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**THE REPUBLIC OF TURKEY
BAHÇEŞEHİR UNIVERSITY**

**GRADUATE SCHOOL OF SOCIAL SCIENCES
GAME DESIGN MASTER PROGRAM**

**DECISION MECHANICS AND DECISION MAKING
IN VIDEO GAMES:**

**A CASE STUDY OF
TELLTALE'S
THE WALKING DEAD**

Master's Thesis

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ABSTRACT

DECISION MECHANICS AND DECISION MAKING IN VIDEO GAMES: A CASE STUDY OF TELLTALE'S THE WALKING DEAD

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Every framework on narrative studies might not cover all choices in game. The article *Training Moral Sensitivity Through Video Games* of J. Katsarov, M. Christen, D. Schmocker, and C. Tanner could be a good framework to cover all decision mechanics and can be tried to use it on choices of Telltale's The Walking Dead. However when looking to cover all choices in game one by one according to article, it seems it doesn't work for all decisions. While being prepared to use The Walking Dead according to article; game history, narrative, game choices, meaningful choices, choices matter, moral choices, interactive narrative topics covered. As a result, classification of article doesn't cover and explain all decisions in Telltale's The Walking Dead.

Keywords: Interactive Narrative, Moral Choices, Game History, Narrative Objects, Telltale's the Walking Dead

ÖZET

VIDEO OYUNLARINDA KARAR VERME MEKANİKLERİ VE KARAR VERME: TELLTALE'İN WALKING DEAD OYUNUNUN VAKA ÇALIŞMASI

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Anlatı çalışmalarındaki her sistem oyundaki tüm seçenekleri kapsayamayabilir. J. Katsarov, M. Christen, D. Schmocker, ve C. Tanner'ın makalesi *Training Moral Sensitivity Through Video Games* tüm karar mekaniklerini açıklayacak iyi bir sistem gibi gözüküyor, Telltale's The Walking Dead oyunundaki karar mekaniklerinin üzerinde çalışabilir. Fakat seçimler üzerine tek tek bakıldığında görünüyor ki makale tüm seçimler için çalışmıyor. Makaleye göre The Walking Dead'i kullanmak için hazırlanırken oyun tarihi, anlatı, oyun seçimleri, anlamlı seçim, ahlaki seçimler ve interaktif anlatı konuları araştırıldı. Sonuç olarak ilgili makaledeki ahlaki seçim ayrımları, Telltale'in The Walking Dead oyunundaki tüm seçimleri kapsamadı ve açıklayamadı.

Keywords: İnteraktif Anlatı, Oyun Tarihi, Ahlaki Seçimler, Anlatı Objeleri, Telltale's the Walking Dead

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1. INTRODUCTION

The article *Training Moral Sensitivity Through Video Games* seems it is efficient to be a comprehensive guide on classifying moral decisions in video games. Telltale's *The Walking Dead* is a good nominee to try these classifications of article, because it has good paths to navigate on story with moral choices. Players need to choose wisely, think careful about choices in progress of game.

Until getting on case study on Telltale's *The Walking Dead*, i covered many topics, firstly history of computer games comprehensively, with the definition of what is a video game or not; with many examples and comparisons of video games, what are the mechanics of video games and chronological history of video games and also game developments. Secondly i tried to explain with quotes; definition of narrative, narrative in games and games as interactive narrative. As explaining interactive narrative, i used the article *Interactivity in Computer Games* of Barbaros Bostan, Gökhan Şahin, Mehmet Can Üney, for indicating sub-titles of telling what is interactive narrative. Thirdly, i tried to clarify choices in games with such quotes of game study scholars, moral choices, meaningful choices and distinction of these choices. Finally, i tried to explain every meaningful choices in Telltale's *The Walking Dead* as step by step according to article *Training Moral Sensitivity Through Video Games – A review of Suitable Game Mechanisms* by Johannes Katsarov, Markus Christen, David Schmocker, and Carmen Tanner.

2. HISTORY OF COMPUTER GAMES

The past of computer games is changing every day so these information runs until December 2019.

2.1 HOW CAN BE DEFINE: WHAT IS A COMPUTER GAME?

Video games, computer games, interactive entertainment etc. We see a lot of different terms for defining computer games for recent -almost- fifty years. There are enormous different game types, genres on a big scale of games which surprises consumers, producers and even scholars.

Prima facie, understanding resemblances between a soundless game (like a text based IRC game) without graphics on a basic home computer and a flight simulation (for example: Microsoft Flight Simulator) game with equipment which is turning entire in real life cockpit correspondence of player's movement in game, can be difficult to locate. Differences between Just Dance (a Ubisoft game) which recognizes player's dance moves as input with camera or a stick controller and a Scrabble (desktop word puzzle game) can be appeared more obvious than similarities. Dancing is a game? Flight and driving simulations are games? What about Pacman?

On studies about computer games, the definitions and edges of video games is an important discussion in the digital culture. Computer games contain variety of different art; presentations of different perspectives with using music, film, and literacy et cetera and also lots of borrowing from diciplines like including anthropology, economics, philosophy, psychology, and so on. In addition, there has been a lot of different cultural work done on video games, precisely last 20 years in game industry especially on strategy games. As a recent example, Ancestors Legacy (strategy game of Destructive Creations, 2018), players can see cultural textures on costumes and texts of Anglo-Saxons, Germans, Vikings, Slavs; and there are a lot of other computer game examples like Age of series, Total War series et cetera. Another example can be a western legend on computer games: Red Dead Redemption series; player can really live western age of

America, can live a real cowboy culture.

When we look studies on computer games genre we can try to define a computer game generally, we can say it is interactive; on player activity or gameplay, actually player based, interdisciplinary, has rules and limitations, has at least one mechanic as a way of playing, immersion, challenge, a narrative experience, a theme & concept, a hybrid medium which contains variety of arts. Some of the mechanics are on table 1.1.

Table 2.1: The mechanics of a video game

Territorial Acquisition	These games are often zero-sum games, where the players fight over a limited amount of territory or resources. Think about Risk, for example.
Prediction	Often you find this core in party games or gambling games and luck is involved in making a prediction. Roulette is an example of this.
Spatial Reasoning	Often you need to consider how your game pieces work together to create a successful winning strategy. An example of this core is Tetris.
Survival	This core banks on our natural instincts to survive and is found in many action games. An example is Dark Souls.
Destruction	A game with this core allows players to wreck havoc on most things in the game. It is very common in first-person shooters.
Building	The building and use of structures is a core of many games. Good examples are Sim City and Minecraft.
Collection	The need to collect, own and match things is deeply ingrained in humans. This is a popular core mechanic in many board games and casual games.
Chasing or Evading	This appeals to our fight-or-flight response and often works as

	a driving core in games. An example is Pac-Man.
Trading	This a very cooperative game core. Sometimes, players want to exchange resources and negotiate the values with one another. The most common example is the board game Settlers of Catan.
Race-to-the-end	Players need to reach end of the game in first place. As an example: Racing games.

