NPCs and regular players is intentionally difficult, while later on, players will have multiple chances to meet one another and learn who is a player and who is an NPC (*see Performances*). NPCs provide a way for game masters to interact directly with players by meeting up with and exchanging information with players. NPCs may disappear over time (i.e. thrown in prison for being a dangerous political agent) to explain a decrease in direct game master-player interaction. The same in-game logic may be used for any players that stop playing the game before its conclusion.

Game Mechanics

Overview: Information as Currency

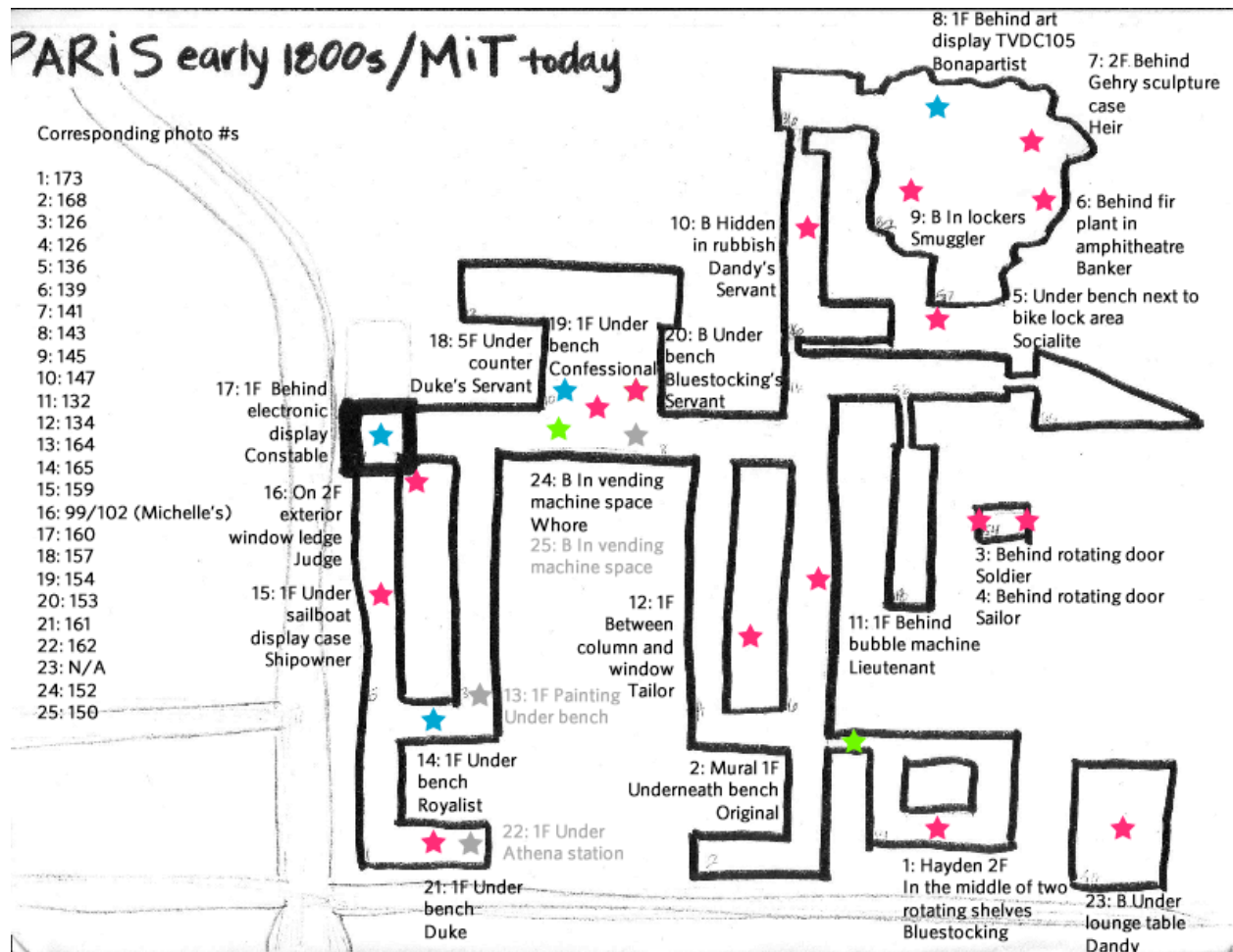
The primary currency of the game is information. The following types of information may be gained, traded, or passed along:

- Information about the fictional world
- Information about people, including NPCs and players
- Information about relationships between people
- Information about the actions that people take

Information about the fictional world is largely generated by the game masters, though players have the opportunity to contribute to the world-building through their Daily Reports (*see Exploring the World and Daily Reports*). Players shape both the game story and characteristics of their own characters through their in-game actions.

Dead Drops: Passing Intelligence Documents

The primary game mechanic is the passing of Intelligence Documents received in player Dead Drops to other characters. A Dead Drop is a location used for the clandestine exchange of intelligence information. Each player role, including the NPC roles, is assigned a Dead Drop box located in a hidden space on MIT campus (*see map below*). Each Dead Drop box is labeled with the monogram of its owner (*see Identifying Players*), the name and URL of the pervasive game (Civilité; <http://civilite.org>), a short description explaining that the box is part of a pervasive game, and contact information for the game masters (*see label below*).



PLEASE DO NOT REMOVE! This box is part of a game called *Civilité*, which is being played by MIT students and staff for one week from January 18, 2009 — January 24, 2009. After that week, it will be removed. Throughout the game, documents will be placed into and removed from these boxes. Please visit <http://civilite.org/about> for more information. If you need to reach the game masters for any reason, please call 949-682-9465.

Each player receives Intelligence Documents in their Dead Drop box that they then pass on to other players (*see examples below*). Passing information to other players has moral implications because of the nature of the intelligence they receive. Players have the choice of passing the Intelligence Documents they receive to any other player whose Dead Drop *they are aware of*. That means that as gameplay progresses, players have increasingly more people to pass Intelligence Documents on to, depending on how many Dead Drops they have discovered by exploring the world (*see Exploring the World*).



The moral nature of each decision is decided by the player, not the game masters. Instead of pre-encoding a moral rating for every possible choice, players give their own justifications and moral reasoning for their actions in their Daily Reports (*see Daily Reports*). Each decision has a moral rating and shifts the player in the morality scale (*see Morality Rating*).

Players pick up items from their Dead Drops before 2pm, drop items off at other Dead Drops after 2pm, and submit their Daily Reports after 6pm.

Dead Drops: Special Boxes

Not every Dead Drop box is associated with a player or NPC; some Dead Drops represent a function rather than a person. These are:

- **Confessional:** Represents an abbé. Intelligence Documents placed in this Special Box is permanently removed from the game and cannot be used for gain or sabotage.
- **Constable:** Represents a police station. Placing Intelligence Documents in this Special Box informs the authorities.
- **British Embassy:** Aligned with Louis XVIII. Giving Intelligence Documents to the British Embassy aligns the player with the Royalists.
- **Bonapartist Club:** Aligned with the Emperor. Giving Intelligence Documents to the Bonapartist Club aligns the player with the Bonapartists.

Placing Intelligence Documents in the Special Boxes affects the Game Story (*see Game World and Game Story*) and players are rewarded with a Badge (*see Badges*).

Exploring the World

The second primary game mechanic is exploring the fictional game world. This mechanic brings players into a physical location, where they re-experience a familiar campus space as a re-imagined fictional space. To do this, players are provided with Audio Documents, pieces of paper with URLs links to audio recordings of an actor describing part of the fictional world (*see below*). Like guided museum audio tours, these audio explorations are situated in real spaces throughout MIT campus. Players are asked to begin at a particular location and walk according to directions given in the audio file. The recordings describe the fictional game world and game story, provide backstory for other characters, and give directions to discover a player's Dead Drop (*see Dead Drops*).

Retrieve this *Audio Promenade* at http://dl.dropbox.com/u/277361/aesops_fables_ii.mp3. Observe that you will benefit from physically strolling in the quarter described. Should you discover any dead drops through this audio promenade, deposit this slip into the dead drop and we will furnish you with a corresponding label that you may affix to your Map of Paris.

Rather than take a fog-of-war style approach to revealing hidden parts of the map, in which players reveal the map by progressively building outward from an initial location, players fill in their map in a patchwork fashion (**see *Real/Imaginary Map***). Thus, players are not restricted to discovering locations spreading radially outward from a particular place. Initially, each player's map is marked with the Dead Drops belonging to the characters with whom they are in contact, including each player's own Dead Drop (**see *Player Roles: Overview*** and ***Dead Drops***). Players also start out knowing the locations of all of the Special Boxes (**see *Dead Drops: Special Boxes***).

For every Dead Drop a player discovers, they are rewarded with labels that indicate the owner of the Dead Drop (**see *below***). These labels may be affixed to the large-format paper map, which players receive at the beginning of the game (**see *Real/Imaginary Map***).



Performances

The third primary game mechanic asks players to interact with one another by enacting group performances in public spaces. Performances extend the embodied role-playing aspect of the game and provide players with the opportunity to see and interact with other players. At the beginning of the game, players start out isolated and with no opportunity to have face-to-face contact with other players; performances build a sense of community and disperse the mystery of whether someone walking around campus is part of the game or not.

Performances: Scenes

Scenes are performances that involve four players, where each player is given a different instruction, called a Scene Directive, and one player is given a physical artifact. All players are instructed to be in a particular location at a particular time. The game includes four scenes and each scene involves a different artifact:

- Lock and Key
- Lover's Locket
- Playing Cards
- Book

Each Scene Directive asks a player to perform a specific action (**see below**). For instance, "Stand by the third column and watch what happens to the playing cards" or "Bring the book to the fourth bench on the North wall. Tear out a page that is meaningful to you." Scenes generally involve three players interacting with one another while one player observes the action from a distance.

ASSEMBLY THE LOVER'S LOCKET.



Court gossip may have more substance than previously supposed. Recent idle whispers of flirtations and scandals may have revealed a mystery central to the current revolutionary agitation. It appears that two well known individuals conducted a relationship many years ago and even bore a child.

You now have in your possession one half of a locket, the whole shared between two lovers. Do you recognize its significance? Perhaps if you are able to locate the other half, and its bearer, sweet memories will be visited upon you once again... However, a word of caution: word is spreading regarding this locket. It is rumored that others know of its existence and are planning to assemble on the ground floor of your very own house at 1:30pm on Saturday, the 23rd of janvier. Be certain to be in attendance. Clearly bear your insignia around your wrist and welcome them with your usual charm and grace.

Les Justes

ASSEMBLY THE LOCK & KEY.



A transfer of documents has been arranged in the Dandy's House on Thursday, the 21st of janvier at 1pm. These documents are currently sealed within a locked box, and, based on our sources, we believe that they contain information from a local bank that may shed light on several suspicious accounts.

You now have in your possession the locked box of which we speak. Deliver it to the lower level of the Dandy's House. When you arrive, seat yourself near the central table. Be sure to bear your insignia clearly around your wrist. It is imperative that you arrive on time in order for this transaction to be successful. We have requested that any citizen who holds the key to this box in their possession arrive to aid you. Follow their directions carefully. Bon chance.

Les Justes

ASSEMBLY THE DECK OF THIEVES.



Not everyone is as reputable as they may appear. Our sources have uncovered that some amongst the citizenry have long disguised past illegal actions. We have recovered sets of playing cards that contain coded communication between two unknown parties. Like the individuals in question, what at first appears innocuous in truth conceals covert communications.

You now have in your possession one set of the playing cards of which we speak. Can you make sense of them? We believe that a codebook exists and is currently in another person's hands. Word has been put out along the usual channels that anyone with information should come forward with it on at 1pm on Saturday, the 23rd of janvier on the ground floor of the Hospital clearly bearing their insignia around their wrist.

Les Justes

ASSEMBLY THE CODED BOOK.



Rumors of major troop movements have been spreading throughout the land. The coming conflict may be closer at hand than previously anticipated. Until recently, the loyalty of the troops in question was unknown. However, a few days ago our sources intercepted a book containing encoded reports of vital importance.

You now have in your possession the book of which we speak. The coded statements scattered throughout its pages must be revealed. Perhaps a fellow citizen holds the key to decoding these messages? Word has been put out along the usual channels that anyone with information should come forward with it on Tuesday, the 19th of janvier at 1pm on the ground floor of the Marketplace clearly bearing their insignia around their wrist. Be on the lookout for those who will assist you, but remember that discretion is important at this juncture.

Les Justes

Performances: Flash Mobs

Flash Mobs are performances that involve all of the players, including the NPCs. Like Scenes, all players are instructed to be in a particular location at a particular time. Players are given instructions for how to behave once they have congregated as a group.

First Flash Mob

The first flash mob is designed as a simple challenge to introduce players to public performances. Players are given a sign. Each player is directed to take up a specific position in the Building 7 lobby (i.e. “Go to the first floor. Stand on the NW pedestal” or “Go to the third floor. Stand next to the railing between the second and third columns.”). Players are directed to wear their Game Insignias around their necks and arrive at 1:00pm (*see Identifying Players*). At 1:10pm they are instructed to unfold the sign, hold it up for exactly 2 minutes, and then fold it up and leave.

ASSEMBLY THE COURTHOUSE.



We have heard of your recent activities and your reputation precedes you. There is no telling who may have intercepted this communiqué, therefore we must not reveal too much. Your actions will be of vital import to our cause. If indeed you have decided to align yourself with the righteous, follow these instructions carefully.

At 1pm on Wednesday, the 20th of janvier, make your way to the Courthouse and bring the enclosed sign. Surely you know of which building we speak? Attempt to remain anonymous on either the main floor or the upper balconies while also bearing your insignia clearly about your neck. Find a position near a pillar, or if available, upon one of the four large pedestals. When the clock reaches ten minutes past 1, reveal the sign, display it for precisely two minutes, and then quickly leave. Be certain to look around and observe any suspicious activity; it is quite possible that your enemies may be present as well. Bon chance.

Les Justes

Second Flash Mob

The second flash mob takes place on the day of the Révolution (*see Timeline*). Players are split into three groups: the aristocrats, the bourgeoisie, and the lower class. Each player receives an invitation from the Duc d'Orléans to attend a party. In addition, players are directed to clandestinely discover who is a Royalist, who is a Bonapartist, and who has yet to choose a side. There is also a rumor that Napoleon will make an appearance at the party. An actor in full costume will arrive, walk through the crowd ignoring everyone, players and spectators alike, and then leave.



INVITATION THE CATHEDRAL.



I, the Duc d'Orléans, cordially invite you to a casual party in the lobby of the Cathedral, underneath the dome. Many of the important members of our society will be in attendance and I would greatly appreciate your presence. No expenses will be spared so please enjoy yourself. Though I must confess that this is not entirely a social gathering.

As you have surely heard, the tensions between the Royalists and Bonapartists have been building slowly but surely. I fear that conflict is inevitable and my suspicion is that revolution will break out on the very day of my party. This will be a civil gathering — I cannot stress that enough — but it would behoove you to use this as an opportunity to determine the affiliation of your fellow citizens. The time to hide your intentions is past. And be alert, there is a chance you may witness an appearance by Bonaparte himself, for I have been so bold as to extend an invitation to him as well.

There is one further issue of note. Scattered information has arrived in the last few days pointing towards the source of this turmoil, though I have yet been unable to parse it. Code words are being passed around that seem to describe the location of an important meeting. Remember this word: 'truth'. Other individuals may know of the other words and together perhaps you can discover how they connect to indicate this disguised location.

Le Duc D'Orléans

Subversive Actions

There are also subversive ways for players to interact with other players in the game. These actions are not explicitly mentioned in the beginning of the game, but they are encoded within the game's reward system (*see **Player Goals and Rewards***). Some of these actions are prohibited in traditional games, but in *Civilité* they can be thought of as Easter Eggs or Cheats. Each of these actions leads to a corresponding badge (*see **Badges***).

Players are subtly encouraged to discover and exploit these actions. Players who do not discover these actions on their own are given explicit directions at the *Révolution* (*see **Timeline***). These actions (described below) are intended to be loose descriptions of a possible type of player behavior in order to accommodate emergent play during the game.

- **Spy**: Any clandestine action that provides information to either Royalists or Bonapartists, such as submitting Intelligence Documents to the British Embassy or Bonapartist Club Special Boxes.
- **Thief**: Obtaining information in a way that intercepts or disrupts the flow of Intelligence between other players.
- **Saboteur**: Any covert actions that deliberately attack other players, such as submitting Intelligence Documents to the Constable Special Box.

Claiming Actions: Daily Reports

At the end of each day, players write a Daily Report describing what they have done. This report may be short, but must outline what actions they took and why. Players are encouraged to write both in-character and out-of-character: describing their actions, their motivations as a player, and their motivations as their character. The player journaling provides daily feedback to the game masters, which they use to adjust the game mechanics, refine the game story, and plan the endgame event while the game is in-progress. The Daily Reports also provide valuable data for research purposes.

Claiming Actions: Action Phrases

To receive in-game credit for Passing Intelligence Documents, players claim their actions (*see **Dead Drops: Passing Intelligence Documents*** and ***Badges***). Encoded in each Intelligence Document are Keywords and Action Phrases. Each Player Role is assigned a Keyword. The Action Phrase that proves the player received a particular Intelligence Document is the two-word phrase immediately following their Keyword. Instead of providing meaningless codes, such as X592%@+yZei, players look for Keywords that aesthetically extend the fictional world, such as "General Quesnal" or "marches on

Marseilles". Players must include all Action Phrases for all Intelligence Documents they received in their Daily Reports.

