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The Design Aspect of Videogame Creation

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THE DESIGN ASPECT OF VIDEO GAME CREATION

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RESEARCH QUESTIONS

If you want to create an educational video game, what does the video game need to entail? Can students who are not video game designers create an educational learning experience, while also learning the basics of video game creation?

GOALS

The goal of this project is to incorporate students from different academic disciplines to see if they can come together to create a working video game with educational components. While learning the necessary software to create the video game, students must come together to then put what they learned into action by creating an educational video game.
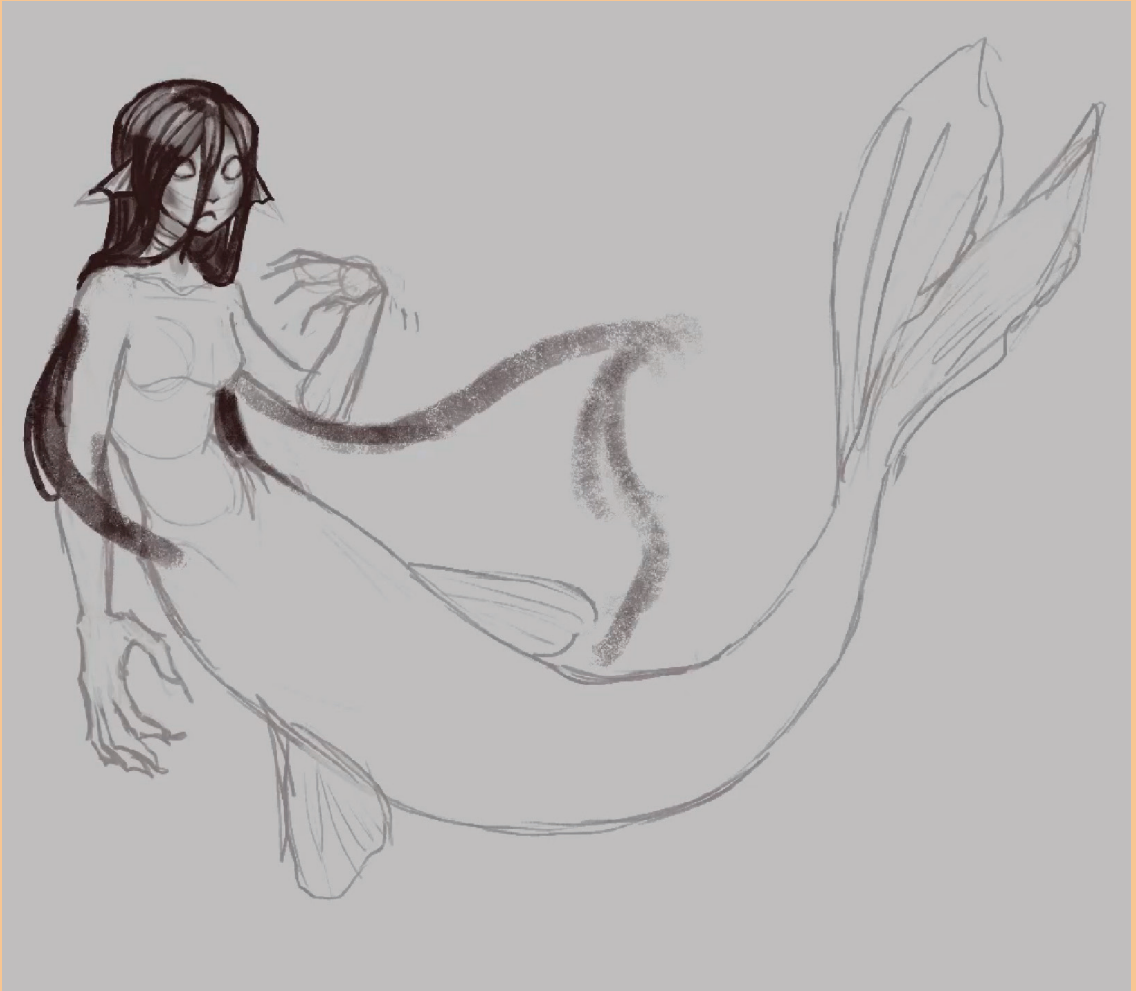

(ILLUSTRATED BY KOURTNEY SWEET)

(ILLUSTRATED BY ARIC ZILLINGER KOURTNEY SWEET)

CHARACTERS

There are many different ideas and components that went into creating our characters. Originally, there were three main characters that the player could toggle through. Each character had a specific set of abilities that can assist the player in completing puzzles. Eventually, we realized we wouldn't have enough time to code and model all three characters, so we combined the buffs into Taylir as our one main character.

Enemies consist of cryptids throughout the museum that assists in making the creepy feeling of the game come to life. These cryptic characters include Big Foot, Moth Man, and a Siren.

(BOTH ILLUSTRATED BY KOURTNEY SWEET)

EDUCATIONAL VALUE

The main educational value of this game comes from the historical artifacts which can be identified throughout the game. The education value from the perspective of the player is that they will get to go through different moments throughout history and look at and inspect different historical artifacts. The artifacts that the player interacts with are related to that specific time. The player will also gain more knowledge with an excerpt about the artifact and why it is important to that specific time period. The incorporation of this piece of the game is very important to us as students and we hope players are able to learn something through an exciting gaming experience.

The Sphinx is the oldest known monumental sculpture in Egypt and one of the most recognizable statues in the world.
The archaeological evidence suggests that it was created by ancient Egyptians of the Old Kingdom during the reign of Khafre (c. 2558–2532 BC). Breathtaking, isn't it?