Source: Challenges for Game Designers – 2018

Beyond basic mechanics and elements, there is narrative side, Mark J. P. Wolf has produced one of the first academic consideration as a book on video game study, "The medium of the Video game" (University of Texas Press, 2001). In his book, Mark Wolf compares and unites (on some parts) video games and film. Narrative experience is one of the most important common point of both and his theoretical argument is a clear definition about this:

(Wolf, M. J. P. 2001, p. 114)

due to the direct and active participation of the audience in the form of the surrogate player-character, who acts within the game's diegetic world, taking part in the central conflict of the game's narrative

Also a game doesn't have to have all terms on its definition, chess can be an example for that. We can say that its rules provide basis as text but as playing chess, you can't use or see rules in game, you play chess according to its rules. Chess doesn't need a narrative or any text, it can have a Game of Thrones theme but chess is chess, same rules, just different figures for it.

While we mentioned about theme, there is another good example as comparison; Rockstar Games' both are very successful and completely different themed third person shooter game series: Red Dead Redemption and Grand Theft Auto series.

Table 2.2: Comparison of the elements of Red Dead Redemption II & Grand Theft Auto V

RED DEAD REDEMPTION II	GRAND THEFT AUTO V
Western based (1899)	Nowadays (2014-2019)
Third person shooter	Third person shooter
Narrative-driven	Narrative-driven
Western period's costumes, weapons, mounts	Modern day costumes, weapons, cars/planes etc.
Kinda real map design	Real map design
Shooting is hard	Shooting is easy

In the final analysis, i would like to be clear, any of these subjects are more important than gameplay, in fact i defend that they can't be seperated, with the brief examples above, these parts need to be combined succesfully.

2.2 HOW CAN BE DEFINE: WHAT ISN'T A COMPUTER GAME?

As developing technologies and variety of games as being created, defining a computer game gets harder positively. A video game is a whole, can't be about one element or mechanic, like Andrew Rollings and Dave Morries wrote in their Game Architecture and Design book (2000):

(Rollings A. & Morries D. 2000)

a game is not:

A bunch of cool features

A lot of fancy graphics

A series of challenging puzzles

An intriguing setting and story

In the contrary, these are important and can't be underestimated. Beside, in themselves, make a video game good or shows the uniqueness of it. Audio-visual theme of the game has a significant impact on players, and even producers. But a game with one of the most beautiful gameworlds can fail; Anthem (2019), published by Electronic Arts with great expectations failed, because of game design issues, bad narrative, server issues, and a lot of game-broken bugs.

2.3 CHRONOLOGY

2.3.1 1952 – 1958

Some people say first computer game ever created was the game OXO which made by Alexander Douglas in 1952 as his thesis for human-computer interaction. It was a kind of tic-tac-toe game. Other people says that first computer game is Tennis for Two made by William Higginbotham for the Brookhaven National Laboratory in 1958. Purpose of his game was teaching effects of the gravity to players.

Figure 2.1: Tennis for two

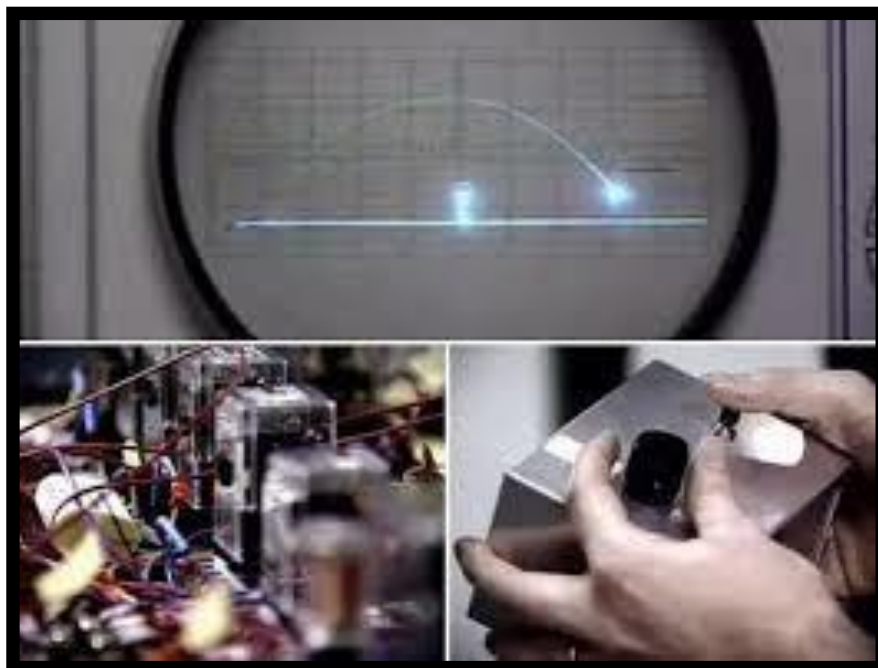
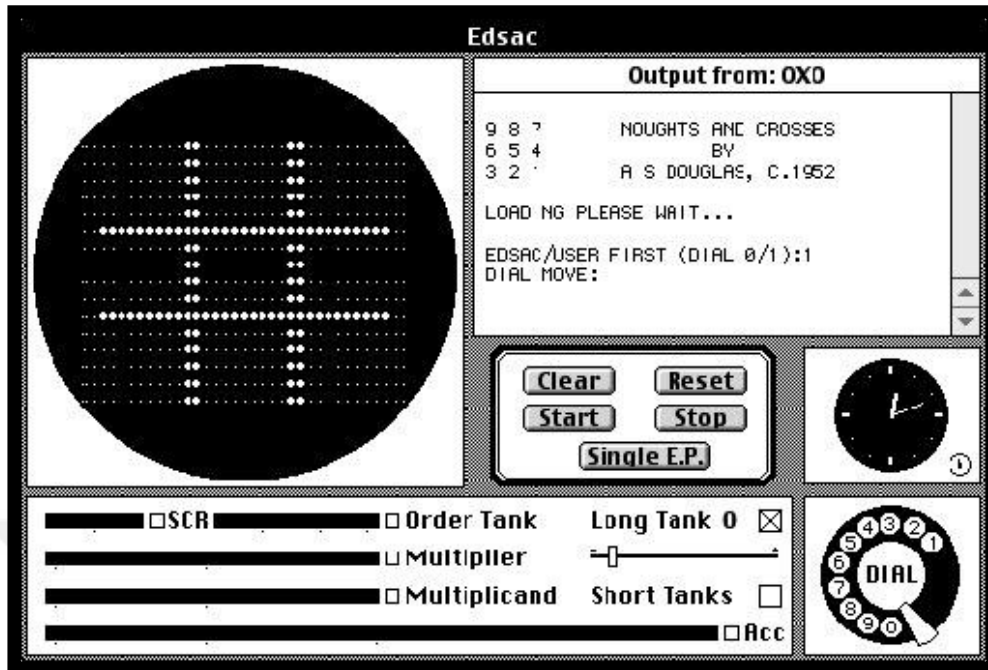


Figure 2.2: OXO



2.3.2 1961 – 1966

In 1961, Spacewar which is a space-shooter game developed by Steve Russell, student of MIT. After five years, Sega released first arcade game; Periscope which is not actually a computer game but it is the beginning of "what arcade game machines can do?" future. It was designed to simulate a submarine attacking warships, players look inside from periscope to see enemies and fire torpedoes.