This system places the burden of claiming an action on the Intelligence Document *recipient*. For example, Player A gives an Intelligence Document to Player B. Player A writes about this action in their Daily Report and explains why they chose to give the document to Player B. Player B receives the document, uses their Keyword to identify their Action Phrase, and writes the Action Phrase in their Daily Report. This two-step reporting process ensures that Player A did in fact give the document to Player B. Keywords may be stolen!

Claiming Actions: Reporting Being Discovered

To receive in-game credit for Exploring the World, players report whenever their Dead Drop has been found by another player (*see Exploring the World*). When discovering Dead Drops, players are instructed to place the Audio Document in the discovered Dead Drop.

This system, again, relies heavily on the recipient player. For example, Player A finds Player B's Dead Drop. Player A places the Audio Document in Player B's Dead Drop. Player A writes about this action in their Daily Report. Player B receives the Audio Document and writes that someone has found their Dead Drop in their Daily Report. This two-step reporting process ensures that Player A did in fact find Player B's Dead Drop.

Timeline

Gameplay takes place over the course of seven days. On any given day, each player receives different Audio Documents and different Intelligence Documents; therefore, every player has a different experience of the game and has different choices to make.

Pulling Less Engaged Players Back into the Game

As the game progresses, players distinguish themselves through their levels of participation. Some players will have demonstrated that they are not able or not interested in engaging as actively with the game and completing as the more engaged players; therefore, on the day of the Révolution, the game masters will reveal portions of the map they have yet to discover (*see Real/Imaginary Map*) and direct them with a specific, but simple task to complete (*see Appendix XXXX*). This task will connect this player to one of the more engaged players and draw the more engaged player's attention to the less engaged player.



THE DUKE OF
WELLINGTON
REQUESTS YOUR ASSISTANCE.



GOOD CITIZEN, It has come to our attention that you have been reluctant to take action. We sense your hesitancy and concur with your good sense. These are indeed perilous days and the prudent person chooses their steps with care and consideration. Nonetheless, you fail to see the true and great potential lying dormant within you. Your position affords you access to influential persons with whom we wish to communicate, but as yet cannot do so without great hazard to ourselves. You will find enclosed a note for which we would be exceedingly grateful should you deliver it to the Whore. Do not disappoint our faith in you. We await word of your successful action.



THE MARÉCHAL
BERTRAND
REQUESTS YOUR ASSISTANCE.



GOOD CITIZEN, It has come to our attention that you have been reluctant to take action. We sense your hesitancy and concur with your good sense. These are indeed perilous days and the prudent person chooses their steps with care and consideration. Nonetheless, you fail to see the true and great potential lying dormant within you. Your position affords you access to influential persons with whom we wish to communicate, but as yet cannot do so without great hazard to ourselves. You will find enclosed a note for which we would be exceedingly grateful should you deliver it to the Duke. Do not disappoint our faith in you. We await word of your successful action.

Day by Day Outline

<i>Day</i>	<i>Description</i>	<i>All Players</i>	<i>Some Players</i>
0	Before the game begins	Receive: <ul style="list-style-type: none"> ▪ Game Mechanics Directive ▪ Character Briefing ▪ Initial Map ▪ Audio Documents corresponding to initial Dead Drops marked on their Initial Map ▪ Game Insignia ▪ COUHES consent forms 	
1	Gameplay ramps up	Receive: <ul style="list-style-type: none"> ▪ 1 Intelligence Document ▪ ~5 Audio Documents ▪ Flash Mob Directive 	Receive <ul style="list-style-type: none"> ▪ Scene Directive
2	1st Scene	Receive <ul style="list-style-type: none"> ▪ ~5 Audio Documents ▪ Flash Mob Directive 	
3	1st Flash Mob	Receive <ul style="list-style-type: none"> ▪ ~5 Audio Documents 	Receive <ul style="list-style-type: none"> ▪ 1 Intelligence Document ▪ Scene Directive
4	2nd Scene	Receive: <ul style="list-style-type: none"> ▪ ~5 Audio Documents ▪ Flash Mob Directive 	
5	RÉVOLUTION 2nd Flash Mob	Receive: <ul style="list-style-type: none"> ▪ 1 Intelligence Document (related to the Révolution) ▪ Révolution Mechanics Directive ▪ Révolution Briefing ▪ 2 Révolution Audio Promenades 	Receive <ul style="list-style-type: none"> ▪ Scene Directive ▪ Révolution Action Directive
6	3rd and 4th Scenes take place simultaneously	Receive <ul style="list-style-type: none"> ▪ Endgame Directive 	
7	ENDGAME		

Player Goal and Rewards

Player Goal

Through their actions, players actively contribute to a collaboratively constructed story. Player actions steer the game toward a number of possible endings. From the beginning, players are aware that they have agency over the Game Story, that there is something at-stake in their actions (**see Game World and Game Story**). At least two, if not all, of the possible endings are made clear to the players at the beginning of the game. Player choices throughout the game influence the direction of the story. Each player has opportunities to influence the story, but the degree of player influence is limited to ensure that it does not become too difficult to end up at a pre-scripted ending.

Badges

By successfully completing actions, players are rewarded badges, which are similar to PS3 trophies, Xbox Live achievements, and Girl / Boy Scout merit badges (**see below**). Badges fall into a series of Badge Types. Players can earn multiple badges of any Badge Type. Badge Types describe the type of action that is required in order to achieve it. For instance, Spy badges are awarded when a player has received information by spying on other players and turn that information in to the British Embassy Special Box (**see Dead Drops: Special Boxes**).

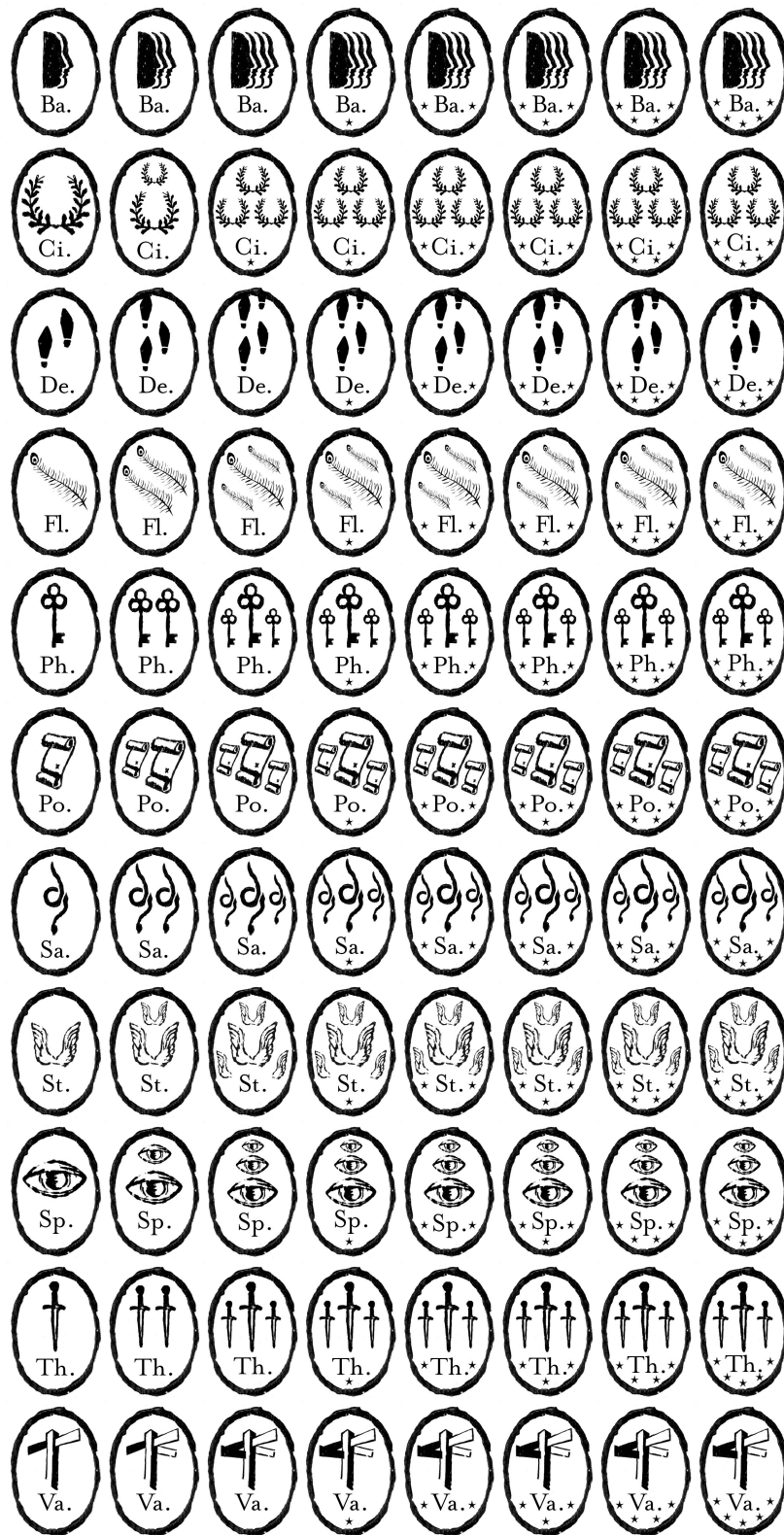
Badges are announced to all players in the daily *Gossip Rag* entries (**see Gossip Rag**). Game masters do not create and maintain a public leader board for players to reference. Instead, players may track their own and other players' progress by creating their own leader boards.

Exploring the World Badge Types

- **Flaneur**: Awarded when players discover outdoor Dead Drops.
- **Badaud**: Awarded when players discover indoor Dead Drops on the first floor of any building.
- **Detective**: Awarded when players discover indoor Dead Drops on the second floor or higher of any building.
- **Vagabond**: Awarded when players discover Dead Drops in the tunnels.

Dead Drop Badge Types

- **Spy:** Awarded when players leave Intelligence Documents in the British Embassy or the Bonapartist Club Special Boxes; Awarded when players take clandestine actions that provides information to either Royalists or Bonapartists.
- **Thief:** Awarded when players obtain information in a way that intercepts or disrupts the flow of Intelligence between other players.
- **Saboteur:** Awarded when players leave Intelligence Documents in the Constable Special Box; Awarded when players take covert actions that deliberately attack other players.
- **Politician:** Awarded when players take actions that cleverly or skillfully benefit their own aims.
- **Philanthropist:** Awarded when players take actions for the good of other players at their own expense.
- **Saint:** Awarded when players leave Intelligence Documents in the Confessional Special Box; Awarded when players take saintly actions.
- **Upright Citizen:** Awarded when players participate in Performances; Awarded when players take actions that are morally upstanding, but not particularly saintly.



Endgame

The game concludes at the end of the set timeframe (*see Game Timeline*). Rather than having explicit winners, the endgame is the conclusion to the Game Story and the players who have achieved the most badges become the lead actors in the endgame event. The endgame event brings all of the players together to create a flash mob-style in-game performance. This type of spontaneous gathering facilitates an in-person post-mortem and bridges the different game mechanics (*see Exploring the World* and *Dead Drops: Passing Intelligence Documents*). Depending on which players become the lead actors in the endgame event, the setting for the endgame will vary.



INVITATION BAL DES VICTIMES.



The Duke of Wellington has joyously received your roster and graciously recognizes the Duc d'Angoulême as the most devoted and energetic Royalist amongst you. Please congratulate him on this highest of honors.

In celebration of your loyalty to His Majesty King Louis XVIII, the Duke of Wellington has ordered that a Bal des Victimes be thrown. Your presence is humbly requested at the ball, which will take place on Sunday, the 24th day of janvier at 1pm. Please meet in the Shipowner's Office and wear your insignia about your neck.

Les Justes



INVITATION EMPEROR'S HEADQUARTERS.



The Maréchal Bertrand has joyously received your roster and graciously recognizes Mme Pont-Cerf, the Bluestocking, as the most devoted and energetic Bonapartist amongst you. Please congratulate her on this highest of honors.

In celebration of your loyalty to the Emperor Napoléon, the Maréchal Bertrand has invited you to an assembly in the Emperor's headquarters. Your presence is humbly requested at the headquarters, which will take place on Sunday, the 24th day of janvier at 1pm. Please meet near the Confessional and wear your insignia about your neck.

Les Justes



INVITATION ARMY RALLY.



We have received your roster and graciously recognize the Dandy as your most devoted and energetic leader. Please congratulate him on this highest of honors.

In acknowledgement of your loyalty to the values of freedom and justice and as a response to the dire revolutionary situation in which you find yourselves, you will find it prudent to present yourself at a meeting of the various armed forces of the city, who have put themselves at your disposal. Your presence is humbly requested at an army rally, which will take place on Sunday, the 24th day of janvier at 1pm. Please meet near the Constable and wear your insignia about your neck.

Les Justes

Game Interface

Gossip Rag

The *Gossip Rag* is a narrative report written by the game masters and published as a blog post each morning to all players (**see screenshots below of the *Gossip Rag* before and after the Révolution**). It recaps the events of the previous day, keeping everyone up to date on the game and other players' progress. It reports who has received badges (**see *Badges***). It may reveal clues, direct players, and provide players with more backstory about the Game World and Game Story (**see *Game World and Game Story***).

In style, the *Gossip Rag* is comparable to a newspaper, proto-tabloid, or news pamphlet. Players are invited to submit items to be included in the *Gossip Rag*, such as taking out advertisements or submitting personal or sale ads. The badge announcements include high resolution images of the badges that subtly invite players to print them out or create their own artifacts with them.



ATTENTION

Day II

Tuesday, 19th Day of January

We have received some scraps of information regarding what has occurred in the city this past day. The Dandy has sent a personal letter, composed on his own stationery, to his servant; he has also determined to give the Original the cut direct, although why we cannot say. The Banker and the Soldier encountered one another briefly, although the Banker avoided contact with all other citizenry. The Bluestocking's Servant is highly discreet, and thinks a great deal about her mistress's privacy; the Sailor is equally discreet, but his concern extends only to himself: he has passed on a good deal of information, but has been careful to conceal his handwriting in each case. The Soldier is a good citizen who has already played the white knight and returned several objects to their rightful owners. We have been informed that the Bluestocking takes great pleasure in sticky problems. We can confirm that she is very difficult to move, but attack the issue from all directions, and you will find her yielding enough. Such is the gossip around Paris.

We hope that all of the citizens of Paris were warmly dressed for yesterday's frigid weather. It would appear that the chill extended right into the hearts of the Austrians; they have begun to send troops toward Sicily and Naples, where Napoleon's onetime ally, His Majesty the King Joachim Murat, currently presides. It would appear that His Majesty King Louis XVIII's recent treaty with the Austrians and the British is already bearing fruit. We can only wonder at what actions the former Marshall of France will take in response — and pray that the fighting does not reach us in Paris. In the Americas, the British appear to have lost their claims on the Louisiana Purchase to the upstart Americans and are shame-facedly returning their troops to Britannia. Though that may take the pomp out of the British Ambassadors residing in Paris for a time, we can undoubtedly expect them to quickly embark on another endeavor.

We seek to remind you all, citizens of Paris, that the word "HALT" will bring an end to any occurrence that distresses you within our city's bounds, whisking you away (if you will) into an alternate reality where nothing can harm you; the word "RESUME" will return you to Paris and all its problems. Recall, as well, that you must be on the watch for these words: "HALT" signals that you should cease your actions; "RESUME" allows you to return to them. These "safe words" shall preserve you from the worst excesses of Paris.

BADGES EARNED THIS DAY:



La. Panquière



La. Panquière



La. Panquière



La. Panquière



La. Panquière



La. Delesse



La. Delesse



La. Delesse



La. Delesse



ATTENTION

Day V

Friday, 22nd Day of January

ANNOUNCEMENT! The final battle is coming. All citizens are expected to form into formal factions. These may be Bonapartist, Royalist, or something else. A maximum of three factions will be tolerated. Do not in any way attempt to form more than three factions. **The first faction to formally submit a request to form will be recognized. Each faction is expected to send a roster by tomorrow, Saturday, at 1pm.** All citizens are expected to be on a faction. If an individual's name appears on more than one roster and we do not receive a clarifying email from the individual stating their true allegiance, we will decide for them. The Royalist and the Bonapartist factions will have leaders appointed by the Duke of Wellington and the Maréchal Bertrand, respectively. If there is one, the third faction is expected to select a leader amongst themselves. We will be sending out more information to each faction tomorrow after 1pm via private messenger. In summary: form factions, each faction needs to send a roster by tomorrow at 1pm, and each citizen must be on one of those rosters.

PROTOCOL: Due to the general turmoil and confusion related to the révolution, some citizens have gone into hiding. This means that their dead drops have been officially relocated by Les Justes. Please **DO NOT** relocate your dead drop or anyone else's dead drops without alerting us first.

IN OTHER NEWS: Despite the absence of the host, le Duc d'Orléans, who was called away on urgent business, the casual party that he had arranged at the Cathedral today at 1pm was by many measures a great success. It is likely that the Duc d'Orléans, who is not a common citizen of Paris, hastily departed when the presence of the Emperor became apparent. The Emperor was quite jovial and seemed to enjoy familiarizing himself with his citizens. This was probably for the best since a short time after he was called away from Paris and will not be returning in the near future as his presence is required outside the city. Four members of Les Justes were present and no impostors were present.

Though we generally prefer to refrain from speaking so commonly and plainly, we would like to be it clear that "individuals occupying high positions in the previous regime" refer generally to those who were directly employed by the Louis XVIII, namely the Judge, whose authority is no longer recognized.

