

Criteria Worksheet

Group:.....

Reality – Flexibility

The real world is diverse, chaotic, dynamic, and rich. This means it is difficult to create a single generalizable game that suits everybody, adaptations are needed over time, and it is impossible to take everything into account at once. Due to this, flexibility in use and design is often required.

- To what extent is the real world related to the problem at hand diverse, chaotic, dynamic, and rich?
- To what extent can the game be changed on the fly, for future developments, and for extra features?

Reality – Fidelity

Fidelity concerns the “level of realism” presented to the player. It measures the degree to what the game is similar to the real world.

- Does the game look & feel realistic? (physical dimension)
- To what extent is the interaction between player and game environment, in terms of information, stimuli, and response options, similar to the real situation? (functional dimension)

Reality – Validity

Whereas fidelity is about “similarity” in the appearance of a game, validity is about the correspondence of what in the game happens and what it does in the real world. The degree of correspondence between the game and the real world or to what extent it is isomorphic is what this criterion measures. To determine this, we have to look into the extent that investigation of the game provides the same outcomes as would investigation in the real world.

- Do the factors and their relationships correspond to the real world? (structural validity)
- Do the processes correspond to the real world? (process validity)

Meaning – Motivation

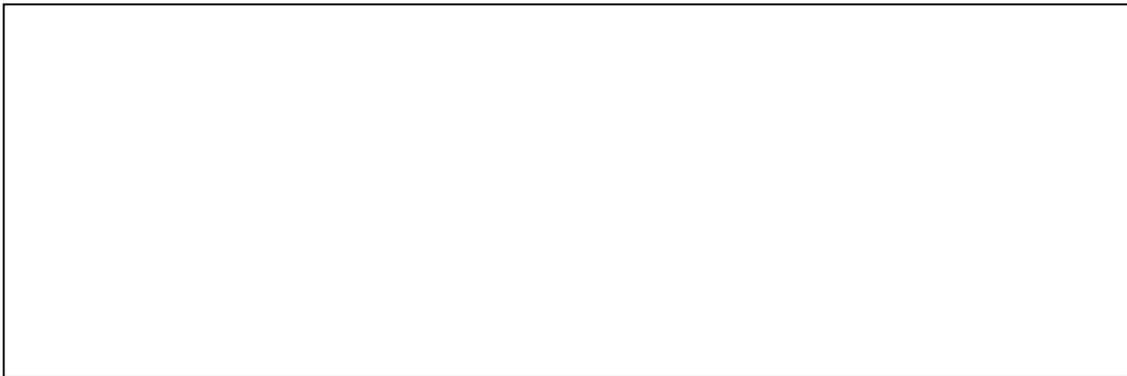
Motivation is the willingness and persistence to invest time and energy into an activity. A game environment may be a great initial motivator to be involved in the first place but for continuous and further involvement to take place, the player needs to be motivated by the subject in accordance to the play elements, not just by the play elements alone.

- Does the target group want to learn the subject of the game or are they willing to contribute to something valuable?
- Is the target group willing to invest time and energy to achieve the purpose of the game?
- To what extent are players intrinsically and to what extent extrinsically motivated?

Meaning– Relevance

Something is “relevant” if it serves a means to a given purpose. Therefore, a game fulfills the criterion of relevance if it accomplishes its purpose. To look into the relevance of a game, it is necessary to see how pertinent, connected, or applicable a game is to its original purpose. This can be done in two ways: the connection with the purpose and what happens in the game (internal relevance) and the connection with the purpose and the value retrieved from the game (external relevance).

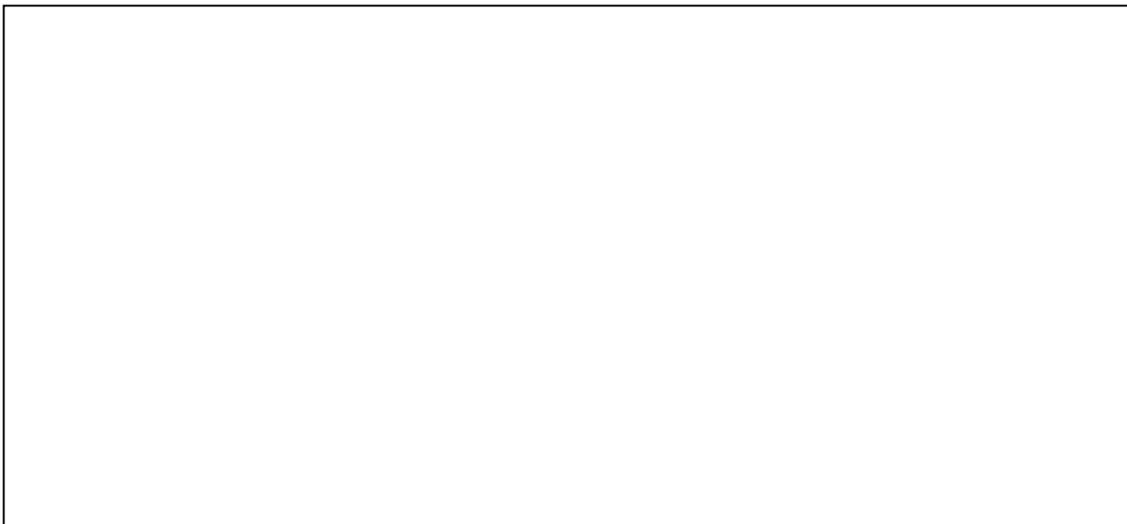
- To what extent is the player really involved with the purpose of the game when playing? (internal relevance)
- Does the game accomplish its purpose? (external relevance)



Meaning – Transfer

A value, be it attitude change, data collection, or exploration, can be highly relevant but still not achieve a real world impact. For this to happen, a transfer needs to occur from the game environment to another environment.

- What variables make it difficult for a transfer to occur?
- To what extent and in what sort of situations does a transfer occur?



Play – Engagement

Engagement refers to the connection between a player and a game. This connection can be real-time when players are that much intrigued by the game that they keep on playing and playing. The other connection is “offline.” Players may not actually play the game, but they are thinking about it while “engaged” with something else and/or are willing to play the game anytime soon again.

- To what extent are players willing and committed to play the game?
- What factors can explain for their engagement (e.g., fantasy, curiosity, or control)?



Play – Immersion

Immersion is the feeling of being somewhere else even when one is physically situated in another—in the game environment. In getting immersed, players suspend their disbelief about not being situated in the real world but also actively create belief by filling in the gaps that the virtual environment has.

- Do players have the feeling of being somewhere else?
- In what ways do players suspend their disbelief and in what ways do they create belief?



Play – Fun

Fun is an emotion that is triggered at certain occasions when playing a game. It may happen out of mastery (hard fun), when interacting with a fictional world (easy fun), when creating something of value outside the game itself (serious fun), or by simply interacting with people (people fun).

- Do players enjoy the game?
- What factors can explain for their enjoyment?
- If the game is not about fun, what other emotions does the game evoke?