Figure 2.3: Periscope, arcade game machine poster

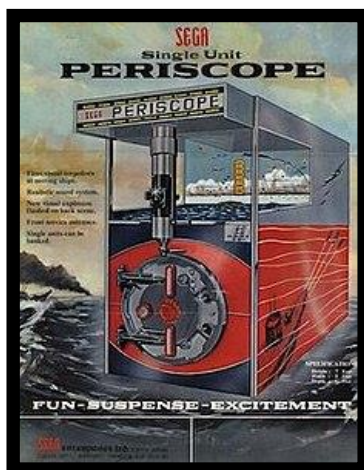


Figure 2.4: Pong arcade machine, and game, by Atari



2.3.3 1971 – 1976

Many sources and papers show that period as golden age for arcade video games. First commercially successful computer games comes from arcade machines. First arcade computer game was Computer Space which made in 1971 but it wasn't a successful business. Then it's creators founded Atari, and produced the *Pong* game that was a gigantic success. In addition many companies followed Atari's success and created many games. Breakout and Space War (which was the first game used vector graphics) made in 1976. After these, in 1978 first colorful screen introduced, and first colorful game was Space Invaders which produced by Midway.

Figure 2.5: Breakout

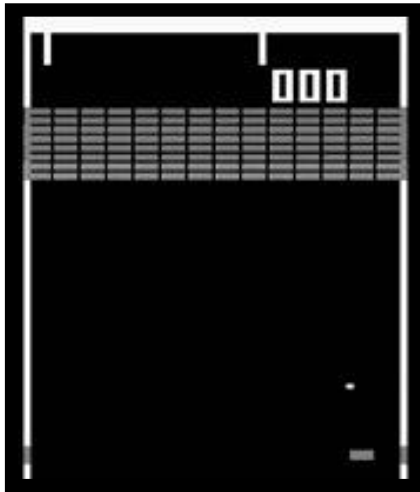


Figure 2.6: Space War



In 1976, Fairchild Camera and Instrument invented Fairchild Channel F system which makes possible to play different games on one system. Then Atari came up VCS system (aka Atari 2600) in 1977, firstly it wasn't profitable because it was expensive and didn't have too much games for it, then Atari decided to sell it with bundle Midway's Space Invader game in 1980. It was a huge success with selling over 30 million devices and hundreds of millions of games.

2.3.4 1980 – 1989

Firstly, Pac-man created in 1980 with a big success which resulted about a shortage of coins in Japan. Then number of games increased rapidly, like Donkey Kong (1981), Pitfall (1982), Mario Bros. and Dragon's Lair (1983), Elite (1984), The Legend of Zelda and Metroid (1986), Mega Man, Final Fantasy, and Metal Gear (1987), and recently Prince of Persia (1989). Secondly after 1984, popularity of consoles started to decrease because of cheap personal computers started to be sold. Their graphics and sound capabilities far more than consoles because of their memory capacity.

Radioshack's personal computers and Commodore 64s were pioneers. Atari joined that market in 1985 with Atari ST. These computers use floppy disk and cassettes to copy games and save players game progress which was a big invention because before that, players have lost all their progress when they closed their console. Also, that gave opportunity to make longer games for game developers. In 1985, Nintendo created NES with Super Mario Bros. game as bundle. Even SEGA Master System is way powerful than NES, NES was more popular than Sega's because of unique games with more quality. In conclusion, first handheld game system invented by Nintendo which was named Game Boy, in 1989. Game Boy bundled with Tetris which is described one of the most addictive games ever by many. Soon Sega and Atari came up with handheld consoles (Sega Game Gear and Atari Lynx) as rival to Nintendo but neither was successful. Nintendo became pioneer on handheld consoles.

2.3.5 1990 – 1999

This decade is about to rise of popularity of game consoles again, and arcade game machines popularity has started to decrease. Sega invented Saturn game console in 1994 and his rival introduced Nintendo N64 in 1996. But there was a new rival on console industry; Sony with PlayStation in 1994. Sega created Mega Drive (aka Genesis), and Nintendo came up with Nintendo Super NES in 1989, both gained huge success. PlayStation and Saturn used compact disc (CD) drive for first time in game industry. Compact discs gave opportunity to use much more data in games for developers, more

quality game content for players. While Nintendo focusing family gaming with four controller support, PlayStation started to gain a solid position on console gaming on market. In the middle of this decade, computer games started to develop too, personal computers have much more power from consoles as hardware. PCs have more memory, hard disk space and processor power and they also can play video and music from cd player which gave developers to use videos on games. A legend of strategy genre: Command & Conquer series born in 1995 by Westwood Studios (who bought by Electronic Arts and dismissed in march 2003) and they used full motion videos in cut-scenes. One of the most important advantages of pcs is having a keyboard and mouse as controller in games. In contrary of using controller d-pad to aim positions on screen, mouse is faster, easier and more precise. In addition, because personal computers have modem, pc owners can use internet and this gave them to chance to play games from internet globally, and Massive Multimedia Online Rol Playing Game (MMORPG) age began with Ultima Online (1995). In 1993, Doom is the most popular first person shooter created by John Carmack and John Romero. In this period, most personal computer owners didn't have 3D graphic cards (first 3D supported graphic card: S3 ViRGE, 1995), so they used a technic which shows 2D graphics as 3D graphics to players. In addition to Doom, first Mortal Kombat came on 1993 too. Because it contains a lot of violent visuals, a voluntarily / non-profit corporation created in 1994; Entertainment Software Rating Board (ESRB) which controls and rates gaming content for excessive violence, sexuality for different age limitations (as +13, +16, +18 age). The success of Doom increased interest of people to 3D games and graphic cards. On Nintendo side, they released Game Boy Color in 1998 and it's not just the color, it has four times more memory than previous version. For GBC, Nintendo release Pokemon Red and Pokemon Blue. It was a huge gain for Nintendo company, Pokemon's hype supported by cartoon, trading card sets et cetera were sold over 140 million copies around the world in just first 10 years.