ADVERTISEMENTS POSTED THIS DAY:

ISSUED BY THE INSPECTOR OF POLICE:

As officers responsible for upholding the very order on the streets, we do not take kindly to the allegations currently being hurled at our good name by P. du Lac. We have no secrets and operate solely to uphold the law. With regard to a certain Herr Ulrich, we graciously thank our upright source and are aggressively pursuing him in the Americas for the heinous crime of blackmail. To Mme Pont-Cerf and P. du Lac, we hope that you feel easier in knowing that this man will come into the hands of Justice. Finally, to the Sailor, we are on one's side but the law's.

CITIZENS OF MEANS

Do not be lead astray by the Usurper's fine rhetoric about saintly resolve and redistribution. He means to ROB YOU OF YOUR WEALTH, hard-earned as it is. To arms, then! Defend Paris, should he march upon it! And by all means do not allow your families to fall into his trap, neither! And you are expected, as well, to control your servants — you, the aristocracy: Duke, Dandy, Bluestocking — as is your right, duty and patriotic requirement! Their minds are not fitted for high politics; you must inform them of their opinions. The masses of rabble, who must exist to support our pursuits and build our nation STRONG, are purely mistaken if they believe that Napoleon shall be any better for them. Bonaparte shall TAKE YOUR WEALTH — give it to the poor — and they shall WASTE IT IN A DAY and be no better off! Stand firm, then, against the Corsican threat!
—The Royalists

FAITHFUL CITIZENS OF HIS MAJESTY THE KING,

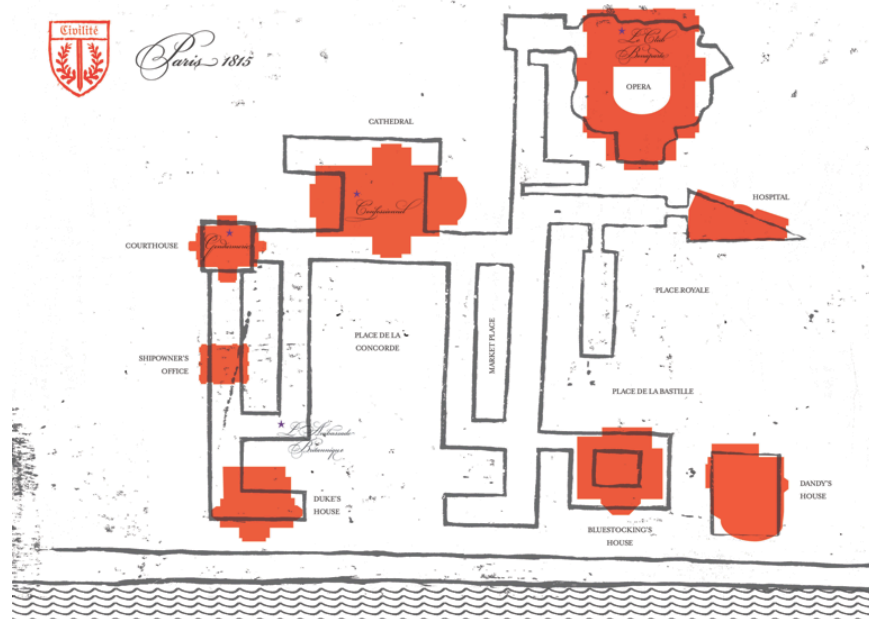
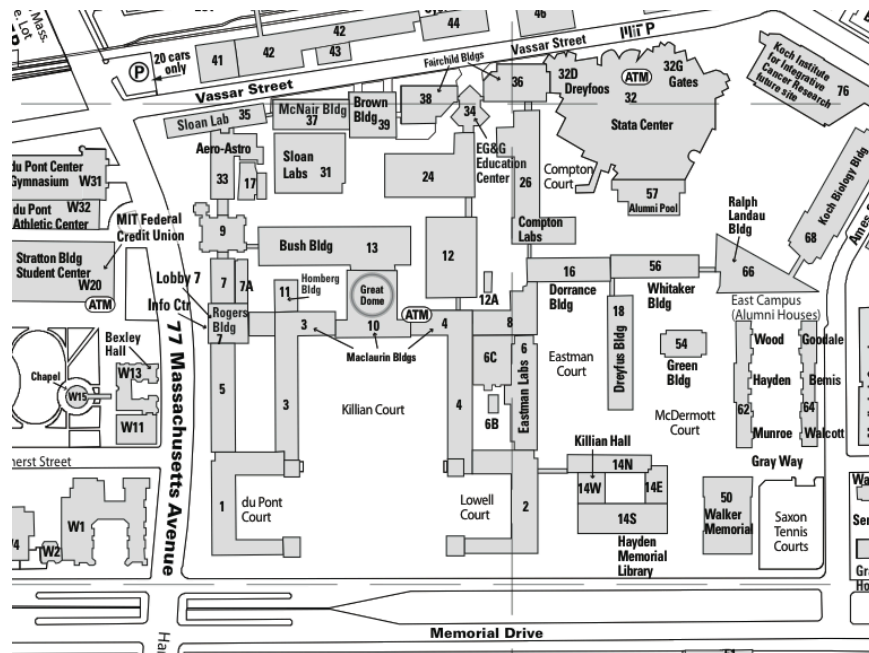
if the recent developments with regard to the tyrant's escape from Elba trouble you as deeply as they do me, please join me for a discussion of our current predicament in my manor tomorrow at midday. The nobility and those commoners who bear true love for France in their hearts must do their utmost to present a united front in these dark times.
—Le Duc

TO THE ANONYMOUS CRYPTOGRAPHER:

Your cypher was intriguing and I think you are special too, but what exactly is a car and who is geico?

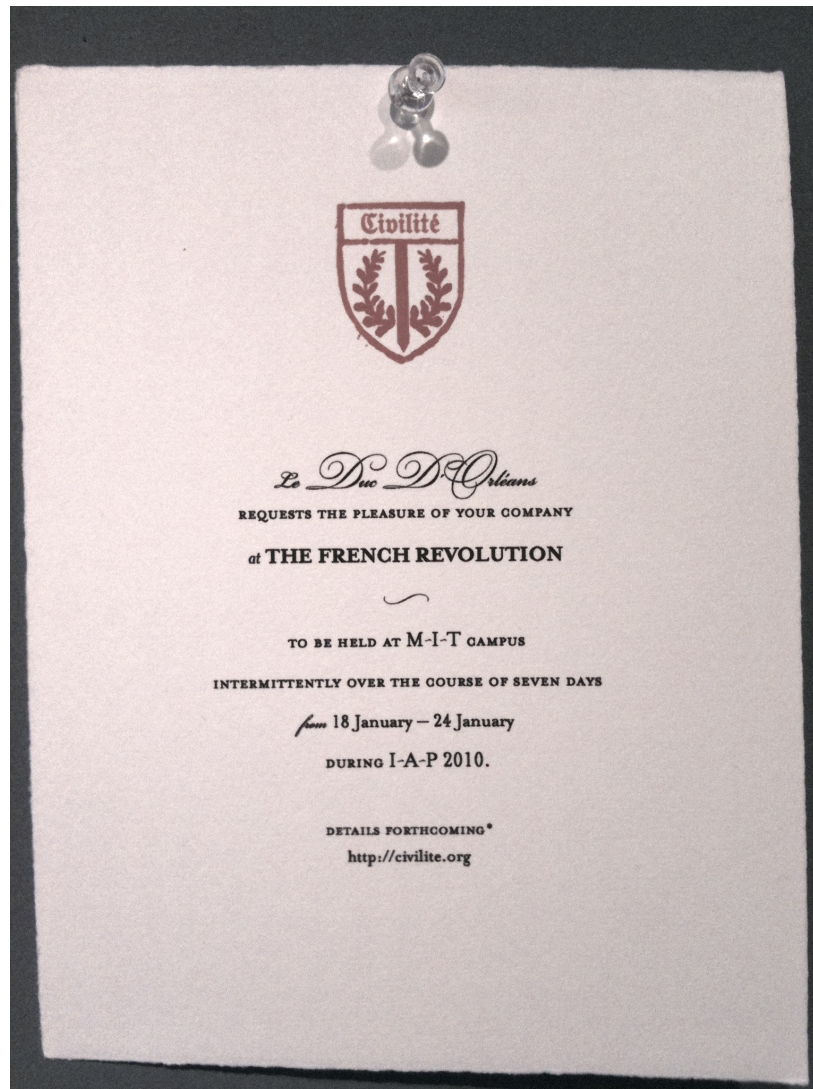
Real / Imaginary Map

In *Civilité*, MIT campus is overlaid with a fictional map of French Revolution Paris. At the beginning of the game, each player is given a large format paper map with minimal information filled out (see *images below comparing Real MIT to Imaginary Paris*). As each player unlocks their own growing list of locations, they are sent labels that they can affix on their large format map to create a patchwork of information. Labels may be traded, given away, or sold if the player chooses.



Entering the Game: Invitations

Potential players are issued an invitation (*see below*). If more than the maximum number of players applies to play, players will be selected to achieve diversity of gameplay.



Appendix C: Initial Game Rules

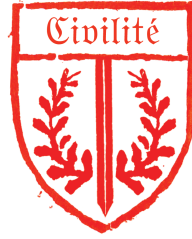


ATTENTION.



Welcome to THE FRENCH REVOLUTION, Citizen. The year is 1815. His majesty, King Louis XVIII, has been restored to the throne and the usurper is safely under constant guard as the emperor of a tiny island by the name of Elba. A semblance of peace and calm has finally returned to Paris. It has come to our attention that you are enmeshed in a deep web of temptation and intrigue, perhaps without your knowledge. You have safely navigated through the treacherous political waters thus far, but we sense dangerous unrest on the air. Your choices constitute the decisive actions in the days to come. This packet contains everything that we believe you will need in order to survive and succeed. Please review it thoroughly.

Les Justes



CONTENTS.



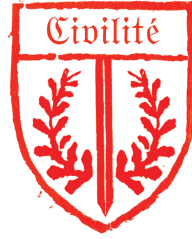
Character Description — Our sources have uncovered many secrets in your past. We present them to you here — without judgement. Be aware that Parisian society has many ears; it is unlikely that we are the only ones to have discovered your private affairs.

Covert Communication Protocols — The game of spies and counterspies has been played throughout the centuries and will be played for centuries more. As a relatively new entrant to this precarious pursuit, we have compiled a set of protocols that may aid you in your clandestine endeavors.

Map of Paris — The changes that have been wrought throughout this glorious city in the recent years may have rendered it unfamiliar to you. You will observe that major landmarks have been marked. We have arranged a dead drop for you so that we and others may supply you with information without the necessity of orchestrating a meeting in person, which may be perilous for someone of your social position. In addition, we have taken the liberty of indicating the dead drops of other citizens of your acquaintance with whom it may be advantageous for you to communicate.

Audio Promenades — Paris holds many secrets. Should it be of interest to you to investigate the metropolis, we have secured the services of a clever and somewhat recalcitrant wordsmith who has documented the various quarters. In each audio promenade, you will be guided through a particular region of Paris. To retrieve the audio promenade, visit the URL indicated on the audio promenade slip. We have enclosed the audio promenades which correspond with the locations currently marked on your map. Observe that you will benefit from physically strolling in the quarter described. Should you, through an audio promenade, discover any dead drops belonging to citizens with whom you are not acquainted, deposit the audio promenade slip into the dead drop and as soon as we receive word of your discovery, we will furnish you with a corresponding label that you may affix to your Map of Paris.

Civilité Insignia — As you have no doubt ascertained, the identities of citizens are shrouded in mystery. These are troubled times, indeed, when one does not know whether one is under surveillance. So that we may all walk a little safer throughout the streets of Paris, we have included a fabric insignia emblazoned with the *Civilité* crest. Anytime you grace us with your presence in Paris, please bear this insignia somewhere visible on your person in a place fitting to your social standing, such as folded with the insignia on the exterior of a breast pocket, laced as a headband with the insignia facing upward, tied about a wrist with the insignia flowing from a coat sleeve, etc. All citizens will bear this insignia while inhabiting Paris, so you may easily differentiate between citizens and scoundrels.



COVERT COMMUNICATION PROTOCOLS.



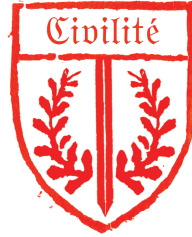
Dead Drop Protocol — Each day before 2pm, you may visit your dead drop and retrieve any documents that have been provided anonymously to you. Each day after 2pm, you may visit dead drops that have been arranged for other citizens to pass along the information you have received. We advise that you ascertain whether the documents you receive contain covert intelligence and, after careful deliberation, select which citizen to whom you would like to furnish each piece of information and place the document in their dead drop.

It is indisputable that some citizens, your person included, may be implicated in the documents you obtain. Scrutinize these allegations and judge the truth of the matter for yourself. Should you be left in any doubt as to the nature of the implications or the details, we encourage you to note your apprehensions and attempt to obtain related information in any way you can. Even so, do not fail to pass on the documents that you receive to other citizens. Choose the recipient with care. Consider the nature of the document, the citizens with whom you are acquainted, and the affect upon the recipient each particular document may have. Seek allies where you are able.

Consider also the motivations of those who have provided you with the documents that come into your possession. Bear in mind that these are troubled times and once stolid citizens may resort to unscrupulous strategies in order to advance themselves at the expense of others; we are all seeking to secure a stable position for ourselves in the times to come. Follow your own path, but never fail to recollect that others may choose a path that deviates acutely from your own.

Authorities and Other Organizations — Be mindful that not all dead drops belong to citizens. Some are placed by public dignitaries in order to facilitate communication, since they may be unavailable to provide an in-person conference. Others are placed by clandestine organizations seeking to conceal prescribed activities. At any time, you may certainly furnish these bodies with the intelligence you receive. Below we have detailed all of the authorities and other organizations of which we are aware. Their dead drops have been marked on your map.

Constable — The authorities that are responsible for the daily patrol of the streets of Paris have opened up a dead drop in an effort to increase the number of their informants. The inspector of police entreats that people acquiesce to his wishes and perform their duties as upstanding citizens. Not all are convinced by his pretexts of earnest appeals for an incorruptible society.



Confessional — The abbés of Paris are concerned for the state of the immortal souls of the citizenry. It is known that they fear that the crimes of the Revolution have contaminated even the most saintly. Their latest undertaking has been to construct a confessional in which sins may be absolved should they be placed within. May this bring peace of mind into the hearts of the wicked.

British Embassy — Although the crown has been restored to his majesty, King Louis XVIII, his allies in Whitehall have been loathe to withdraw their network of spies. Rather, the Embassy has been known of late to be extending their knowledge of the goings on of Paris through information passed through a dead drop on the Embassy's large grounds. The Prince Regent, weary of revolutions, is eager to bolster the stability of the reign of King Louis XVIII.

Bonapartist Club — Despite the best efforts of his majesty's servants, the Bonapartist Club continues a covert existence. The identities and whereabouts of its leaders are unknown, but, at great cost, they have maintained open channels of communication with the people. They remain steadfastly assured that the Emperor's triumphant return is nigh and thus do not bow and scrape to the monarchy as the Royalists are known to do.

Invitations and Assemblies — As the whereabouts of your dead drop becomes known to others besides ourselves, without doubt, your presence will be requested at private dinner parties and exclusive assemblies. Should occasions such as these come to your attention, you may wish to take advantage of the opportunities to consort with other citizens that they afford.

Gossip Rag — So that we may continue to furnish you with updated information as we continually glean knowledge from our sources, we will publish each morning the particulars of the day before at <http://civilite.org/gossiprag>. Our ambition is that our publication may provide favorable counsel and insight into the activities of each day.

Daily Report — Finally, for the services we have so graciously and freely provided to you, we ask only that you compose a short daily report in return. This report should include a complete and coherent record of your activities for the day, an inventory of the documents that you received, and a clear explanation for each of the choices you have made. Please compose these meditations from the perspective of your Parisian identity. We also invite you to present your reflections on *Civilité*, and the daily choices you have made in it written from the perspective of your true and hidden identities, in your daily report. Anything written from this second perspective will not affect events in Paris and will be kept in strict confidence. In addition, you may submit items to be included in the Gossip Rag for consideration, such as taking out advertisements or posting notices. Do not feel compelled to pen an extensive treatise! Instead, seek conciseness. We eagerly and humbly anticipate your daily reports each day at reporter@civilite.org between 6pm and 10pm. Do not hesitate to contact us at 949-682-9465 should anything go awry at any time of day or night.

Appendix D: Character Descriptions



CHARACTER DESCRIPTION.

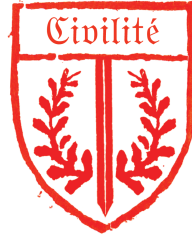


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

La Banquière

Public Activities — It is well known that you are frequently seen loitering in front of the Théâtre de l'Opéra, though you are not known to be a music lover. You are regarded as a banker of some renown and handle the majority of the transactions for the wealthy aristocracy. That does not prevent you from slumming it from time to time and there is much gossip about your possible indiscretions with the flower ladies and gentleman that ply their goods on the Opera steps. You have thus far skillfully managed to be a respectable bourgeois investor, a humble servant of the aristocracy, and a charming friend to the lower classes. How long will you be able to maintain these disparate personas?

Private Affairs — According to our sources, you are aware of, and may have had an veiled hand in instigating, the Dandy's numerous reckless investments that have led him to the brink of financial ruin. You have recently issued him with a memorandum enumerating the torrid details of his fiscal irresponsibility. You have been unsuccessfully seeking the favor of the Duke for some time so that you may receive highly profitable commissions from his various investments. Rumors of taxes that His Majesty the King may be introducing in the near future have been circulating. Our sources believe that you may have been instrumental in their design. There are some that believe you to be closely aligned with the Royalists, but the truth of that hypothesis lies with you alone.