(MODELED BY LUKE BARBER, CONCEPT DIALOGUE BY KOURTNEY SWEET)

GAMEPLAY

One of the most important components of gameplay is the perspective of the playable character. We decided on a third-person perspective with far, following camera for many different reasons. The main reason was that we wanted the person playing the game to be able to see the design elements of each world and see how they differ from the last. Another component that we needed to finalize was the target audience of the game. Since there are horror-esque elements throughout the game, we chose 13+, rated T (teen).

(CONCEPT ART BY KOURTNEY SWEET)

STORY

Three characters visit a dingy, cheesy tourist attraction revolving around cryptids and the unknown. Two siblings and a friend are separated after accidentally damaging the central clock on the floor of the main room. The main player, Taylir is instructed by a creepy curator to find the missing clock pieces. As the player enters each exhibit, they are pulled into different time periods and soon discover what is actually beneath the cryptid museum. Getting deeper into the museum, the player finds the clock pieces along with artifacts that belong to the actual, historically accurate museum that has been hidden beneath the cryptids.
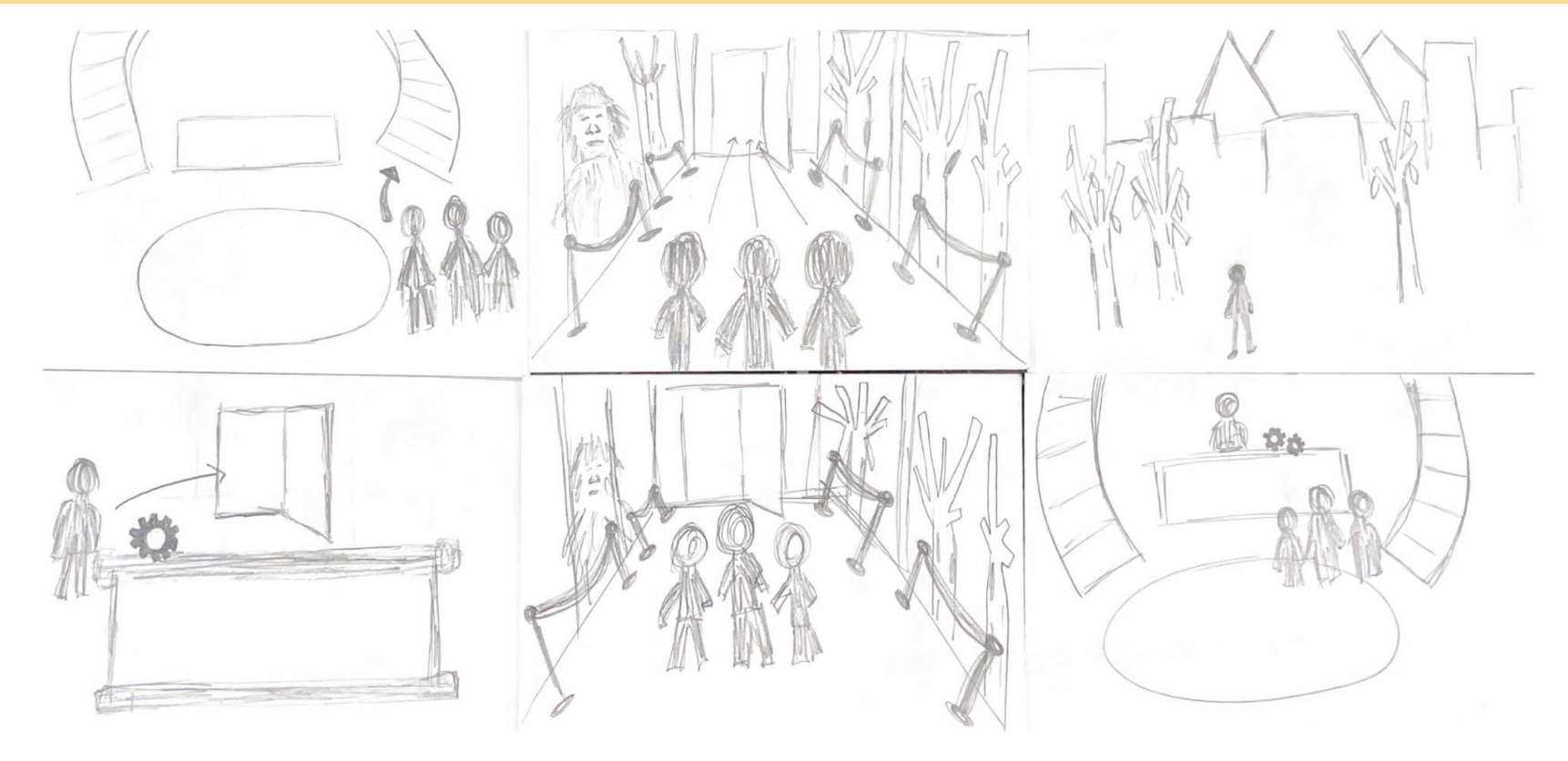
(ILLUSTRATED BY ANNA DEAL)

THEME

We wanted there to be a historical theme throughout the game. We chose a cryptid museum as the central hub for the playable character because a museum is a building full of artifacts found throughout different moments in time. What makes up a museum's theme are the historical artifacts that are found within it, so we spent much time developing these components. We also knew that we wanted some elements of horror throughout the game whether it was with characters, the museum itself, and even some of the elements within each world.

DESIGN

When designing the game the goal was to fabricate different moments throughout history, and in different geographical locations that way there are different design elements. We have three different worlds and levels that we design aside from the broken museum which essentially acts as a hub for the playable character. We chose three different locations because the design elements of each of these hubs are going to be extremely different.