Figure 2.7: Game Boy Color, Nintendo

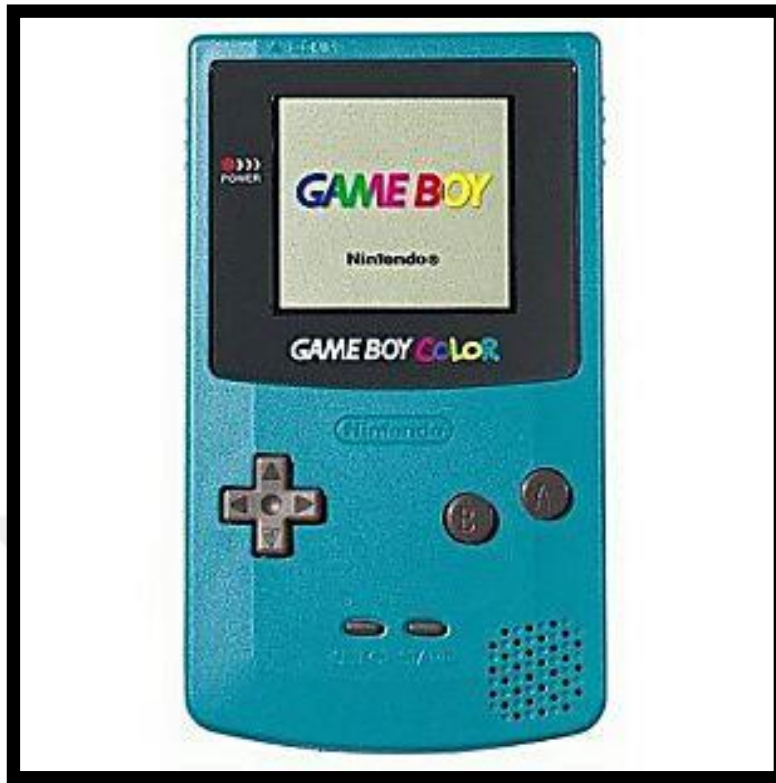


Figure 2.8: Pokemon Blue



Lastly, in 1998, Valve release Half Life with its unique story line, with one of the best game designs ever.

2.3.6 2000 – 2009

Sega and Sony pioneered to release their new consoles on this decade. Dreamcast by Sega, it was first 128-bit game console, and released with Virtua Fighter 3 fighting game. Even it has not bad sell numbers (in first year, over 5 million devices), they decided to stop production of Dreamcast in 2001 and pulled themselves from console market. They has been continuing to release games for other consoles and computers until today and still making that. Sony released PlayStation 2 as another powerful gaming console in 2000, it has good launch titles and it was compatible to play PlayStation 1's games too. That's why PS2 entered console market a huge number of games, this is one of the most important reasons why it was successful (150 million consoles sold). Nintendo released GameCube but they decided to focus casual gamers, it has less games, less good titles (has The Legend of Zelda, Metal Gear Solid et cetera) on it than PlayStation 2. Gamecube sold 20 million, it was way lower than PlayStation in market share. In 2001, Microsoft entered console market with their first gaming console which named Xbox. It has good internet features, but it was expensive and a late release; between 2000-2001, PS2 had already taken market.

On PC side, development are way further than consoles. Because PCs have still better hardware configurations, it has graphics with way better quality than consoles; that's why hardcore gamers would rather personal computers. Some important titles of this decade are The Sims (2000) which has a huge success and Electronic Arts still releases new expansion packs for it nowadays, World of Warcraft (2004) by Blizzard which had taken MMORPG market from Ultima Online, Metal Gear Solid 3: Snake Eater (2004) by Konami (from well respected game designer Hideo Kojima) with good narrative and details, Half Life 2 (2004) as continuation of story of Gordon Freeman; Players have still been waiting for Half Life 3 in 2019, Valve haven't make any announcement yet, Elder Scrolls IV: Oblivion (2006) with gigantic gameworld and high detailed content, Crysis (2007) with unbeliavable graphics quality for this period, Mass Effect (2007)

which has a unique rpg elements with compelling ways in which its human inhabitants and alien species interact.

Console side didn't stop at that moment, handheld game devices was made continuously, Nintendo released Game Boy Advance in 2001, and in 2004; Nintendo created first handheld device with double screen (Nintendo DS) whose bottom screen was touch screen and that was a unique development which come with Nintendogs, players could follow their virtual dogs needs from top screen and play & pet their dogs on bottom screen. Nintendogs sold over 23 million copies. Sony announced PlayStation Portable (PSP) in 2004 and for sell that easily, they made some popular series' games to PSP exclusively, like Metal Gear Solid Portable Ops, God of War's Chains of Olympus (2008) and Ghost of Sparta (2010) et cetera. But it stayed on casual player level, heavy 3D games for hardcore gamers wasn't suitable to play in public places. In 2005, this time Microsoft goes first; announced Xbox 360, and in 2007 they released Halo 3 which was best title on Xbox exclusives for many people. Sony released PlayStation 3 in 2007, it has good exclusive titles like Metal Gear Solid 4, Killzone 3, Last of Us, Uncharted, Infamous, God of War, Heavy Rain, Beyond: Two Souls, Gran Turismo and so on.

Figure 2.9: PlayStation 3, Sony



Figure 2.10: Xbox 360, Microsoft



Nintendo -again- goes for different way with Nintendo Wii, its unique controller with movement sensor let them make sports games like Wii Tennis. Microsoft and Sony answered with Microsoft Kinect, Sony Move. And then lots of dancing and sports games came up. Some examples are; Kinect Sports, Kinect Adventures, Dance Central, Kinect Star Wars, Just Dance, The Fight: Lights Out, PS Move Heroes, Sports Champions et cetera.

2.3.7 2010 – 2019

Interest on handheld gaming devices have decreased with increase of mobile gaming on smart phones. Except hardcore gamers, many casual players preferred playing games with their mobile phones instead of carrying a handheld console. Many successful mobile games released like Angry Birds (100+ million downloads), Farmville (80+ million active players), Clash of Clans (500+ million downloads) et cetera. Besides iPhone and Android phones success, tablets appeared like Apple's iPad (2010), which has a bigger screen of a smart phone with some capabilities of a personal computer.

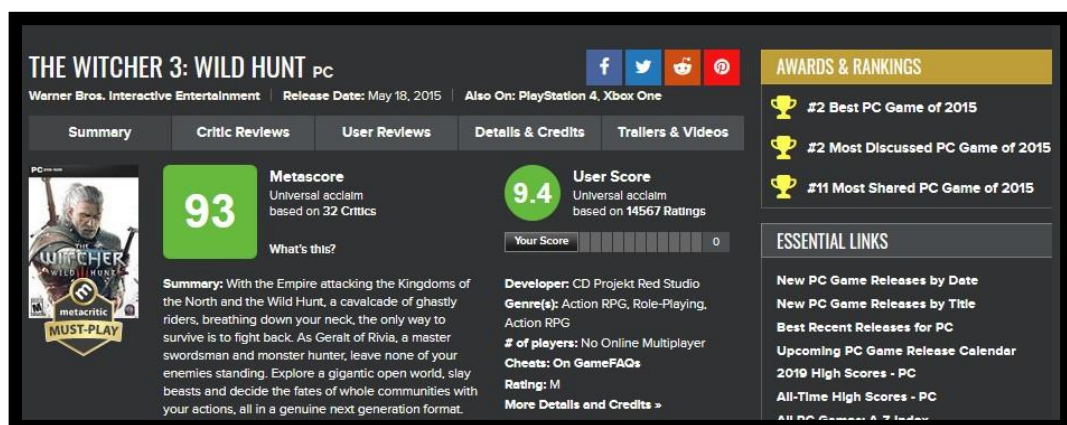
In this decade, gaming world is in an enormous diversification which ranging from mobile games, high budget AAA games, indie games, low budget games to exclusive

and high budget console games. In late 2009, a Swedish game developer Markus Alexej Persson released Minecraft which has a procedurally generated world that players can build many things with variety of different 3D blocks with using their creativity. Even some schools have Minecraft in their curriculum to encourage students for using their creativity. Another game should be mentioned can be Elder Scrolls V: Skyrim (2011) in this decade. A gigantic game world with widely detailed story which decorated with great and deep role playing elements.