CHARACTER DESCRIPTION.

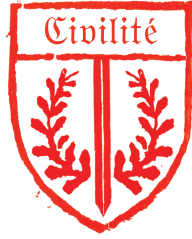


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

La Doctoresse

Public Activities — It is well known that you are a wealthy and eccentric aristocrat and own the largest private library in Paris. Despite your high social status, you frequently open the doors of your library to the public, inviting abbés, lords, and louts alike into your home so that they may benefit from your vast collection of books. You enjoy the company of learned men and women and encourage your servants to enlighten themselves and their families. You employ many servants, but favor one in particular, who has served you long and well.

Private Affairs — According to our sources, you are the anonymous benefactor of a once impoverished sea merchant's child. As a result of your generosity, they have become a wealthy shipowner, gaining power and influence along the way. Unfortunately, there are some who are aware of this long-forgotten, clandestine endeavor and seek to profit by it. Why you chose to retain your distance from the Shipowner is unknown to us, though our sources suspect a potential scandal. Your reasons must have been compelling, for you have never hinted at this mysterious deed. Perhaps now is the time to reveal your connection or perhaps not?



CHARACTER DESCRIPTION.

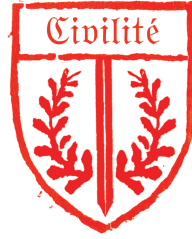


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

*La Domestique de
la Doctoresse*

Public Activities — It is well known that you are a good and faithful servant. Your master, the Bluestocking, has treated you justly and gently, and in return, you have been loyal and impeccable. The Bluestocking's trust in you gives you access to her closest companions and hints of her deepest secrets. You care deeply for your family, your sister, in particular, who was not as lucky as you and was unable to secure such a reputable position as your own. You spend your free time caring for your aging mother or lounging with the servants of other grand aristocrats, such as the Duke's Servant or the Dandy's Servant.

Private Affairs — According to our sources, you are the keeper of two valuable secrets, though you lack the details that would fully illuminate their mysteries. For the first, you witnessed an act of great courage: The Heir was drowning, near to their life's end — and you helpless to stop it — when a stranger, who must have been possessed of enormous strength, managed to pull them out of the water. As for the second, you have noticed a discrepancy in your master's bookkeeping ledgers and have been unable to account for several large sums of money that were paid out years ago and several smaller sums that have been paid out at regular intervals in recent weeks.



CHARACTER DESCRIPTION.

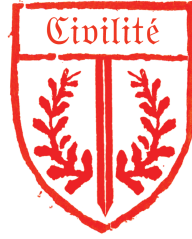


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

Le Dandy

Public Activities — It is well known that you are quite whimsical and have a love of fine wine and fine ladies and gentleman. Your unmistakable style sets you apart from other aristocrats in Paris, for which you are ever grateful to the Tailor. Your flair for the unconventional extends to your grand house, which you demanded mimic the Grecian temples you observed during your Grand Tour. You indulge your phantasies as often as you are able, particularly when it comes to parties and the drinking game, kottabos.

Private Affairs — According to our sources, unbeknownst to the public or your intimate friends, your wealth is failing. Perhaps you have indulged too much and too often with a certain lady of disrepute. Or perhaps your many, risky business ventures with the Banker were ill advised after all. Consider who was your ill advisor. You have been discretely selling family heirlooms and obscure parcels of your country estate to the Smuggler for some time now, but you will not be able to repress the rumors for long. Your long faithful servants have grown weary of your excuses for putting off their pay and one in particular has recently become surly and ill-humored.



CHARACTER DESCRIPTION.

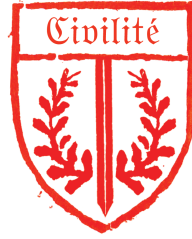


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

*La Domestique
du Dandy*

Public Activities — It is well known that you are not housed in your master's grand villa on the Seine, but rather you occupy something of a hovel. You have been seen trudging across Paris in the early hours of dawn, heading with sleepy steps toward your master's house. You have no family, but are popular with your lowly neighbors, greeting them with cheery smiles when you return late at night and joining them for a game of dice or a glass of wine. As a servant of the whimsical Dandy, you have access to all of the great men and women of Paris, bearing them invitations and private correspondences. As an amiable soul, you have grown friendly with the servants of the great men and women and have come to regard them, too, as your companions.

Private Affairs — According to our sources, although your master continues to be generous with his fellow aristocrats, he has become stingy with your pay. In fact, he has haughtily put off paying you and their other servants for many long months now. You have complained more than once of this fact, quite justly in your opinion, to your companion, the Duke's Servant. You suspect that your master's wealth has run afoul and you have seen the Smuggler and the Banker come by more than once to call on the Dandy in private. In your spare time, you correspond with your dear cousin, a Soldier in His Majesty's service to whom you have sent leftover refreshments from the Dandy's soireés in the past. Just the other day, you seem to have misplaced a letter they recently sent you, brooding that some of their commanding officers may be Bonapartists.



CHARACTER DESCRIPTION.

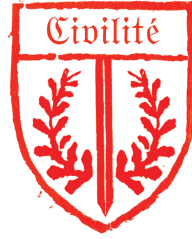


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

Le Duc

Public Activities — It is well known that you are from an old and proud family, forming a cornerstone of the aristocracy of Paris. Your house is grand and well regarded and occupies a prime location off the Place de la Concorde. You have meticulous, but sumptuous taste, carefully avoiding the unsavory gaudiness that the Tailor seems unable to resist draping about the Dandy. You are an exacting master, though not ungenerous at times, and maintain a pleasant and orderly household, led by your most impeccable servant.

Private Affairs — According to our sources, many years ago, you had an affair with the Socialite and that liaison produced an illegitimate child whom you gave away at birth and of whom all knowledge has since been lost to you. You have attempted to suppress any rumors hinting of the anonymous child, but that has forced you to exert your influence in order to ban an incendiary play by a blackmailing doctor. Though this act has stirred suspicion in the minds of the public, none have dared to raise the matter in your presence. You are unaware of the identity of this child, but you have discovered that she has grown into an individual of some influence amongst the Bonapartists.



CHARACTER DESCRIPTION.

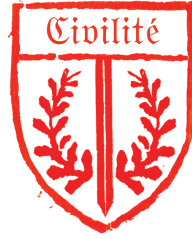


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

*Le Domestique
du Duc*

Public Activities — It is well known that, as the Duke's most impeccable servant, you are rewarded handsomely for providing unfailing devotion and satisfying your master's exacting standards. The Duke furnishes you with a sumptuous apartment in the south wing of his house and has given you a small walled garden near the Cathedral. You cherish the peace this little garden affords you. It is located in a very reputable part of the city, surrounded by antique bookshops and first-rate artisans' studios. Tulips, asters, hyacinths, and dahlias have all been seen in this garden during their respective seasons.

Private Affairs — According to our sources, you have been embezzling funds from the Duke for some time, though it is unknown why or to what purposes you have been putting this money. Your master remains ignorant of your clandestine actions and continues to trust you with his most intimate details. During your long years service, you have always been aware of his indiscretions, the most scandalous of which is an adult illegitimate child, currently making a name for herself as an underground Bonapartist leader. Despite your elevated position amongst the aristocratic servants, you remain congenial with them and receive regular correspondence from the servants of the Dandy and the Bluestocking, in particular. Through these letters, you have heard of the Dandy's failing wealth and the Bluestocking's secret philanthropic streak.



CHARACTER DESCRIPTION.

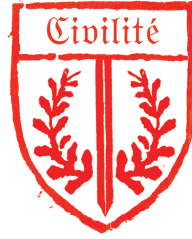


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

L'Érifier

Public Activities — It is well known that you are the heir to a wealthy and powerful house of landed aristocrats. Yet, your father is a severe man and allocates you only a meagre allowance. His disdain for personal servants leaves you at a social disadvantage amongst your peers in the aristocracy, the Dandy, the Bluestocking, and the Duke. Still, you share his love for the arts and in this he is quite generous. You have often been seen in your private box at the Opéra, gazing wistfully at the charming scenes unfolding before you.

Private Affairs — According to our sources, you have had many near death experiences, most of which you have escaped from unharmed by your bravery and wits. However, on one occasion, you were miraculously saved after nearly drowning in the Seine by an unknown individual who rescued you as you were sinking below the water, unable to swim to the bank. You were unable to identify your savior as you lost consciousness before being able to see their face. You have often successfully appealed to your father to seek out this person in order to reward their courageous action, but only impostors seeking false gain have responded to your ads. We have been unable to determine the source of your misfortunes, though some of our sources suspect foul play.



CHARACTER DESCRIPTION.

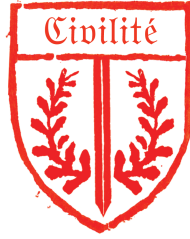


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

*Le Procureur du
Roi*

Public Activities — It is well known that you are the hand of the King's justice as the Procureur du Roi of Paris. You preside magisterially in the resplendent Courthouse, where you hold the power of life and death. You do not pass sentence lightly, weighing all the evidence presented with care in the private courtyard adjacent to the Courthouse. Here you peer unobserved into the Courthouse, noting the appearance of the accused and whether their emotional appeals are true or feigned. Though you have risen to a position of great confidence in the eyes of his majesty, King Louis XVIII, not long ago you were but an insignificant deputy procureur in a quaint, seaside town.

Private Affairs — According to our sources, though you are well-respected as a just judge of men's characters, there have been times when you have allowed your judgement to be clouded by personal feelings. A most notable case was one in which a lowly clothier was implicated in the theft of large sums from their ailing clients. After you instructed the inspector of police to halt his search for the wanted person, they disappeared from the streets of Paris. In recent years, you have heard of a well-to-do Tailor that has installed themselves in a particularly charming section of Paris, catering to an elite clientele, who bears an uncanny resemblance to the clothier whom you pardoned years ago.



CHARACTER DESCRIPTION.

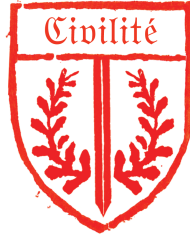


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

La Lieutenante

Public Activities — It is well known that you have a handsome face and charming smile. Your competence as an officer in His Majesty's service allows you to be received in illustrious fashion in all the grand houses of the Parisian aristocracy. You keep your own heritage obscure and skillfully redirect both polite and cheeky inquiries. You have a great passion for engineering and construct intricate models of war machines whenever you are on leave. You have confessed that you greatly enjoy the company of clever and beautiful men and women at dances and dinners, particularly when hosted by the Socialite. On all occasions, people admire your good manners.

Private Affairs — According to our sources, you are deeply enmeshed in a secret Bonapartist scheme to induce the troops under your command to defect to the Emperor upon his return from Elba. We have been unable to ascertain whether you are a willing participant or an unwitting pawn; did the recent orders to move your troops originate entirely from your captain or did your persuasive voice lend a hand in influencing his decision? Despite having a weakness for the delights of polite society, you are dutiful to your sister and do what you are able whenever your family falls prey to financial difficulties.



CHARACTER DESCRIPTION.

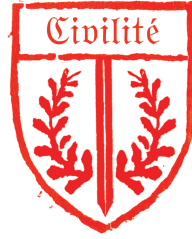


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

La Marine

Public Activities — It is well known that you are a hearty and capable sailor, earning the respect of the Shipowner who possesses the vessels on which you serve. Your needs are few: You enjoy a game of dice from time to time with your companions and a glass of wine in the evening. Though you are of lowly origins, you have great aspirations, seeking to become the captain of a mighty ship at a young age. You maintain a sparse dwelling in a poor house between the great Place de la Bastille and the Place Royale. Though the Shipowner's vessels tend to embark from the winsome seaside city of Marseille, they have requested that you attend to them as a nautical advisor in between voyages. You are companionable with a Soldier who lives nearby.

Private Affairs — According to our sources, it is rumored that you have been considering leaving the Shipowner's private company to join the Marine Nationale. There are numerous tales of the Navy's recent defeats at the hands of the British, but you have also heard sailors proudly singing of Admiral Duperré's triumph in the seas of India. Your loyalty to the King and moral character has been commented upon (and questioned) in the past, though our sources have been unable to determine whether your true allegiance lies with His Majesty Louis XVIII or with the Emperor. A few years ago you served aboard a ship by the name of Eryx that sank quite piteously. During your time on this ship, you met a sailor of questionable character who has since turned to trading illicit goods on the Parisian black market. From time to time, you exchange correspondences with this Smuggler and you recently misplaced a letter from him recounting a rousing adventure where your companion valiantly saved the life of a young aristocrat.



CHARACTER DESCRIPTION.

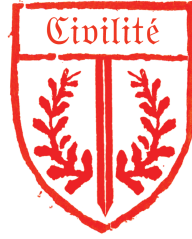


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

L. B. Armateur

Public Activities — It is well known that you are an accomplished tradesman, building a vast empire on the sea. Your vessels are sturdy and sound. You are famed for recruiting and training the most skillful seaman in Marseilles, where your secondary office is located. There is one sailor in particular of whom you have grown especially fond and you request their services as your personal nautical advisor in Paris whenever they are on leave. Your business is co-run with a partner who has been abroad for some time, though your correspondence has revealed that he is in fine health. Your passion for ships is unparalleled and when it came time to establish an office in the grand city of Paris, you brought as many of your models and seaman's accoutrement as you could afford.

Private Affairs — According to our sources, you came into this world as the inconsequential child of an impoverished sea merchant. By the generosity of an anonymous benefactor, your education was paid for and, when you inherited your father's partnership, your patron invested heavily in your business, allowing it to flourish into the thriving enterprise it is today. Despite your best efforts, you have not been able to uncover the identify of your benefactor and have only vague suspicions as to their motivations for aiding you.



CHARACTER DESCRIPTION.

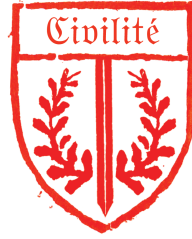


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

Le Contrebandier

Public Activities — It is well known that the headquarters of your Parisian black market is located within the depths of the catacombs. You provide necessary services: relieving clients of incriminating evidence, furnishing others with much needed goods that have been in short supply during these revolution-ravaged years, and exchanging antiques for urgently required cash. Your ventures extend to the high seas and you frequently partner with trustworthy seaman to obtain exotic goods that are always in high demand. You nurture contradictory rumors about you, cloaking yourself in the mysterious identities of both gentleman-thief and depraved scalawag.

Private Affairs — According to our sources, you have been reselling antiques that originated in the Dandy's household for high profits. Though you generally have no need to speculate as to the motivations of your clients, you suspect the Dandy has fallen on hard times. Not too long ago, you saved the life of one of the young aristocrats when he was nefariously pushed from behind into the Seine. You dived in swiftly and saved the lad before he could drown, but you left him prone upon the cold, wet paving stones after you dragged him out of the river. Our sources suspect that such an act of heroism may have surprised even yourself and exceeded your abilities to construct coherent identities. Perhaps the time has come to claim responsibility for your actions or perhaps not?



CHARACTER DESCRIPTION.

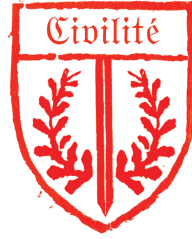


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

La Socialite

Public Activities — It is well known that you are graceful and have a charming smile. Your elevated position in the polite circles of Parisian high society give you great influence. Your parties are renowned and more than one person, of high rank even, has been ruined when cut from your invitation list. Yet, you wield your power deftly and are always careful to be gracious and elegant. It is an established fact that you enjoy the Opéra and have often glimpsed the Banker and the Heir there as well.

Private Affairs — According to our sources, despite your outward decorum, you have had your share of indiscretions. Though you have hidden them well, our sources were able to uncover your numerous affairs. You appear to have a predilection for fetching men of power and wealth, aspiring or established. Many years ago, an amorous liaison with the Duke produced an illegitimate child. He graciously handled the matter discreetly and you have not heard anything of this child since. Whenever the Duke chances to accept one of your invitations, he smiles warmly, but enigmatically upon you. Since the two of you parted ways so many years ago, you have been unable to penetrate his secrets.



CHARACTER DESCRIPTION.

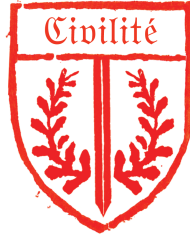


Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

Le Soldat

Public Activities — It is well known that you are but an infantryman in his majesty's service, but your hearty good cheer makes you popular among the lads and you have been devotedly caring for your aging mother for years. She stays in your sparsely furnished lodgings in Paris year round, spinning her wheel and earning what little she can by it. Like all young men, you aspire to become an officer and the Lieutenant, your commanding officer, is your role model. You are companionable with a Sailor who lives nearby.

Private Affairs — According to our sources, you suspect your captain of being a Bonapartist. Although you are nearly certain of his allegiance to the Emperor, you have been unable to ascertain whether the Lieutenant is a Bonapartist, as well. You are friendly with the servants of the aristocracy, your dear cousin the Dandy's Servant, in particular, who sends you and your comrades refreshments at regular intervals. You maintain an amiable correspondence with them whenever you are away from Paris and are certain to them a visit when you are on leave. You have confided your suspicions regarding these officers to them.



CHARACTER DESCRIPTION.



Concealed Identity — Your true identity has been disguised to protect your position as a citizen in good standing. From this point forward, you will be referred to as:

Le Tailleur

Public Activities — It is well known that you are a distinguished tailor in high demand. Your establishment is in an exclusive part of town, where the riff raff rarely venture. Though you are not aristocratic, the aristocracy wait upon you! So popular are your skills, that you have installed several benches along the promenade outside your shop, so that your clients may wait in leisurely comfort. You dress only the most fashionable in Paris, such as the Original and the Socialite, but the stylish Dandy is your best client.