As gaming community, we had some really difficult games before this decade, many were 8-bit, 16-bit. But in 2011, From Software which is a Japan game company announced Dark Souls, from this date, lots of difficult games' hit and dodge mechanics have been named as Souls-like. In Dark Souls, even some trash mobs can kill player with just 1 hit which shows players; this game is for hardcore gamers. It has lots of hidden elements and details, kinda unique fight mechanics, successful gameworld and character designs which makes it a great title.

In 2015, Witcher 3: Wild Hunt released by CD Projekt Red Studio. It had a great open game world and an impressive story. Witcher 3's world acquires different shapes with players actions which can determine destiny of Geralt and npc communities in game.

Figure 2.11: Witcher 3 page on Metacritic



Source: Metacritic.com – December 2019

Another successful title of 2015 was the Grand Theft Auto V by Rockstar Games. GTA V has still have a large number of players in online mode today. It has realistic graphics

in a wide open game world, a good narrative on scenario mode with playing with 3 different characters on same time and on same story line from many aspects.

On the side of mobile phones, 2016 was a good year for Nintendo, they had a great success with Pokemon Go app which downloaded by 500 millions in September 2016, 650 millions in February 2017, and 750 millions in July 2017. Pokemon Go was the first popular artificial reality game for mobile gaming. Players try to catch pokemons which distributed randomly on the world, with their camera of their mobile phones and they could fight with each other on gym centers which are public centers in real world like shopping malls.

2017 was the year of Battle Royale genre. This mode is about to putting 80-100 naked player on a game world which gets smaller by the time, letting them loot gear and kill each other, whoever stays alive at last, wins the game. Player Unknown's Battlegrounds (PUBG) and Fortnite of Epic Games were pioneered this genre and then a lot of other game companies and developers make battle royale games or just added battle royale as a game mode in their games. PUBG sold over 50 million units worldwide across PC and Xbox, and over 400 million players on its mobile edition.

In 2018, many high quality games published, as AAA; Red Dead Redemption 2, God of War 2018, Spider-Man, Assassin's Creed Odyssey, Forza Horizon 4, Sea of Thieves and so on. For indie examples, we can count Celeste, Return of the Obra Dinn, Pillars of Eternity 2, Gris, Frostpunk et cetera.

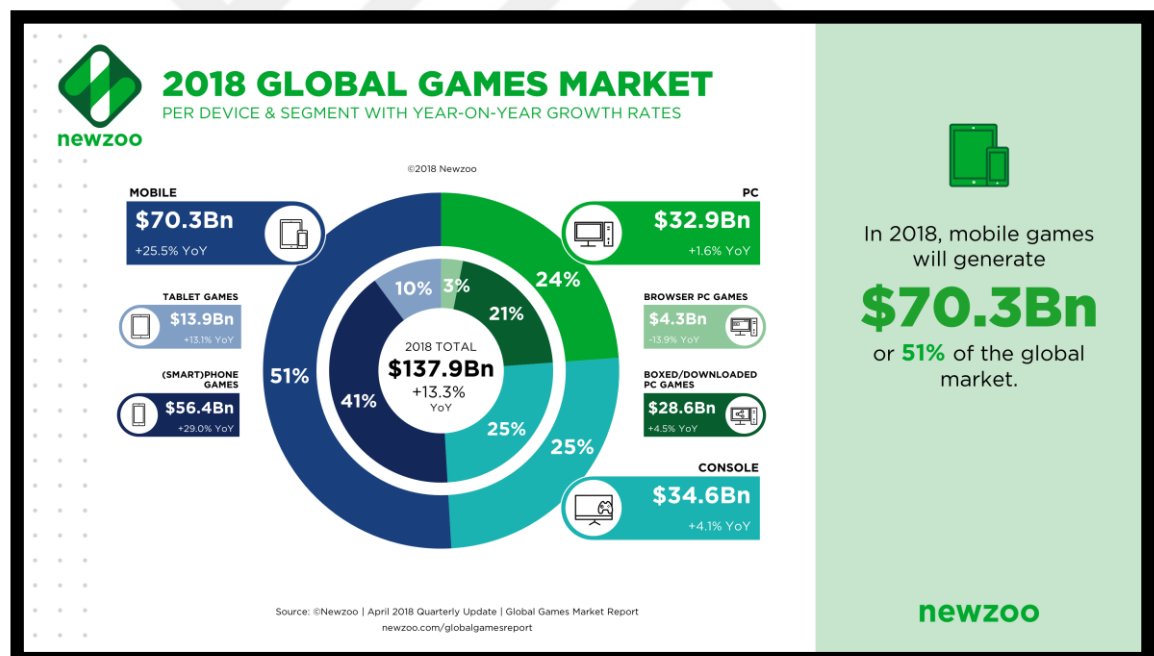
Players met a new lighting technology which named Ray Tracing in 2019. With this new graphic age, games have better, more realistic light and shadows. Probably the most advanced game is Metro Exodus by 4A Games, in case of ray tracing. Metro Exodus have an epic story with deadly combat while blending stealth mechanics in a survival horror themed game world. Besides Ray Tracing, some of the most enthusiastic titles of the 2019 year were Apex Legends, Death Stranding, Borderlands 3, A Plague Tale: Innocence, The Outer Worlds, Control (another game supported Ray Tracing technology), Days Gone, The Outer Worlds and another masterpiece souls-like game from From Software; Sekiro: Shadows Die Twice. Sekiro was an ancient Japanese

themed action-adventure game which has a good storyline with an excellent gameplay.

In summer 2019, Google announced Stadia. A gaming platform without selling games; players will use paid subscription to play streamed games. Stadia is freshly minted, but can be future of gaming.

Over almost 60 years, games and gaming hardware changed a lot, it still have been changed in late 2019. Development of gaming hardware brought about new games, new gaming genres, new gamer types, and so on. After some failed games, some gaming companies bankrupt, some gaming companies learned how to make more successful games. Better games make more money. It is clear that every year global game market value increases, in 2018 value of global game market is 137.9 billion dollars.

Figure 2.12: Global games market value infographic



Source: newzoo.com/globalgamesreport – December 2019

3. GAME NARRATIVE

3.1 DEFINITION OF NARRATIVE

Without delving debate with ludologists, as an example;

(Eskelinen M. 2001, The Gaming Situation)

Outside academic theory people are usually excellent at making distinctions between narrative, drama, and games. If I throw a ball at you, I don't expect you to drop it and wait until it starts telling stories. On the other hand, if and when games and especially computer games are studied and theorised they are almost without exception colonised from the fields of literary, theatre, drama and film studies.

thinking about definition of narrative with narratologists' quotes about will be more precise;

(Garcia Landa J. A. 1990, Narrative Theory: Introduction)

"A narrative is a semiotic representation of a series of events connected in a temporal and causal way."

(Bordwell D. & Thompson K. & Smith J. 2013, p.73, Film Art: An introduction)

We can consider a narrative to be a chain of events linked by cause and effect and occurring in time and space. A narrative is what we usually mean by the term "story," although we'll be using that term in a slightly different way later. Typically, a narrative begins with one situation; a series of changes occurs according to a pattern of cause and effect; finally, a new situation arises that brings about the end of the narrative.

On thinking about definition of narrative, significantly there should be a precise differentiation between narrative, plot, and story:

(Abbott H. P. 2001, p.195, The Cambridge Introduction to Narrative)

Story should not be confused with narrative discourse, which is the telling or presenting of a story. A story is bound by the laws of time; it goes in one direction, starting at the beginning, moving through the middle, and arriving at the end. Narrative discourse does not have to follow that order.

And again Abbott defines how narrative differentiate from story:

(Abbott H. P. 2001, pp. 13-14, The Cambridge Introduction to Narrative)

*...the representation of an event or a series of events.
...when we read a narrative, we are aware of, on the one hand, the time of reading and the order in which things are read, and, on the other hand, the time the story events are supposed to take and the order in which they are supposed to occur.*

For defining distinction of story and plot:

(Bordwell D. & Thompson K. & Smith J. 2013, p.75, Film Art: An introduction)

The story is the chain of events in chronological order. But as we've seen, that story may be presented in various ways. If we use flashbacks instead of linear time, or if we decide to organize events around one character rather than another, or if we make other choices about presentation, we will be creating a different plot."
"...same story can be presented in different ways—rendered as different plots—and each variant is likely to have different effects on the audience.

(Abbott H. P. 2001, p.194, The Cambridge Introduction to Narrative)

"...the order in which the story-events are arranged in the narrative"

When we try to conclude about a definition for narrative according to scholars, narrative is a series of events which is not chronological, it designates how story progresses in a chain, is connection in a story and between stories, or representation of telling in story framework. Narrative might be shaped differently, it seems softer than plot, or story.

When you give same story to different authors or game designers, narrating can be different. Despite of boundaries of a story framework and ties between the events plot contains, every events span and timing, how events and emotions can be reflected to reader / player, in which order they'll be expressed is in control of narrative. These conditions might vary according to which medium is presented; games, film, literacy et cetera.

3.2 NARRATIVE IN GAMES

In narrative studies, we can see clearly from narrative definitions of scholars; games could tell stories, and narrative phenomena and games can unite in one medium. It would be a wrong conclusion that some games cannot be figured out in the narrative topic, even classical approach of narrative appears unfeasible to game analysis. In addition, stories can be recognized and built in players mind without even a predefined story, a mental narration. When player starts to play a game, player is continuously building a mental story sequence, these sequence parts can be obtained by interacting surrounding game world. With this way, narrative term's feasibility on games can be understood on larger scale in interactive narrative.

4. INTERACTIVE NARRATIVE

Like almost all game studies about narrative has debates, interactive narrative has too. Is narrative can be interactive? According to Riedl and Bulitko, it can:

(Riedl M. O. & Bulitko V. 2013, Interactive Narrative: An Intelligent Systems Approach)

Interactive narrative is a form of digital interactive experience in which users create or influence a dramatic storyline through their actions. The goal of an interactive narrative system is to immerse users in a virtual world such that they believe that they are an integral part of an unfolding story and that their actions can significantly alter the direction or outcome of the story.

For Ernest Adams, narrative can not be interactive:

(Adams E. 1999, The Designer's Notebook: Three Problems for Interactive Storytellers)
"Interactivity is almost the opposite of narrative; narrative flows under the direction of the author, while interactivity depends on the player for motive power."

Without delving deep in debate, in recent 50 years, stories have been used as structures of narratives to give meaning to many games, some of them had a linear story structure, some of them not. Linear stories are mostly fixed and these fixed structure limits player's freedom in video games. For a game being an interactive narrative should have lots of options or combinations in its storyline. Juul defines this as:

(Juul J. 1999, A Clash between Game and Narrative)

The computer game, interactive and non-linear, with smaller elements that can be combined again and again, an interactivity that presupposes a now where the user has influence, and where the time narrated and the time of the reading are identical.

One of the most common form of interactive narrative on computer games is a protagonist in an expanded storyline. Games are not simple story tellers, they have

sculpt spaces and worlds designed by purpose; immersion with interactive narrative. Player can make choices, can talk npc characters. The goal is making players feel they are an integral part of the gameworld. A simple view of interactive narrative is player experience. There are lots of different attributes on games about interactive narrative, games in a wide range from pac-man to battle royales, with thousands of different elements; for expanding definition of interactive narrative, using some classifications and examples will be more accurate in this big scale.

4.1 PERSONAL INTERACTIVITY

Most of games, players are represented as a protagonist in computer games. That is a physical interaction which uses players eyes and in game actions of player on that protagonist -move, use items, crouch and so on- with player's controller or keyboard and mouse.

Player can experience the empowerment of doing an action and see it's consequences in the gameworld. When gameworld gives variety feedback of player's actions, player will be immersed in game more successfully. Character's feedback to what player physically do as gestures, facial expressions, movement may be body-motion communication of a game. Dialogue options as verbal communications, character abilities, and items are variety of interaction. According to *Barbaros Bostan, Gökhan Şahin, Mehmet Can Üney* in their article *Interactivity in Computer Games: "Physical interaction can be analyzed in five sections: avatar, kinesics, verbal communication, equipment, and abilities."*

4.1.1 Avatar

A Korean massively multiplayer online role playing game (MMORPG) Black Desert which published also on EU and MENA region, gives players wide customization options on creating a character. These options are not only simple features like height, weight, hair type like many other rpg games give, but also adjustable body parts which almost for every inch, customizable hair styles on the scale of a hairstylist can do.

Players can create represent themselves same as themselves in game or same as look of an in real life celebrity. Players even can use downloadable character styles same as celebrities which prepared by other players.

Figure 4.1: Black Desert Character Creation Screen



4.1.2 Kinesics

Konami has one of the most advanced motion capture studios. In Metal Gear Solid V: The Phantom Pain, Konami used Stefanie Joosten who is Dutch actress with knowledge on English, Dutch, and Japanese on native level, for motion capture of in game character, Quiet. Stefanie's captured movements and all combat animations are almost reflected same from real life, that actuality in game world gives player to feel real immersion.