Private Affairs — According to our sources, you have a secret criminal past. You were not always the reputable tailor that you are famed to be these days. Once, you were but a lowly clothier. Word of your skill with cut and cloth brought your name to the ears of the wealthy bourgeoisie. Our sources report that you disappeared from the streets of Paris for a time after a brief skirmish with the Procureur du Roi many years ago. Though charges were brought against you for the theft of large sums of money from some of your ailing clients, the inspector of police mysteriously stopped pursuing you. You should consider that your recent reappearance in Paris and success catering to an elite clientele may appear suspicious.

Appendix E: Intelligence Documents



EXTRAIT DES REGISTRES DES ACTES DE NAISSANCE.



This document stands as legal proof of the registration of the Christian baptisms of one child, baptized in this year of our Lord 1788. Her baptism is certified and registered under the purview of Cardinal de Respoire, in the district of Paris, due to the lack of capable and identifying parentage. Accordingly, she is also marked by the Sisters of St Catherine and will be put under their care, with funding to be duly arranged by the generosity of his Majesty, Louis XVI.

Father's Name — Unknown

Occupation — Unknown

Mother's Name — Unknown

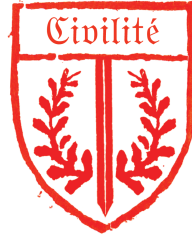
Godparent — Delivered into the hands of the

Ursuline Sisters of the Congregation of Paris

Place of Birth — Unknown

Date of Baptism — 1 janvier 1788

Presented before the Holy Church of Our Lady on January 21st, 1788.



MY DEAR AND ILLUSTRIOUS FRIEND,

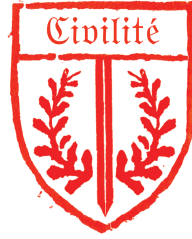
I hope this letter arrives both safely and discreetly. As you made quite clear, attention from prying eyes would gain benefit to neither of our reputations. As such, I've entrusted the delivery of this letter to a young illiterate, through a trusted carrier, and to be delivered to our mutual proxy. From these assurances, you can see clearly I've kept my end of our obscure bargain. I fear, however, that after many such letters, it is as though I were in a park, hurling my petitions at your cold, marble effigy instead.

I performed services for you and your companion, as requested. In the middle of the night, without time to prepare or consult the proper authorities, I rendered heroic acts of medical necessity. All care was taken, and at great personal expense. Tonics, sutures, the assistance of my chirurgion — these I willingly provide, but surely one with as great a portion as yourself can be magnanimous?

Or must my faith be rewarded, as with biblical Job, with suffering, spite and cruelty? Though you are mighty and powerful, you are not the Divine Creator, and I possess certain collateral, which would make a lovely potshard for my pains. Do I say it, name thee, and venture to lay my cards out? I **DO**, and so must remind you that I, and I alone, could identify you, in the form of your very name and title as Duke d'Angoulême. I must warn you that I have given text for a small play, with veiled references to you and the Lady, which would cause enormous scandal to both your houses. Should I not receive my fair payment by next Michelmas, I declare that I might put forth a production of this play, and so cause a great uproar in the courts of our dear France.

Respectfully but forcefully,

Henri Jancquin



ESCAPADES OF HONOR

A SATIRE OF THREE ACTS.



BY THE GENTLE SURGEON H-----J-----

KEY

DUC DU L'ORANGE, A Duke, recently Reformed
OUR LADY MONETTE, A Peeress of Suspicious Character
HANSEL JERMYN, A Worthy and Pespicious Chevalier
CELENE, An orphan foundling, and suspected Imperial agitator
TERMAGANT, a Barbary Pirate

The play was a disaster, playing for only a handful of nights. The author of the play, though anonymous at first, was later revealed to be the disgraced Doctor Henri Janquin, and he was driven from society. He is said to have met an untimely end in a gruesome camel accident in Maroc, but some swear that it was no accident, but revenge for his cheap satire on well-beloved figures of the local court.



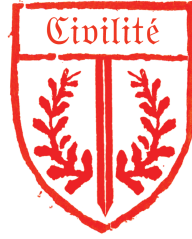
ACT II, SCENE 2

CELENE: So these rumors of infidelity, have you heard them too?
No mere greyslip am I, but a Duke's child, born with noble hue?

HANSEL: Aye, miss, that is the sum of it.
And what's more, there's a great rewards to inherit.
Your father's title, your mother's treasures too.
These are your birthright, unlawfully denied you.

CELENE: But alas, how could it be right?
I cannot be a noble and still lead Napoleon's fight.
To be split in two would be a fate with less shame.
But can you offer me a visit, a glimpse, a name?

HANSEL: The costs of such words are hard to bear,
But your pain causes my heart to tear.
I can only make known by allegory
The identity of your paternity.



OF UTMOST SECRECY.



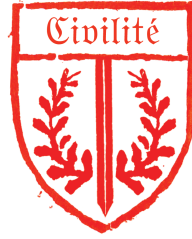
MY TRUSTED LIEUTENANT,

We have but little time to execute our maneuvers, and fortune shifts our chances to grab victory every night. Nevertheless, a plan has been molded, and it would be to our misfortune to mistake this chance to strike the iron while it is glowing hot. Thus, I present to you new orders for our movements. Using the older guides, at the second signal, please bring your men, readied and ordered, to the position marked 'B', whereupon you will be met with scouts and no less than two cannon. Take care not to betray your movements — the artillery will wait for your arrival.

And should you receive any orders to the contrary, ignore them unless they bear my individual seal and make mention of the word Shibboleth. It is suspected that there are unruly elements within the ranks that would falsify orders to the detriment of our fair and free France.

Adieu,

Cpt. Renault



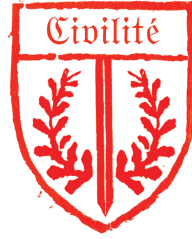
CHERISHED COUSIN,

I must commend you for your help in securing some brandy. It was of no small boon to me and the fellows in the platoon, and I am glad to say that I think they shall not be giving me the last dregs of the stew which is our too-common repast. I know your master is somewhat of what the English call a 'dandy', which I take to mean that your Master's taste is exquisite, and the house larder generously portioned. I hope all is well in the house, and I trust that the order of the day is well-kept in your capable hands.

I write you this letter, not only to thank you for your kind-hearted gift, but also, to warn you. Our movements through the Dauphiné have revealed to the rest of the men and I that the sentiments here regarding the man known as the Usurper, or the Exile in Elba, are quite different than that of Paris and home. There is a great deal of warmth and affection towards him, and whispers are heard reminiscing over the heady days of recent memory in which our France was without a monarch. But even more stunning is word from a Lieutenant friend that his commander, one Captain Renault, a Prodigal Child of the province, has been boarding with several known Bonapartists, and has been in communication with parties associated with them above and beyond the necessities of meeting military goals. I am just a simple soldier with little practice in the art of politics, but this seems like a curiosity. Do you have any word, perhaps from your Master's frequent visitors, of such plots and plans? Do write back.

Forever, your loving cousin,

the simple Soldier

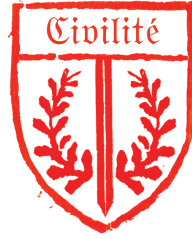


TRUSTED COMRADES OF A FREE AND EQUAL FRANCE.



The wick is set, the powder dry. All that awaits is the luminous spark. On its arrival, we shall move up, from all corners, from slums and well-kept homes alike, ablaze with courage and given fiery determination to strike hard and signal across all the land that France, and her loyal citizens, do not tolerate tyrants. This missive, then, is the map which marks the weak spot in the royal edifice.

Soon we shall have an excellent opportunity to strike. Bide your time and keep your guard — and spirits — up until then. Prepare yourselves with arms, food, and other vital supplies, as you may be called upon to support the soldiers of the revolution in their battle for all of us. Moreover, keep an eye on the movements of military men in your towns. Many are Royalist bootlickers, unable to recognize how the spoils of their labor primarily reward the aristocratic dogs above them. But some are veterans of the Imperial wars, heroes to France, and will provide support in the coming times. Above all, protect them, for they risk life, limb and honor, that they might contribute to the greater good.



LES MEMOIRES DU P. DU LAC

MERCHANT AND SHIPOWNER.



PROEMIUM

This text which you now hold in your hand, dear Reader, is the product of years of diligent toil, in honor of our proud and noble country. When I began my career under my father, M. Du Lac, père, he told me to keep a mental record of my efforts, that I might instruct my children. Having seen them grow into respectable and honest citizens, I turn to you, the public, that perhaps I might have a lesson worth your while.

Before I proceed with the main text, I must pay dual respects: First, to that aspect of God which encourages people of grace to benevolence (that aspect duly named Providence), and secondly, to the agent, known only to itself and the Divine Architect, which provided a kind act to this unworthy author. Those 20.000 francs were well spent, in this Shipowner's humble opinion. Benevolence, your name goes unmentioned here, but you are often in my thoughts, and always in my prayers. To my professor, Herr Ulrich, I am grateful for both your erudition, and the negative example which you set — I hope to retain your intelligence, but not your cruelty.

Thank you, Reader, for permitting this luxury. And now, for adventure — and charts!

Kindly,

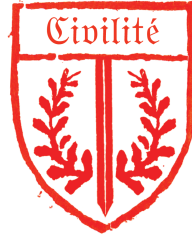
The Author



ACCOUNTS FOR MME PONT-CERF.



<i>Date</i>	<i>Account</i>	<i>Debit / Credit & Amount</i>	<i>Object</i>
4 juillet 1773	Bibliothèque	d 2.000 fr	Books
8 juillet 1773	Investissement	c 10.000 fr	Rent on Loire property
18 juillet 1773	Bibliothèque	d 2.000 fr	Books
22 juillet 1773	Maison	d 1.400 fr	Larder
27 juillet 1773	Personnel	d 200.000 bank note	Tutelage d H. Ulrich
31 juillet 1773	Investissement	c 12.000 fr	Credit from the Greek
2 aout 1773	Maison	d 2.000 fr	Larder



MME PONT-CERF,

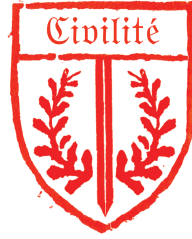
It has been several years since our last correspondence, which has been to both of our benefits. Lately, I have taken up the cause of working on a new technical university in the American States. It is difficult work, and costly, though I'm sure you remember the costs of a refined and capable tutor like myself.

As these tasteless and boorish Americans do not properly value my skills, I need to supplement my income. Boston is dismal cold, and I would like new jackets. The costs of a new library are enormous, and I think that another 100.000 francs would make for a fine investment.

Lest you think you can escape this letter, I would remind you of the recent advances in telegraphy here, allowing communication between my home in Boston and New York within the frame of mere minutes. Enormous ships leave New York bound for England, Holland, and Spain daily. Word will spread that it was not merely a sympathetic heart that led to your providing for the education of Mme du Lac, but perhaps generosity of a maternal nature? Wouldn't that be quite the scandal — a person of your chaste, educated, and literary reputation with an illegitimate child, raised on a small allowance and kept from the public eye?

Perspicaciously yours,

Herr Doktor W. Ubrich



NEW REPORTS SUGGEST RECENT THEFTS HAD LOCAL INVOLVEMENT.



12 May 1791

Word has arrived that the recent and shocking ruin of several wealthy folks known to Parisian circles was not due to the failure of foreign investments, as originally suggested. New reports, delivered late last week, pointed to the involvement of a group of subtle thieves with unscrupulous business practices.

Apparently this ring involved forged delivery notes and falsified bank receipts. The suspects included a local delivery service, a clerk at a banking house, both of whom have been apprehended, and an as-yet unnamed Tailor, who the police say may still be at large. They have intimated that anyone suspected of harboring this suspect will be considered an accomplice, and suitably charged. It is believed that this criminal enterprise acquired significant sums through its fraudulent schemes, but the funds have not been recovered, and are presumed spent.



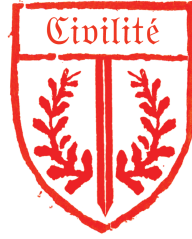
DARLING MINE,

If this letter should reach you, then may Mary's grace protect me, for I will be in her care soon. You will take the role of my confessor, and I only hope that you can forgive me: not only for my regretted past, but for keeping it a secret for so long. It was back long ago when I was young, before we met and before my trade as a Tailor become successful. Before the days of the revolution, it was very difficult in my town, and I fell in with my cousin Lucas, and a stupid scheme. We were soon in dark waters well above our heads. Our spree did not last long, and after they were caught, it fell to me to hide the money. It is located near my grandfather's cottage, outside Cherbourg. Starting from underneath the old tree, go twenty paces towards the well. Dig up the thistle, and take the box.

I am so sorry for having hidden this, but I knew you would not believe me, and that if you did, you would not ask, unless it came to dire necessity, which is why I resorted to this imperfect means. I have regrets but not, cherished love, about leaving that life behind for you. There are but two lights in my life: you, and a compassionate figure who sought to protect me when it was clear that I had repented those foolish crimes of my youth. I only hope that you never have a need to see this, and that God will forgive me for having taken so long to come to my senses.

Your dearest,

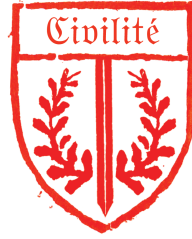
Antoinette A.



GENERAL WARRANT FOR ARREST IN SUSPICION OF A CRIME.



This document, issued the 13th of May in the Year of Our Lord 1791, calls for the detainment and interrogation under full force of the law for one tradesman and Tailor Antoinette Allut for robbery, theft, and forgery. Witnesses having attested and a proper and complete investigation having been performed, the magistrates under his Royal Highness Louis XVI declare the above-named person to be a fugitive from justice and recommend swift and immediate justice. May God and the King have mercy on her soul.



HOUSEHOLD ACCOUNTS FOR LE DUC D'ANGOULÊME.



As your devoted friend, I have compiled the following suspicious entries, which were all entered by your chief servant. Please review, but I suspect that this is theft from inside your household:

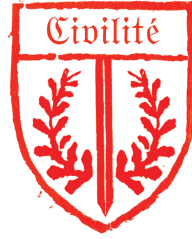
21 août 1781 — The sale of eight Arabian horses marked at 3.000 fr each, but only six were purchased the previous year.

19 décembre 1784 — A withdrawal of 15.000 fr for a ball — yet this was the winter, when you were in the capital, not at home.

7 avril 1787 — A request for a line of credit with the House of Drury and Goldstein in the value of 20.000 fr, but never added to the other accounts.

Decadé III, Tridi, Pluviôse Année 5 (11 février 1797) — Receipt of 22.000 fr in Thalers, during your stay in Saxony, but there is no record of what for or any expenditures in foreign coin during this period, as you drew on the credit of your generous hosts.

28 mars 1801 — A note drawn for an investment of 50.000 fr in a plantation in Haiti, but clearly this is false, as Haiti was under the control of Toussaint Louverture at this time.



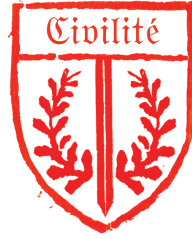
TO MY FELLOW DOCTOR,

A positive identification of syphilis here in the capital has been made, and I am compelled to ask you for advice in the treatment of this nefarious disease. We have attempted fumigation, direct contact with a mercury tincture, and the administration of the oil of Guyaca wood, and all appear to have been ineffective. I have heard it said that you recently presented information on an approach involving provoking fever so as to sweat out the disease, and would be curious to have notes on the subject.

Our patient, already a most eccentric and Original character, has shown signs of the tertiary stage in the development of small tumors in the lower abdomen, abnormalities in the reflexes of the pupil, and signs of increasing mental instability. It is hoped that perhaps your expertise will find an effective treatment before the patient lapses into that horrible decay of the rational faculty known as the general paresis of the insane.

Your friend in need,

Doctor Michel Vaudois



BROTHERS AND SISTERS.



Time is short, and we have mere days before we will be asked to rise up and restore our champion to his rightful Imperial throne.

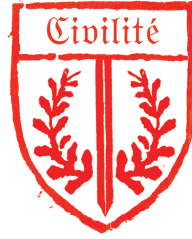
We have asked for your support, and you have shown the respect for the ideals of liberty, fraternity and equality which are the triple virtues of our France.

The soldiers who fight for our cause, as opposed to the mercenaries and brutes of the false monarch, are ready and willing to die for our noble efforts. The scholars and scientists who have rationally evaluated a plan for security and prosperity are already drawing up plans for a new government which will restore rights.

All that we ask of you, now, is protection for our comrades-in-exile, being brought in by loyalists in the outskirts of the land. We need speakers of the Italian, Swiss, Walloon, and Germanic dialects to help direct and co-ordinate their movements. Those of you with extra room in your houses, let us know, that we may board these valiant comrades in places of need, and so doing, make the transition as direct and insurmountable as the rising of the morning sun. All efforts to help will be justly rewarded, and all traitors know of the dire punishment that awaits them as we stride towards victory.

ALLONS!