Figure 4.2: Stefanie Joosten

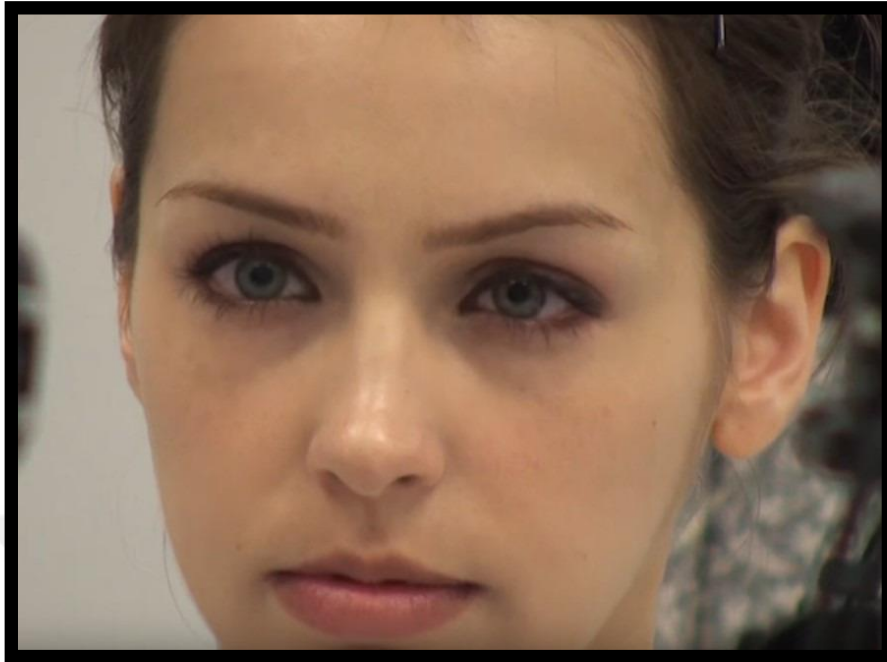


Figure 4.3: Stefanie Joosten while on motion capture

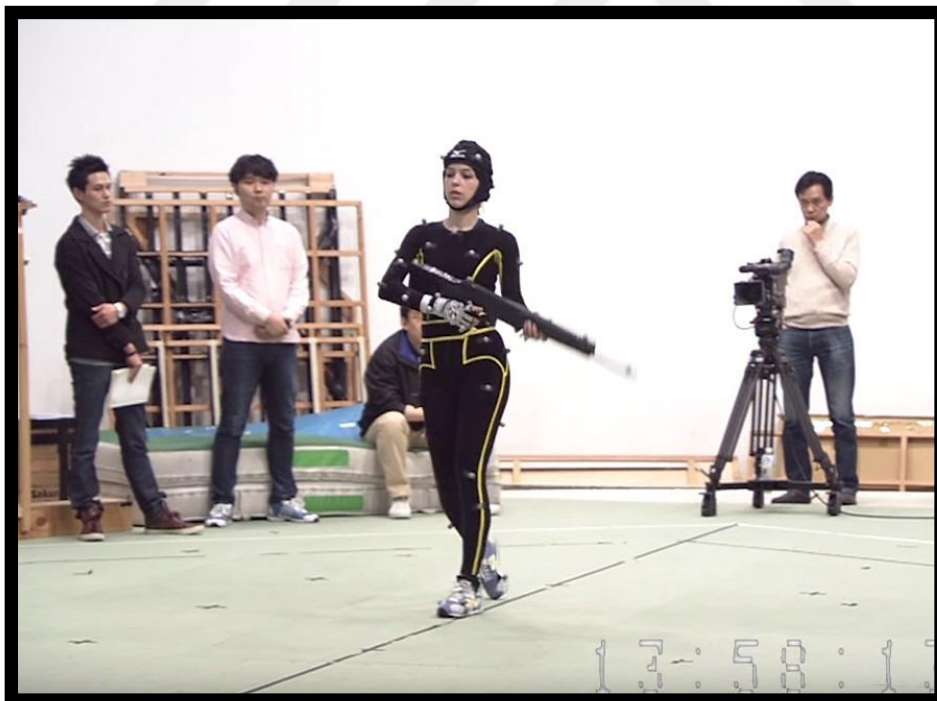


Figure 4.4: Stefanie Joosten as character in game, Quiet



4.1.3 Verbal Communication

Mass Effect can be a good example with well written dialogue options and professional voice acting. Voice acting for protagonist and henchmen are clearly important in game design because players want realistic and/or immersive voice acting for character represents themselves and their henchmen which players hear their voice almost all game.

4.1.4 Equipment

Hack & slash and looter-shooter games can be good examples for using equipment in interactive narrative. In fantasy side Diablo 3 has hundreds of items with different stats, features, and qualities. Items with qualities are different colored and gives some extra properties or high rolled stats. Quality levels are: Common, uncommon, rare, epic, legendary which is all players want to obtain.

On realistic side; Ubisoft's Tom Clancy's The Division 2 is a good example like Diablo. They have a lot similarities except their style. While The Division is a first person shooter game, Diablo is an isometric hack and slash game. Both games has a unique system on items: Stat rolls. When player dropped an item from a mob or boss, every stat of items are random. This gives players to grind more, gives a cause that players to try same level or dungeon many times. In Division 2, there is item customization way as skins which players' one of the most anticipated things in games. When players has a skin that they love, they adopts that equipment more.

4.1.5 Abilities

Archeage, with a unique system of customizational skill sets may be a prominent example. This free-to-play mmorpg lets players to use their own skill sets, for example: a shielded, tanky but elemental skilled wizard which can use invisibility like a rogue character. This system gives players freedom of creating ability builds with a lot of possibilities.

4.2 SOCIAL INTERACTIVITY

Players has hardly any time alone in many games today. Games give opportunities to communicate with non-player characters (NPC) in single player games, and communicate real players and npcs in mmorpg genre. Especially in single player games, many game gives henchmen which are npcs who travels and kills enemy npcs, trade with player, gives missions or does missions with player.

4.2.1 Non-Player Characters (NPC)

Dragon Age II have a lot of npcs which have different personalities. Players are making progress with fighting side by side, and develops emotional ties. These emotional ties can be intimacy, and even lesbian or gay relationships could be established. These bonds with npcs can create a powerful narrative effect on many players.

4.2.2 Guilds / Factions

One of the best interaction creation systems in game, like a lot of mmorpg games; it is clear that World of Warcraft should be prominent example for this. Guilds are communities which consists players gathered together under a name. Guilds make easier to help each other for missions, and dungeons, and even talking about game.

4.2.3 Henchman

Henchman is artificial intelligent (AI) characters or npcs who accompanies with player in game. Mass Effect II's henchmen can be good example. In MEII, henchmen could gain experience with player, and when leveled up, player can give to henchmen which skills (s)he want to play with side of his/her protagonist. This combination makes good interaction experience, as an example:

Jack (a female henchmen) can use her kinetic powers to lift an enemy up, stationary and defenseless, Commander Shepard (protagonist) can hit and kill that enemy as combo easily.

4.2.4 Other Players

The Lost Ark is another free-to-play mmorpg which has a lot of activities that players can do together. Socializing through mmorpg games can be on many ways like chatting, trading, entering dungeons together, even logging or fishing can be a good activity with other players. Letting players socializing with other players is important to make player feel not lonely and is a good way to make the game interactive. As an another example, Death Stranding's gameworld lets players build equipments (like bridges, ladders et cetera) which can be used other players. If a player uses and likes equipment, they give a like (like Facebook "like") to appreciate who builded.