Vallon Becque

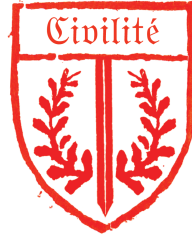


FELLOW TRAVELERS,

I have received word of an advanced plan under the Emperor's planned regime, and I write it out in these discreet pamphlets that it might give fervor to soldiers and hope to their aides. Recent discussions amongst officials of Committees have taken place, in which was discussed the possible redistribution of the lands of the so-called nobility (for how noble can such concentrations of wealth truly be?). Instead of being gathered in enormous excess, various philosophers of social and political relation have argued that these lands might be divided into equal apportionments and public citizens would receive full and legal ownership of the land, with the right to work and profit from the labor. While some might call this a radical new shift in the organization of society, others call it a natural and just return to our natural state, such as our countryman Rousseau hypothesized on. I trust that you who receive this see the benefits of such a plan, and could use it to rally divided hearts.

My profession, as ignoble as some think of it, permits me no small advantage in discernment both the subtle motions of men's hearts, as well as the more obvious movement of their lower parts — including their feet. Don't think me a fool for suggesting this, when many of my clients, at their most relaxed and secure, are able to express sympathies with these ideal efforts.

Sallote Marianne



GENTLEMEN OF THE ROYAL SOCIETY OF PEERS OF PARIS,

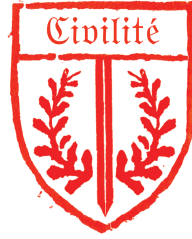
I hope I come as a Jeremiah, and not a Cassandra — a prophet who, though dismaying, warns and prepares, rather than falling on deaf ears. As the surgeons tell me, it is better to start with the violent cut and then proceed to the gentler, and so I shall follow their suggestion in relating this briskly. It is well known to persons close to government affairs that our King is preparing for a new military venture. Witness, if you will, the recent increase in commendations for officers, the orders for ships and cannon, and the reorganization of surveyors and engineers. This is common knowledge amongst us uncommon folk.

What I have to add above this, however, is a new plan for payment: what the ministers are preparing is a pernicious new millage tax on 'land withheld from cultivation'. As to the qualifications of 'withheld from cultivation', it would appear that the King is attempting to include even such noble and appealing qualities as rose gardens, hunting ranges, gilded walk-paths, courts de rendez-vous, and even the gazebos of your dear and lovely wives, preferring instead such unenlightened cow's food as cabbages and potatoes. The rates will be quite astounding, and might even include liens and seizure of property deemed 'valuable for military efforts'.

While outrageous, however, this assault on the virtue of leisure and philosophy is not entirely insurmountable. I have, through my studious efforts, prepared a new type of garden design which would prevent the wholesale surrender of your lifestyle by the bandits of bureaucracy. By providing your estate with my highly-esteemed garden designs, I will be able to give you the comfort and luxury you deserve, and keep it out of the hands of either revolutionary fervor or the grasping hands of a King who relies on our support.

Eusebius Dampelmousse

Comte de St. Helenne

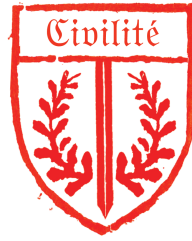


TRAITORS SOUGHT.

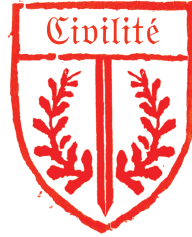
As a true and tested loyal subject to the King, in high standing and with resources to spare, we of the Royal Order of St Bastien beseech you to provide aid in seeking out and identifying potential dangers to the King's person or his affairs. While obviously his Highness does expect to be hurt by ill-favored and equally ill-equipped rabble-rousers, the general disorder they bring in their attempts presents a public nuisance, and thus we ask for your every help in bringing these sorts of acts to a prompt and definitive end.

You may not be aware that attempted regicides have recently made themselves known with ineffective and obviously futile plots to dethrone our glorious King. Most of the news of these attacks have been kept quiet — not out of fear for the King's safety, which is assured by the Grace of God and the carbines of the Gendarmerie, but rather, silence has been employed so as not to concern the greater population: like a loving father, the King does not wish to worry his children with his small troubles, so that they may not be too concerned or panicked by the course of life's woes. But you, recipients, are like eldest brothers, who are invited by the father to take your part in the household duties. As such, we ask you to send news or signs of further attacks, where they will be compiled by our investigators and thoroughly researched, with no threat of false accusation redounding to you, our chief sons. Moreover, the generosity of the King and his financiers, who are quite willing to trust those who do have faith in their filial duties, will shine upon whoever sheds light upon the following incidents:

- The sharpening of foils used in fencing practice during the King's weekly sport;
- The discovery of gipsies in the royal employ;
- The blackpowder-laced cigars delivered as a gift;
- The poisoning of the King's favorite ducks;
- The sabotage of several of the King's personal conveyances.



*The Dandy's tooth prefers them sweet
she'll even pick up candy off the street
It tastes so sweet, it costs only a franc
but sweets all the time will break the bank*



TO M. LE DANDY,

As your Banker, I must advise you that while we are willing to extend further lines of credit to you, professional ethics demand that I ensure we have all the latest information on your previous ventures correct, and so I ask you if these recent losses from your previous investments are as correct as I have heard, or if you have some more rational explanation for these?

100.000 fr to advancement to Capt. Poul Derschwoolt — for expeditions to discover Hyperborean passage (est loss: 100.000 fr)

150.000 fr on credit to Tomas Gorczynski — for investments in Lithuanian construction (est loss: 150.000 fr)

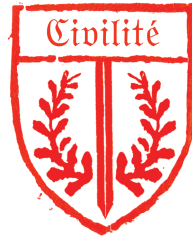
75.000 fr per month to Le Compagnie du Mozambique — for investment in Dakar mining operation (est loss: 1.800.000 fr)

With due care and excellence,

Your fiduciary agent without equal,

A Banker

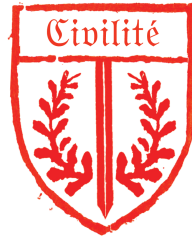
The House of Rossi et Carcassone



CHERISHED FRIEND OF THE DUKE'S HOUSEHOLD,

I know I only wrote you recently, saying that all was well in my Master's household. But I fear that I may have spoken out of turn, and that now I write you with a slightly more urgent complaint. It has now been several months in my Master's service without pay, and I fear that the coming winter will be difficult. I imagine your Master, being a noble Duke, is more punctual with the wallet, and I hope that I might be able to rely on a small pittance for the time being. I hope that some recent investments by my — forgive my indiscretion — Dandy of a peer, will bring an end to the drain of my Master's funds, and that by spring things will be fine, and I would gladly pay you back. If not, and there is indeed more ruin for this household in God's plan, perhaps I might ask you save a bottle of wine and a stewardship at your Master's household for one like me. Please, don't trouble yourself, but it might help me for the next few weeks.

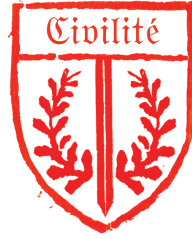
With admiration from the House of the Dandy



MY BROTHER IN SHADOWS,

This last shipment of antiques was superb. The buyer was most impressed not only with the diversity of objects, but also their quality. Surely, there is some unhappy Dandy in the city of Paris right now — I recognize that some of these must be family heirlooms! Accordingly, I am returning my investment of 35.000 francs and an additional 15.000 francs in the hopes of recovering yet more items along this nature. Perhaps some lacquers in the style Japonnais? I hear such things are coming into fashion, and surely your patron must have more such antiques that would be better suited in more stable hands.

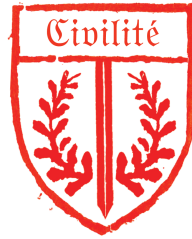
Adieu and bon chance, my stalwart friend in a very low place!



CHER MAMAN,

Hello and welcome from the humble home of your loving eldest! I hope that all is well with you, and that the village hasn't been put to trouble by the recent rains. Maybe this year your flower garden will win the prize? Wouldn't that be lovely? Though I'm just a servant, I see enough of my Master's gardens to know that you have a gift. Oh, speaking of gifts, I have a most exciting and adventuresome tale to tell you. Please be careful with the story, because it might be quite a scandal — but I know how you love romances and chivalrous tales, and I simply must share my recent taste with adventure!

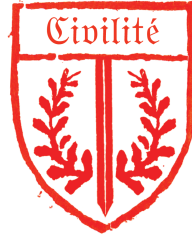
It was about a week ago, during the tremendous rainfalls which came across us here. My master, the Bluestocking that she is, was attending some philosopher's conference in England, and had let me off to the countryside for a day or two. I decided to travel along the Loir for a bit, to see in person a particular vista that Master had in a tableaux recently installed in the study. But no sooner had we reached the river than began the enormous torrents. Deciding to press on to a nearby inn, we went into the storm, rather than turn back and head home. And this, it seems, was Providence pushing us onward to excitement, for the storm quickened, and rain beat on us all the way along the river. We rode atop a small hill along the bank, the better to look for the inn and ensure our safe progress, when I noticed along the far edge a fancy carriage, like the kind a traveling Count or Duke might ride in, black and gilded, with a red crest along the side. I heard calls and shouts from someone who sounded very afraid, and so I moved to the edge of the hill to get a better look. When I did, I cried out to God for mercy, because I saw a youth of noble bearing, fallen into the river and clinging to a bush for dear life!



This youth, clearly some sort of heir, had apparently been riding along the opposite bank of the river, and in great haste. One of the wagon's wheels had become stuck in the banks, and both youth and footman had tried to unseat the carriage. The bank collapsed and put them both in the freezing — and now quite dangerous — river. The footman was nowhere in sight, but the youth had apparently grabbed a branch and was calling for God to help. I tried to call out, but couldn't cross the river or help in any way. It was terrible, I assure you, and I was about to ask God to mercifully let the child go, when I saw a boat come swiftly down the river! It was a small paddle boat with a tow in back, much like the kind that smugglers would use to move their goods like when old King Louis raised the salt tax for some project or another. You can only imagine my fear now — would it be worse to be robbed while dying, than to die alone? But this smuggler stopped near the bank and, instead of leaping to the carriage and plundering it, a figure in a tall cloak and broad hat came to the rescue of the youth! The smuggler dragged the youth to land, wrapped the bestricken Heir in their own cloak, and set the wagon a-right using an oar! The smuggler, this benevolent angel, whipped the horses back into moving towards the road, and jumped back into their own boat. Imagine that — a Smuggler, a thief and lawless brigand, saving someone's life and refusing credit or reward!

Such adventures, dear mother, I tell you. Surely your heartbeat races too, which is good for a woman of your spirit. I will be home soon, and I would love to hear of your escapades. Tell Georges I am looking forward to his return.

Adieu and Love

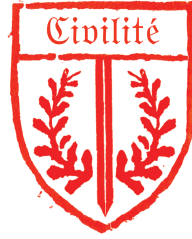


REWARD OFFERED
BY GRATEFUL — AND WEALTHY — HEIR.



I am seeking out the identity of a specific person, of unique character and model virtue. I was rescued, presumably by a mortal, along the banks of the sacred fleuve Loir, in the midst of that terrible and destructive storm. You were an unknown figure who pulled me from the river just as my strength began to fade. You set me inside my vehicle and sent my horses towards safety, without taking it upon yourself to grab even a single sous from my pockets. You saved my life, and though you sought no reward, I would be cursed by God if I did not offer you just compensation. Please write to me at the following box, and to verify your identity and role, describe the carriage and crest it bore. I owe you my life, and let me treat you with equal kindness and grace.

BOX 12, 124 RUE ST-MARTIN.



RENOWNED HEIR RETURNS TO CAPITAL.



8 JANVIER 1815

Recent word comes that a most surprising and charming folly occurred at the annual Winter Ball hosted by Mme C —. The return of a figure we will, for modesty, describe only as the 'Heir' (that name already being the sobriquet of choice for most of the gentry), was rumored throughout the entire past year, enough to become a myth, like the electric eel or a unified Italy. But myth sprung forth into true and real life at Mme's fabled Ball when the Heir made it quite clear that the return was in fact already underway, and by way of demonstration, went on to extemporize at great length and detail on the political situations of the capital, amusing the crowd and even provoking several scholars and foreign dignitaries into dialogue!

This is quite a change for our Heir, who until recently had been somewhat of an outcast from the capital — not by disdain or ostracism, but apparently due to a self-inflicted desire for 'adventure'. It seems that a life of cavalier risks and dissolute wandering was preferable, for a time, as can be evidenced by the tales of near-deaths at home and close escapes abroad. Are the tales of love found and lost in the land of Louisiana true, or the years among the natives of Cochin-China as exaggerated as we thought? It seems that perhaps they are not wild fables, since the Prodigal one has returned much wiser — and yes, calmer — for the wear.

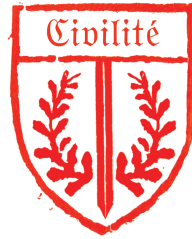


But lest you think this is another one destined solely for exploits of a literary nature, let us be clear that our Heir is also a charming and agreeable person, and no less charming, agreeable, or witty due to the expected inheritance of several fortunes within a very short while. Indeed, it has been suggested that there is something on the order of many millions providing the financial backing to the Heir's nickname. And, as I'm sure all the parents reading this are aware, those are only made available upon the execution of the elder's wills (gulp), or upon the Heir's marriage. Since we would hate to be thought of as wishing ill of the old and infirm, let us simply wish everyone luck in their courtships, a rapid engagement, and may the best family win.

Ta-ta,

La Grenouille Observant

G.O.



GREETINGS, you blackhearted, knavish, corrupt and stained Sailor — It is I, your old fool friend and former fellow of that ill-fated tug Eryx, who wishes only to be called 'the Smuggler' these days.

I write you now for two purposes. Firstly, to prove to you that I can write, you smug ass; and Second, that I might give you a tale worth retelling to whoever else in the old crew still has the shameless audacity to continue breathing. As you know, for some time I've been earning my bread in a manner somewhat more roguish than I used to — going up and down the waterways and rivers of France, helping guide 'lost' and 'missing' goods from small town to another, or helping people get things that are hard to find. It's less dangerous than sailing (at least with that blind bat of a navigator Ponzo), and I make enough to scrape by.

Well, as I was leaving a small landing along the Loire, having just handed over a fair quality of salt for a very unfair price, I found myself caught in a dreadful torrent. I tried to pilot my skiff down to a local tavern where I might wait out the deluge. But before I could find my way to their little dock, I saw a stuck carriage alongside the riverbank. The carriage was beautiful, with a singular crest upon it, and the horses were not panicked, and I thought that I might be able to, as we say, offer help, and earn a few extra sous to make up for the loss. as I rounded the corner, I shuddered, for the wagon's sole occupant had fallen into the river, was holding on to a mere bush, for their very soul. But as I grew closer, it was a more terrible sight than I'd prepared for, as the noble (for it was clearly a person of wealth and status, now that I could see their clothing) youth's grip weakened and they plunged into that icy and torrid river.

Well, I wasted no time at all here, and turned the skiff against the water. You know there's no one better in a storm than me, and now this young parfit creature knows it too — before the head bobbed even a second time under the water, I had gotten a rope around them and was heading back to the river bank. Quick as a young jack, I leapt from the skiff, and pulled them up on shore. Being familiar with how to stop a drowning (thanks, again, to that insensate mole Ponzo!) I immediately began to flush the water from the mouth and nose, and ensure that all the spirits are cleared from the lungs and gut before putting them upright. And just before they came to, I made sure to

Appendix F: *Révolution* Rules



RÉVOLUTION.



The triumphant RETURN OF THE EMPEROR has come at last! Let all good and free men rejoice. The Emperor's march to Paris was met with enthusiastic cheers from all but the Royalist fools in Provence and Louis XVIII has turned tail and fled to the Netherlands. Let the Congress of Vienna bicker. They foolhardily dared to declare the Emperor an outlaw — in his own empire!

Let all those who have chosen to side with the fallen Royalists attempt to conceal themselves now. Good citizens, loyal followers of the Emperor, come forward. Denounce the traitors to the Republic! Citizens who held positions of high office in the previous regime have been deposed and can no longer take advantage of their powers and citizens demonstrating that they are true supporters of the Emperor may be raised into those very same high offices.

With the restoration of the Emperor, the protocols with which you have become intimately familiar have splintered. In this packet you will find new protocols. Your cooperation is requisite.





CONTENTS.



(Updated) Covert Communication Protocols — By no means do we wish to upset polite society, yet we must not shy from our duties to our fellow citizens. As such, we have supplied you with an updated set of communication protocols. We must do what we are able so that the nation of which we have collectively dreamt will come to reality.

(Updated) Map of Paris — In the name of the Emperor, quarters that have become accustomed to being called by their Royalist names are being renamed. We have enclosed labels that you may affix to your map to rectify the erroneous names. The Place de la Concorde will now be known as the Place de la Révolution and the Place Royale has been renamed as the Place des Vosges.

Révolution Promenade — The wordsmith with whom you are somewhat acquainted has graciously agreed to produce documentation of the glorious révolution. You are requested to retrieve the enclosed audio promenade and give it its due deliberation.



COVERT COMMUNICATION PROTOCOLS.



Preceding Protocols — Unless expressively commented upon below, you may safely assume the protocols in which you are conversant remain unchanged.

Dead Drop Protocol — The time has now come to cast aside the shackles of le beau monde. To succeed in mastering all of the mysteries that have thus far been successfully suppressed and withheld from you, we entreat you now to do what must be done. Though the most wild impulses must always be held in check and will not be suffered, it may be inescapable that some vexatious actions will be undertaken. Decide whether it will be you who assumes these endeavors or falls prey to them.

Guard yourself from true villainy ignorant of the protocols by bearing your *Civilité* insignia at all times; should you encounter a malefactor who does not bear a *Civilité* insignia in return, do not hesitate to contact the authorities.

Spies — Accompanying any tumult are cloaked agents on all sides. Do not fear undertaking clandestine actions that will furnish your chosen ally with much needed intelligence. Be mindful that unsurpassed spies are those who remain undetected while conducting surveillance. Should you be discovered while attempting to surreptitiously infiltrate an enemy faction or monitor the actions of fellow citizens, observe the proper behavior and present your apologies and *Civilité* insignia for inspection.

Thieves — The flow of intelligence continues unbroken from citizen to citizen. Consider now how one might intercept or disrupt that flow without destroying the essential fabric of society. Have no doubts that through reprehensible actions one has much to gain. Yet still, one must not be ungenerous. Should a cache of information come into your possession be sure to continue its circulation after you have learned all you can from it.

Saboteurs — In polite society there are many ways to destroy one's enemies. Status, wealth, rank, and position are nothing in the face of public scandal. The inspector of police is a constant and just civil servant and continues to seek to denounce those who mask treachery under a pretense of good citizenship. Class is of no concern to the proceedings of justice. Similarly, sensitive information, in the hands of the correct person, may stir trouble in ways that the inspector would not be able to accomplish.



Authorities and Other Organizations — Dead drops belonging to public dignitaries and organizations — namely the Confessional, Constable, British Embassy, and Bonapartist Club — continue to function as before. The Emperor has no intention to obstruct the activities of his citizens. Still, we would like to bring the following notes to your attention.

British Embassy — The Emperor has allowed the British Embassy to continue operating for the time being, though he is aware that this means that Wellington's spies will continue to function as well. Royalists take heart, for the usurper's foolishness is an opportunity not to be wasted. Intelligence is of utmost importance to the Duke.

Bonapartist Club — The Emperor's most loyal supporters have been generously rewarded for their unwavering dedication. The Bonapartist Club carries on encouraging those citizens who have yet to come forward and declare their loyalty to the Emperor. They are maintaining their dead drop so that vacillating citizens may continue to support the Emperor by supplying critical information.



Appendix G: Révolution Intelligence Docs



LAST WILL AND TESTAMENT OF LE COMTE DE GIGLIO.



I, Charles Augustin de Rouvroy, Comte de Giglio, residing in Paris, France, being of sound mind, do hereby declare this instrument to be my last will and testament. I hereby revoke all previous wills and codicils. I direct that the disposal of my bodily remains shall be as follows: on the sweet isle of Giglio, which I love well, in a tomb to be built of stone and engraved with my name and all that is right and proper.

I give the entirety of the de Rouvroy jewels, in particular the Star of Bharany, to the Crown of France, that is, to Louis XVIII, his heirs, and those who aid him, to be put towards the prevention of Napoléon Bonaparte, the Usurper, seizing the throne. These jewels shall be easily discovered by those Royalists who know where I have sent them, but none other, for I do not wish that they fall into Bonapartist hands. I give all the rest and residue of my estate to my son, Charles Philippe, on the understanding that he shall care for his mother in her age, and provide dowries for his sisters in amounts that he deems right and proper. I herewith affix my signature to this will on this the 14th day of juin 1814, at Paris, France.

Charles Augustin de Rouvroy



HOUSES RANSACKED FOR
THE GREAT GLORY OF THE EMPEROR.



HOME OF LE DANDY

HOME OF L'ORIGINAL

HOME OF CHARLES AUGUSTIN DE ROUVROY, COMTE DE GIGLIO

PALAIS DU LUXEMBOURG

PALAIS DES TUILERIES

HÔTEL DE SULLY

HOME OF JACQUES DECHESNE

HOME OF LÉON FAUDEL, SIEUR DE CRENNE

HOME OF GRÉGOIRE BERTIN BERGERET, BARON DE LA BRÈDE



MY DEAR BLUESTOCKING'S SERVANT,

I write in a hurry — for I wish only to tell you of the occurrences here, and that you ought to observe your mistress carefully, if you can, lest what occurs to my good Master occur to her. After supper my dear Comte took his habitual tippie, but I believe it was poisoned — for he is a young man, as you know, and yet he complained of dyspepsia and sought to lie down and — I tell the Lord's honest truth — expired. I came upon him shortly afterwards, a thin film of white still on his glass; and I knew immediately what I must do, to get the house in order, as he had always told me. I promptly sent Jean to Italy, as I have always said I would, on that errand; and once I saw Jean safely off I wrote this note to you, to tell you to care for your mistress, for I believe no person of noble extraction shall survive this coup —

I must send this with the boy, but I am forever yours —

Servant of the late Charles Augustin de Rouvroy



COMTE CHARLES AUGUSTIN DE ROUVROY'S HEART GIVES OUT.



20 janvier 1815

Charles Augustin de Rouvroy, Comte de Giglio, was discovered dead at home; as he complained of dyspepsia, he is believed to have died of a naturally weak heart. Some have speculated that the Comte, a dyed-in-the-wool Royalist, may have found life under Bonaparte once more to be too much a shock to bear. Yet others claim that the Comte was in the pink of health and must have been poisoned. The only hard fact that is known is that no violence was done to him, and that a significant portion of his wealth is nevertheless missing. Any information leading to the discovery of this missing wealth shall be rewarded by L'Empereur.



FOR YOUR CONSIDERATION.

LOUIS-ANTOINE D'ARTOIS, DUC D'ANGOULEME

LA MARIN, LEONORE THÉRIAULT

LA BANQUIERE, JACINTHE MINOT, OF THE HOUSE OF ROSSI ET
CARCASSONE

LA SOCIALITE, BELLE CHRÉTIEN

ANTOINETTE ALLUT, A TAILOR



BE ON YOUR GUARD

i have seen, although not come into the possession of, a certain notorious List of some who may be removed from the scene bloodily. or, at least, metaphorically bloodily. you may have already heard of the death of a certain comte. i believe him to have been the first strike in this campaign against those who remain loyal to the ancien régime.

i doubt that they will attempt violence on your person, but be wary of those you cannot trust. anyone may mean you ill in these tumultuous times.

a benefactor



MY LORD GRAND MARÉCHAL OF THE PALACE, COMTE BERTRAND,

I do not believe that the people are ready for your fervor. The public deaths are too much for them to stomach. Keep it quieter. If you stick them right it looks like they did it themselves, and I know you are familiar with poisons. The guillotine shall have to be packed away once more — for now.



RESPECTED PROCUREUR DU ROI SUFFERS FROM GOUT.



20 JANVIER 1815

His Majesty the King's hand of justice has grown ever more corpulent in recent months, his demeanor becoming ever more overbearing and stern in the courtroom. It has come to my ear that he has been suffering from gout, that most painful of conditions, for over eighteen months, ever since his once svelte form disappeared within the luminous folds of his stately robes. Perhaps it is fitting that the King's man has been struck by the disease of kings. He has refrained from referring to his condition on all occasions, from the courtroom to the various winter balls this past season. We can only wonder at the pride that lives within such a resolute chest.

With the Emperor fast approaching Paris with a growing retinue bearing sabers, muskets, and other wicked instruments of war, it is clear that the Procureur du Roi will not remain in his position for long. It would unsurprising if he will choose to resign before the Emperor makes his triumphant way into the city, using the public knowledge of his gout as a respectable excuse.

Ta-ta,

La Grenouille Observant

G.O.



TO MY LORD PROCUREUR,

After a careful physical examination, I hereby declare that though you may be somewhat heavier than any doctor of quality can recommend, you are as healthy as a gentleman of your age and bearing can hope to be. You have no reason to fear that you suffer from any maladies of the body. In fact, may I be so bold as to say that the attention which you pay to your person is quite commendable and my services would be soon discarded altogether if all my patients were so fit. Continue to maintain your current level of health by taking brisk walks each day, taking a draught of wine with your dinner, and eating perhaps a little less each day.

Ever your faithful servant,

Doctor Michel Vaudois



PARTICULARS OF THE
EXECUTION OF
MARIE-JOSÈPHE BABINEAUX,
SISTER OF AN OFFICER IN THE KING'S ARMY

FOR THE UNION BETWEEN HERSELF AND
THE MISTRESS OF THE DUC D'ANGOULÊME

Who was Executed this MORNING in the
PLACE DE LA RÉVOLUTION.





THE SORROWFUL LAMENTATION

AND LAST FAREWELL TO THE WORLD OF

ÉLISE BRÉGUET,

UNFORTUNATE MOTHER OF A MEMBER OF

THE KING'S ARMY

who was Executed this MORNING in the

PLACE DE LA RÉVOLUTION.





PUBLICATION OF THE
EXECUTION OF
MARIE-THÉRÈSE CHARLOTTE
DE FRANCE,
MISTRESS OF THE DUC D'ANGOULÊME
AND MOTHER OF HIS SON
who suffered DEATH, this Morning in the
PLACE DE LA RÉVOLUTION.





PUBLICATION OF THE
EXECUTION OF
MARIE-THÉRÈSE CHARLOTTE
DE FRANCE,
MISTRESS OF THE DUC D'ANGOULÊME
AND MOTHER OF HIS SON
who suffered DEATH, this Morning in the
PLACE DE LA RÉVOLUTION.





LAST WILL AND TESTAMENT OF MARIE-THÉRÈSE CHARLOTTE.



I, Marie-Thérèse Charlotte de France, residing in Paris, being of sound mind, do hereby declare this instrument to be my last will and testament. I hereby revoke all previous wills and codicils. I give my personal effects to my son, excepting the jewels in my jewel-box. I give all the rest and residue of my estate to Marie-Josèphe Babineaux, sister of a particular lieutenant in the King's army, whom I know has found herself in financial straits. I herewith affix my signature to this will on this the 9th day of décembre 1814, at Paris, France.

Marie-Thérèse Charlotte de France



EXECUTED THIS MORNING FOR
THE GREAT GLORY OF THE EMPEROR.



MARIE-THÉRÈSE CHARLOTTE DE FRANCE, MISTRESS OF THE
DUC D'ANGOULÊME

JACQUES DECHESNE, AUTHOR OF MANY FANCIFUL PLAYS

LÉON FAUDEL, SIEUR DE CRENNE

GRÉGOIRE BERTIN BERGERET, BARON DE LA BRÈDE

MARIE-JOSÈPHE BABINEAUX, SISTER TO A LIEUTENANT

ÉLISE BRÉGUET, MOTHER OF A SOLDIER KNOWN TO MANY



EXECUTED THIS MORNING FOR
THE GREAT GLORY OF THE EMPEROR.



MARIE-THÉRÈSE CHARLOTTE DE FRANCE, MISTRESS OF THE
DUC D'ANGOULÊME

JACQUES DECHESNE, AUTHOR OF MANY FANCIFUL PLAYS

LÉON FAUDEL, SIEUR DE CRENNE

GRÉGOIRE BERTIN BERGERET, BARON DE LA BRÈDE

MARIE-JOSÈPHE BABINEAUX, SISTER TO A LIEUTENANT

ÉLISE BRÉGUET, MOTHER OF A SOLDIER KNOWN TO MANY



RECENT REPORTS SUGGEST UNUSUAL CONNECTION BETWEEN MME PONT-CERF AND P. DU LAC.



22 janvier 1815

Sailors have poured into our office in Marseilles to inform us that the entire fleet previously owned by a P. du Lac was forcefully and violently requisitioned by the Marquis de Saint-Méran, who maintains his primary residence in that seaside city, two evenings ago. The Marquis is well-known to have strong connections with His Majesty King Louis XVIII, and these recent actions are doubtless a move to amplify the strength of the Marine Nationale.

Surprisingly, Mme Pont-Cerf attempted to intercede on the behalf of du Lac, though to the authorities du Lac denied any prior connections with the well-known Bluestocking. Regardless, the attempt was unsuccessful and the fleet has been moved out of port to an undisclosed location. The Marquis and his family have also apparently abandoned their Marseilles residence. We were unable to reach du Lac or Mme Pont-Cerf for comment.



MY BROTHER IN SHADOWS,

It is with some sorrow in my heart that I write to inform you of the events of last evening. When word of the Emperor's approach reached myself and my companions, we were near the Place Royale. Within a few short hours, we could hear an unruly disturbance resonating from the Place. I led my friends in that direction and discovered that a stormy mob had quickly formed. You can surely imagine my reaction at coming upon this sight.

When the simple people gathered recognized us for what we are, it was clear that they meant to hang us for our frequent associations with the aristocracy, even if only in the capacity of dealing in their goods. It was clear to me that the only possible way for me to survive the night was to appeal to their greed. Since I am loathe to lose any of my personal profit and none of my companions were willing to part with theirs, I made the quick decision of leading them to your hidden stores. I know that you will be dismayed at this turn of events, but surely you must see the wisdom and necessity of this act. Rest assured, my hearty friend, that I, too, was quite displeased to see their dirty hands reaching for all those superb Japonnais lacquers and handsome upholsteries. I sincerely hope that your loss was not a complete one, though you would be quite foolish indeed if that store were your only hidden cache. Though you have provided me with excellent trade in the past, I think it best if we part ways, at least for the time being.

Bon chance.



MOB RULE IN PARIS PRODUCES PREDICTABLE RESULTS.



22 JANVIER 1815

The homes of Noemie Olivier and Emmanuel Madore, widely known as the Original and the Dandy, were raided and largely destroyed by mobs of citizens late last night, and all their worldly goods ransacked. Neither was available for comment; however, it is surely a heavy blow. It remains unclear whether these mobs were spontaneous, brought about merely by the destabilizing effects of the return of the Napoleonic régime, or whether they were directly inspired by Bonapartist factions. Will the stolen goods find their way into Bonapartist coffers? It seems likely. A source within the Bonapartist camp claims that the jewelry has already been melted down and minted into new coin – with the face of the Emperor upon it.



MY DEAR LIEUTENANT,

'Bongiorno' from your dear sister (I have learned a bit of Italian from my dear friend Marie-Thérèse, who as you know is ever so wise and learned). I hope things go well – do you have your own horse yet? I picture you like one of those noble chevaliers, atop your trusty steed, saber and musket at the ready to chase away lions or brigands terrorizing some fair princess – if the truth is more dreary, don't let me hear it!

Alas, now I am sad, because in fact, the truth here is dreary enough. Maman, as you know, has been ill, and normally her stitching would be keeping us afloat before the harvest. But with the recent spates of bad weather, it doesn't even seem like that'll be enough, and if Maman doesn't recover soon, I fear we may be forced to sell one of the cows, which. . .oh, it's just terrible. I am altogether fit to lose my mind. It was so much easier when you were here to keep order – I am not even good enough with figures to keep track of all the new farmhands. But I have to admit that we could really use some help. Perhaps you have a little something you could send back, or you could afford to take leave soon? Or... I know it would be terrible to ask, but could we perhaps sell some of your collected weapons? The muskets might fetch a fair price with some of the hunters who've come round, and the saber is quite a beautiful antique. Please, let me know what you can do to help. I cannot ask Marie-Thérèse – she loves me most dearly, you know, and I declare that I would rather be her companion than ever marry; but I believe I have managed to conceal our need from her, and I cannot bear to receive gifts from her hand, any more than I would receive gifts from the young men who have come to call on me. But – I have said too much.

Your loving and adoring and charming and charitable sister,

Marie-Josèphe



TO LE CONTREBANDIER,

This intent of this notice is to inform you that despite the events of the révolution, your ships have been left untouched. Indeed, they were even defended by our supporters from Royalist intrusion. However, you are currently under probation and must continue to prove your allegiance to the Emperor. We are very much aware that your support is being sought by both sides of the conflict.

One of the Emperor's most trusted agents

Appendix H: Playtest Endgame Story



RÉSOLUTION.



1. BAL DES VICTIMES.

L'Héritier did not wish to dance with Mlle. Olivier. She had never endeared herself to him, not from the earliest days of their acquaintance, when she had requested him to pose for her painting and intimated that he should do so scantily clad; and, additionally, she was a well-known Bonapartist and should not even be attending a ball thrown by the English Wellington. But la Socialite had decreed that it must be so; no matter how dire the circumstance, those of good breeding must follow custom and tradition and never shirk their social duties. Thus he had ended up squiring l'Original around the room to an uncomfortably slow and close waltz, attempting to avoid her foetid breath and recall that syphilis could not be contracted through dancing.



Mlle. Olivier giggled, nearly in his ear. "Do you know," she said coquettishly, "you are very like your sister?" She must have felt him stiffen, he thought, for she giggled again and corrected, "half-sister. You're not like your half-brother, oh no, darling."

"My good woman, we hardly speak of such things in company —"

"Oh, what care I for social graces?" Mlle. Olivier's cheeks were flushed, her lips a deep red, and for the first time Étienne wondered if she had resorted to some of the stranger remedies, hoping to cure her affliction. "You needn't be ashamed of it. Marianne and Maurice have risen quite high in Bonaparte's esteem. They're likely to be head-and-shoulders above you in the new régime — if you keep your head-and-shoulders, that is!"

"I do not know —"

"Oh, but you have only met them in passing, I see! Of course. L'Héritier would hardly stoop to frequent the catacombs of Paris. Well, if you sought a family reunion —"



This was more interesting. Perhaps, Étienne thought, Mme. Chrétien — la Socialite — had been right to invite l'Original. Her eyes gleamed with syphilitic insanity; surely it could be exploited! He engaged her further in conversation — found her to be most forthcoming — and left her, abruptly, on the dance floor, where she stood in surprise for several minutes before wandering off to find another, less inhospitable partner.

Fortunately, Étienne did not find it difficult to convince a servant to shew him to a small salon and bring his co-conspirators as well: Mme. Chrétien, the Duc d'Angoulême, the judge Théophile Onette, and Petronelle du Lac, l'Armateur. He sent a boy, as well, for la Tailleuse, Antoinette Allut; she could hardly be invited to a bal des victimes — being neither aristocratic nor having directly suffered from Revolutionary bloodthirst — but she must be present for his news. Upon her arrival, and after a short conference, it was settled. Mlle. Olivier had, in her fit, sealed Bonaparte's fate. She had told them everything they needed to know — that the Corsican and his Maréchal Bertrand would travel to the Bluestocking's home on the morrow, and that they would do so quietly, with barely even a ceremonial guard.

For her part, Belle Chrétien was well able to conceal her feelings; she had early trained herself to never reveal her thoughts to any one. She raised her voice in support of sending assassins to kill Bonaparte and yet, when all had raised their glasses to toast the King and celebrate his victory, when le Duc and le Procureur du Roi had spent nearly an hour in heated discussion of who would have the glorious honor of presenting Paris to Louis XVIII once more, she felt melancholic and dissatisfied. She fingered the red ribbon around her neck, meant to represent that someone close to her had been killed by la guillotine. That was a lie: the only person who had been killed that she knew, at least in this latest round of madness, was her rival, Marie-Thérèse — and she could hardly say she was sorry to see the Duc's other mistress go.

It is your children that make you feel this way, she told herself. You know they go everywhere with the Corsican; you know they may well be killed. But they are not really your children, anyway.

"You seem sad," le Duc said.

"No," Mme. Chrétien responded.

"If things had been different —"

"I should never have given Marianne and Maurice up. I should have known that they were two — I should never have let that chiurgeon put me to sleep, let me dream through the birth. And I should never have entrusted you to care for them — when you cared so well for Étienne —" The duke's expression darkened. "But all is in the past, now. They shall soon fall out of our story. It will be as though they never existed."

"Santé," the Duke said, raising his glass and touching his fingertips to the red ribbon round his neck.



"À la votre," la Socialite responded; but it was only by way of keeping her emotions in check once more.

Neither saw that the door was open a crack — nor did they see la Domestique du Dandy skulking in the hall. When she was certain that she had learned all their plans, she moved quietly away, then dashed into the ballroom where her master was standing up with la Banquière. They did not remain long at the party after that.

Later that night, they had drawn up plans. If the Royalists intended to assassinate Bonaparte in the morning, the Faction of Civility would seize Bonaparte at dawn and prevent them. The Royalists could not hope to attack the Tuileries — but the soldier Luc Bréguet swore that his manifesto on civilité had swayed the guards' loyalties, and that all of Paris would rise to the Faction's command. And then — with control of Napoléon, they could dictate the terms of peace!

Privately, the Dandy's servant was satisfied. Each person's head would stay on their shoulders — and her friends, the Whores, would not be torn to pieces by an angry Royalist mob. They would have to defend themselves at trial, that was true; she was not convinced, even, of their innocence. But they deserved a chance; she liked them well enough for that.



2. PALAIS DES TUILERIES.

Napoléon had commandeered the Tuileries for his residence; it was grand and beautiful, but not particularly defensible. The army of discontented men drawn up before it, whipped into a frenzy by the Soldier's impassioned prose, would take it easily.



The guards outside had abandoned their posts and rallied to the 'Flag of Civility,' as it was being called. Luc Bréguet, now known merely as 'le Soldat,' and his right-hand woman — la Marin Leonore Thériault — stood on makeshift podiums, shouting to make their voices heard over the general tumult. They looked brave and patriotic in their uniforms, lit by the rising sun. The gathered troops were largely armed, but not making ready to kill any one; they knew that they had been formed into a law-upholding posse and that they were to limit the fighting to a bare minimum. Le Soldat was speaking of his mother, Élise, and her sheer innocence, the crime that Bonaparte and his Whore and his Maréchal had committed...



Lieutenant Lionelle Babineaux, pacing beneath le Soldat's podium, briefly thought of asking him to tone down his rhetoric or even ordering him to cede the stage to her, his commanding officer. Any more stories of martyred mother Élise and their pacifist mood would change, for certain. The memory of her sister, little Marie-Josèphe, stilled her tongue. Bréguet knew his business, and if he was too enthusiastic, if Bonaparte or Marianne or Bertrand died in the *melée*, then who would argue that their death was not merited?

Marie-Josèphe's memory, however, was not la Lieutenante's greatest preoccupation. Though she had been able to rally most of her men to the Faction of Civility, her commanding officer remained missing: Captain Renault. She would have thought that he would send her a message, that he would tell her what to do or where to go; but he had been silent, and he was nowhere to be found. She hated to believe him a Bonapartist, and yet what else could she think? But if she could find him —

A man fell, almost at la Marin's feet, and Babineaux heard the crack echo in her ears almost belatedly. Thousands of heads swiveled to see the gunman retreating from a high-up window.

"Vive le Roi!" some fool shouted.

La Marin was too quick to let such an opportunity go. "Civilité!" she shouted, and Bréguet took up the chant; soon the entire force was chanting, and then they were at the doors and pouring into the Tuileries. The Lieutenant let herself be carried forward; she wanted to be the first to pelt through the grand chambers, to find who cowered therein. Out of the corner of her eye she saw Emmanuel Madoré, le Dandy, and his servant Danaë pressed up against the outer wall by the sheer rush of people; they looked terrified at the furor they had unleashed. The sight of them reminded her of the promises that the Faction of Civility had made, both to their constituents and to the divine principle of rule of law.

"The whores live to answer for their crimes!" Babineaux shouted and was relieved to find her cry taken up. Now that she was in the heat of battle, paradoxically, Babineaux felt her mind clear, as though a haze had been lifted. Her objective was to flush out Bonaparte, Bertrand, Marianne, and Maurice. They must be taken alive. She could not allow her personal feelings, her memories of sweet Marie-Josèphe, to influence her actions.

They were in the Tuileries now, finding their way through handsomely appointed and utterly empty rooms.



Now their progress was slower, as there were bottlenecks at each door. Loudly declaring her rank, Babineaux pushed her way through to the front, and began to cautiously peer around each door before she led her men through.

"Merde -" She heard the sound of a gunshot coupled with the exclamation, and knew it came from somewhere to the west, only a room or two over. She drew her pistol and caromed through a door that seemed like it might lead to the noise.



A woman lay on the floor, shot through the leg and bleeding copiously. She had not been to bed that night: she was wearing a gauzy white evening-gown, nearly transparent (as was the fashion), and it was stained all throughout with her blood. None of the weapons were pointed at her, however — it was clear that she would die of her wound soon, with or without a chiurgeon's help. They were pointed at a man in a captain's uniform — Captain Renault.

"Boney's in there, sir, but he won't let us through!" one of the soldiers volunteered, as though it were not obvious.

"You shot Noemie Olivier," Captain Renault said, without turning his head to look at Babineaux. "She was a defenseless woman, almost mad. Why should I believe that you do not intend to kill l'Empereur and his friends, as well?"

"Sir," Lionelle Babineaux said, keeping her voice steady as she leveled her flintlock at her mentor, "I do not wish to shoot any one. You must stand down."



3. PLACE DE LA RÉVOLUTION.

It was not pleasant to awaken and discover that the world had changed, all unbeknownst to yourself and none of your doing.

L'Duc d'Angoulême awoke late, his head throbbing with the results of the previous night's revelries, and rang for a servant to draw a bath — but no servant came. Cursing his luck, he struggled into his clothes himself; he had to wear his loosest and oldest coat, being unable to wedge himself into the tighter and more fashionable ones on his own. At least, he thought, he had woken early enough that watch their plans come to fruition, to see the to-do when it was widely known that Napoléon had been assassinated. Then — he let his imagination run away with him. He could envision Wellington's triumphal sweep in with English forces; he could almost see the death of the Maréchal Bertrand — even the deaths of Marianne and Maurice, as much strangers to him as any Bonapartists — and then of course his own high favor in the King's new court restored. It would be a very paradise.

But there were no chafing dishes full of food to greet him when he reached the breakfast room, and there were no servants at all, anywhere he looked. Perplexed in the extreme, he stifled his outrage and saddled his horse. He could



hear a commotion coming from the direction of the Place de la Concorde - Place de la Révolution, he reminded himself, at least for another few days.

The commotion was very great. The guillotine had been removed, yes, but the platform on which it had stood was still there; and on the platform there were several figures, four of which were set apart and pilloried; the others stood in a clump, conferring. Most of the crowd, which surged throughout the square, was on foot and unarmed; with a horse, he could hope to reach the platform.

It took some minutes to push through the crushing mob, and as he grew closer, he began to make out the figures. Emmanuel Madoré was immediately apparent: his servants had clearly not abandoned him, for he was corseted and powdered as an incroyable, his jacket a peculiarly revolutionary shade of vermillion.



Then, too, he was flanked by his servant Danaë, and several people of military bearing — he was speaking to a common sailor who the Duke recognized as Leonore Thériault, one of the rabble-rousers — and there the others were: Lieutenant and Soldier —

Then, almost as he reached his goal, he turned to the pillories, and realized who was imprisoned there.

"Why — you've done it, sir!" he shouted up to Madoré. "But you haven't finished the job, have you? I'll finish it for you, if you like!" He joined Madoré on the platform and took his hand warmly.

"No, you won't," le Dandy said. "Is she your lieutenant?"

The Duke had not seen Mme. du Lac's approach, but he nodded, and allowed Madoré to draw them aside. As he went, he spat on Bonaparte himself. It felt anticlimactic.

The settlements, as they were eventually worked out, took several days. The Faction of Civility (as they were calling themselves) sought to return Louis XVIII to the throne; but they insisted that it be a strictly limited throne, within a constitutional monarchy. The King would be styled Roi des Français rather than Roi de France, and would defer to Parliamentary wishes on most subjects. These were hard pills to swallow, and harder still was that Napoléon, Maréchal Bertrand, Marianne, and Maurice were to be tried by jury of their peers; but at least the charge was murder (of Marie-Thérèse Charlotte de France, Élise Bréguet, Marie-Josèphe Babineaux, the Comte de Giglio, and many others) and the Procureur du Roi would preside. Mme. du Lac lobbied hard for the return of her ships, which was granted.

Most horrifying of all was the realization that la Banquière, the honored businesswoman of the house of Rossi et Carcassonne, had been playing them all from the beginning; so much was clear when she fled to Italy, taking her



clients' monies with her, on the very first morning. A deputation had been sent after her, and she would be run to ground sooner or later; at least, everyone hoped so, and particularly the Duke, who had trusted her most fully.

At the end of the negotiations, once they had finished representing the Royalist faction, there was really no reason for the Duke to cross paths with Mme. du Lac again; she was in trade, after all, and he suspected that he would not be interested in politicking for many years to come. But, nevertheless, he invited her to come have a glass of port with him; and when the pleasantries were over and they were down to hard business, he asked her, "Did you see Mme la Doctoresse at any time, in the custody of the Faction of Civility?"

"— No," l'Armateur said, but her eyes dropped at the last second, and the Duke knew that there was more to the story. Now, though, she was not afraid of him. "I regret that I must go," she said, raising her gaze again to meet his. "You understand, this is pleasant; but I have responsibilities to my ships and crews."

With that she left. The Duke was left, not in perplexity, but in a sort of admiration: he would not have thought her to have such backbone, even a month before.



4. PALAIS DES TUILERIES AGAIN.

Several months after the events at the Place de la Révolution, another bal des victimes took place; this time, however, it was at the Palais des Tuileries itself, and at the behest of King Louis XVIII. His reduced rôle gave him plenty of time to enjoy the finer aspects of life and, indeed, the Tuileries had been restored to their former glory, scrubbed free of the dirt and dust brought in with the common soldiers who had thrown Napoléon out. The atmosphere was casual and gay; the air was sweetly scented with summer flowers; and most of all, the orchestra played waltzes and quadrilles and the sweet young things danced the night away, already forgetful of what the red ribbons around their necks signified.



The guest list was quite different than the bal des victimes she had attended months ago, Mme. du Lac noted. The Dandy's servant, Danaë, was present as her master's good right hand — for the Dandy was the host of this party, indeed the host of every party Louis XVIII threw, raised to a position of close consultation with the King as thanks for his part in the Restoration. Le Soldat and la Marin as well were present, newly-minted sieurs, and working their way quickly to the top of the reformed People's Army; they seemed to have formed a military clique with la Lieutenante, smart in her uniform and attended to by her Captain Renault, whom she had managed to keep from trial.

Present, too, was the Procureur du Roi, his prior indiscretions easily swept under the rug; he had only a few weeks before presided over the trial of Jacqueline Minot, formerly la Banquière of the house of Rossi et Carcassonne, who had been captured in Rome. It was not a long trial; her criminality was clear; and, since she had been a Bonapartist in the end, or at least had abetted them, she was sent into exile on St. Helena with the rest.

"Mme. du Lac?" Here was l'Heriter, looking pleased with himself. "I wished to tell you — I know you had some business relations, at one time, with le Contrebandier."

She had; there was no denying that her ships had competed with his and even sometimes allied with them to deliver large cargoes. "Yes?"

"I only wished to say that I know he is well, and la Tailleuse also; for I have finally had the chance to reward my benefactor!" The words spilled out quickly, as if he could not express himself fast enough. "I had some intimation that Farjeon — the Smuggler — had been my benefactor, before the Revolution; but then we were all so caught up and I hardly knew his allegiances — but then I wrote to him, and he said only that he wished to go abroad, and away from this horrible country where révolutions happen like clock-work; and that this was the wish of Antoinette Allut also, whom you know as the Tailor. It seems they have been fast friends, and he promised to give her passage on his ships; but I was able to fund their new lives, for I am no longer disinherited, as you know —"



Ah, yes: disinherited by his mother and with a distant and unapproachable father, Étienne had found himself starving; but he was, after all, of the King's blood, and had supported the King at all times throughout the révolution. The King had given him various jewels which came to a fabulous sum — they had been the bequest of one Comte de Giglio, intended to bring about the Restoration but now used for a rather different kind of restoration. Étienne's name, too, had been changed: though he would never inherit the throne, he was allowed to use the name Étienne de France, as his mother had.

"Lovely," Mme. du Lac said, and meant it; but she was distracted, for across the room she saw a rather tall and dour figure, and was distracted. "Forgive me, Étienne," she said, and took her leave.

The dour figure was that of le Duc d'Angoulême; dour, for he had expected to hold the Dandy's place in the new régime, and likely also because he found the Dandy's fashions appalling and bizarre. Mme. du Lac had not spoken two words together to him since the Restoration had been effected. Now, though, he greeted her almost as an old friend. Wordlessly, she passed him a letter.

"What is this?" he asked her, at length. "'Tisn't even French —!"

"A code," she replied, smiling. "A code of the peculiar design of one Herr Ulrich; and I shall tell you what it says. It is from Clotilde de Pont-Cerf, Marquise de Pezé — or, perhaps, former Marquise, as I know that she has been stripped of her lands here in France. Also writing with her are Micheline Clemenceau and — here is a name I believe you will know — Dior Randal. To wit: la Doctoresse, her servant — and yours.

"It thanks me for my intervention; it says that they would never have known to flee Paris had I not gone directly from your home — late, late the night of the ball — to the Marquise's, and instructed them that the Royalists were on their way. It lists a series of destinations, each more exotic than the last: St. Petersburg, Samara, Haiderabad, Lhasa, and many more, and — it says — 'wherever else our wanderings take us.' There are greetings there that I believe you will find are in Russian, and not at all encoded.

"I gather from this that they have decided to seek their fortunes in Asia, or seek knowledge in Asia, or perhaps their fortunes are knowledge — though I have a hard time believing that Dior Randal would be satisfied with a scholar's life, from what I know of her."

To an outside party, le Duc d'Angoulême and l'Armateur appeared to be having a friendly conversation over a letter — perhaps sent for both their delectation. That was, at least, what most attendees at the ball believed. If la Socialite had seen them, perhaps she would have known better. As it was, the only person who did know better had not been invited to the ball at all.



It was a changed woman who sat quietly in the back of the room, observing the goings-on. La Banquière dared not draw too much attention to herself: her disguise might not hold, and then all would be for naught. She would go on to Russia to rejoin her compatriots soon, now that she knew their direction; Mme. du Lac had unknowingly told her where to go. She was sure that the Bluestocking would welcome her, a fellow Bonapartist, with open arms.

But now it was Jacqueline Minot's last farewell to Paris; she watched carefully as those who knew her filtered out, leaving only those who would be fooled with clever face-paint and newly darkened hair; and when the dance floor was empty of all but the most enthusiastic young ones, she rose and found a partner, and danced her last quadrille with the haute monde.



Appendix I: *Civilité* Credits



MICHELLE MOON LEE
Lead Game Designer, Writer,
Producer, Lead Game Master



FLOURISH KLINK
Game Designer, Lead Writer,
Game Master



ELLIOT PINKUS
Game Designer, Writer, Game
Master



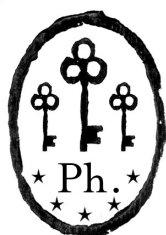
SCOT OSTERWEIL
Game Design Advisor, Research
Advisor



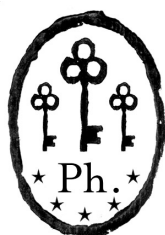
HENRY JENKINS
Research Advisor



GOLDEN ARROWS: NERISSA
COONEY & ALEX HAGE
Visual Designers



JOSHUA DIAZ
Writer



LEE CARTER BROWNE
Audio Production and Narration



QUILTED, ESPECIALLY BEN
MAUER
Visual Design Consultant,
HTML, Played Napoléon



GREG VARGAS
Photographer, Game Master,
Played L'Original



PAUL MEDLOCK-WALTON
Game Master, Played La Pute
Maurice



ORIT GIGUZINSKY
Game Master, Played La Pute
Marianne

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