4.2.5 Enemies

The Council by Focus Home Interactive have sort of unique fundamentals about interaction with enemies. Prima facie, players should discover who is enemy and who is their friend with using wide dialogue options and evidences. Council has a unique skill tree which can be gain by level experience, and skills is almost all about interacting with enemies, as an example: if player doesn't have diplomat skill, (s)he can't find an evidence which is hidden by enemy, or if player doesn't have language master skill, (s)he can't read a letter which sent by enemy in latin language. In addition, enemies have powerful and weak sides which should discovered by player. For example, if an npc is a little naive, player can use intelligent to take information from it. The Council's story takes shape with player's actions which is an important feature in an interactive narrative too.

4.3 ENVIRONMENTAL INTERACTIVITY

Players not only interacts with just real players or npcs, but also game world. Many games give capability to destruct, move, and construct objects, manipulate or effect game world. Game physics, ragdoll physics are mainly supported by PhysX and Havok physics engines nowadays.

4.3.1 World Physics

Astroneer gives freedom to players of changing all planet like digging tunnels, digging and gathering mines, building rover roads and so on. Players can also build spaceships to travel to other planets to explore. Players can use platform blocks to build bases for science stuff with manipulating planet's ground.

4.3.2 Movable Objects

Players can solve puzzles with moving objects to reach locations, to block lasers which kills player in Portal 2. Players can also put objects on buttons to open doors, protect each other (Portal 2 has cooperative gameplay for 2 players) they can use portals as main mechanic of the game which can be opened almost anywhere to make progress in levels. In Portal 2, self moving objects are part of puzzles too.

4.3.3 Destructible Objects:

In World of Tanks, players can use objects on maps actively. They can take down buildings as ramming with their tanks and use them as trench to fire enemies, and use buildings as cover to absorb a few shots of enemy tanks. Spotting mechanics of game works like; when a player saw someone, this info relayed other players via radio, for avoiding that players knockdown big trees and hide behind them to not spotted. In city fights, players use walls to not seen from people and use walls to make surprise shots to players behind walls with hitting that wall.

4.3.4 Constructive Objects

Main gameplay mechanic of Minecraft is building stuff which is all about creative freedom of players without almost any limitations. Players can use hundreds of materials to build many things with three dimensional blocks. Minecraft have hundreds of mods to play, players can make exploration, mining, crafting, combat with npc enemies or real players, resource management and so on.

4.3.5 Upgradable Objects

Command & Conquer Generals and its expansion Zero Hour, players can upgrade buildings to research new technologies and new units. Players can even upgrade units, as an example; Chinese tank Overlord can be upgraded with a propaganda tower (which heals own units in a specific area around tank), a gattling cannon (which kills enemy

infantry units easily), or a five-man bunker (which can be useful with different units).

Figure 4.5: Upgrades of Overlord tanks, Command & Conquer Generals Zero Hour

From left to right: Bunker, gattling gun, propaganda tower



In the final analysis, interactivity in video games is about to giving players freedom of doing actions and manipulations on game world that increases immersion of player. These actions should be realistic and let players know that they made a change something physically in game world, to feel themselves inside of game. It is important to clarify that, even these classifications studied separately, they may work cooperatively to make interactive narrative good with offering rich interaction possibilities.

5. CHOICES IN GAMES

Beyond entertainment purposes, games are designed systems which contains predictable experiences for players to live. These experiences are determined by rules, and narrative limitations of choices. For players, choices they make in games are really important to feel themselves powerful enough to manipulate game world and story, on narrative; especially when their choice has a direct impact on game.

5.1 MORAL CHOICES

Players become agents in narrative arcs of games, they actually develop a moral sense, they decide what the role of morality, which resulted in right decision-making for them.

"Games are agent systems with ethical values are softwired in the design that largely determine the player's experience."

(Sicart M. 2003, The Ethics of Computer Game Design)

Morality of choices can be about based on outcome of players' actions, or feedback from story, not about moral type of action. These choices can be not only good, neutral or evil, but also can reach eucatastrophe which means a dramatic event that leads to the protagonist's well-being as defined by J.R.R Tolkien on a letter in 1944. For example: in a survival themed game, forgiving one's life can give nothing to player, killing her/him can give some loot.

All games seem good and evil differently, usually; game designers define good actions as non-fatal ones, bad or evil actions as fatal ones. For example, in *Red Dead Redemption 2*, when player saves a girl who is hostage of rich and bad antagonist, (bribes sheriff to cover bad actions) without killing guards is accepted good, saving girl with killing guards is accepted as bad manner. Because player is deputy of Rhodes town and sheriff takes bribes, player can't kill rich man's guards without getting punishment. When player preferred second way and went to town after this situation, there will be a bounty on protagonist which will be hunted by sheriff and bounty hunters.

5.2 MEANINGFUL CHOICE

Players think about their options while doing an action, or choosing from choices presented by game designer, before they decide. Because these choices need to give distinct outcome to players in progress to be meaningful. Players need variety of ways to do a mission, not with one way forced by game itself. As an example: *Beyond: Two Souls* has a part which is about players should kill a warlord which player informed on her/his way to him with tips about he may not be a warlord, but player have to kill, there is no other way to do it.

In story based games, some passionate gamers who want to see which choice is meaningful make second playthroughs or loading back to the choice, especially when they selected a choice with no outcome matters. Some players are just curious and want to see all choices when game is a good interactive narrative. For example, in *Detroit: Become human*, many twitch streamer rolled back or played second or even third runs to see all choices in game.

In conclusion, players can live their fantasy of being hero or villain with different choices. They need to have freedom and need to be forced to think about consequences of their actions, that may conclude with their selection can be more meaningful between different choices.

5.3 DISTINCTION OF CHOICES

Video games offer players a mode of engagement with different choices in a fantastic, secondary worlds. These different choices should be categorized or classified in a way, one study recommends 20 game mechanics below can develop moral sensitivity. It was made by *Johannes Katsarov, Markus Christen, David Schmocker, and Carmen Tanner* in their article *Training Moral Sensitivity Through Video Games – A review of Suitable Game Mechanisms as:*

- a. Victim Perspective*
- b. Perpetrator Perspective*
- c. Perspective Change*
- d. Prosocial Challenge*
- e. Negotiation*
- f. Investigation*
- g. Conflict Mediation*
- h. Ethical Dilemmas*
- i. Egoistic Temptations*
- j. Deception*
- k. Action under Pressure*
- l. Modelling*
- m. Guidance*
- n. Direct Consequences*
- o. Delayed Consequences*
- p. Real-world Facts*
- q. Contrasting with Other Players' Decisions*
- r. Value Explication*
- s. Ironic Feedback*
- t. Reputation Systems*

Telltale's The Walking Dead should be a good game to think about and examine on moral choices with game mechanisms above.

6. TELLTALE'S THE WALKING DEAD

The Walking Dead is a post-apocalyptic, zombie-survival themed comic book series which were created by Robert Kirkman and Tony Moore. Besides comic book, there are various additional publications as television series, games and books about The Walking Dead. Telltale Games released The Walking Dead game as a point & click adventure game with choices matter elements as "choose your own adventure" style.

6.1 STORY

Telltale presented TWD Season 1 game as five episodes which connected each other and changes itself to show different angles to player, according to player's decisions. Are these decisions change something really on game or not can be another discussion's topic but players have some choices which could not be taken lightly.

Players start the game just before zombie apocalypse starts, with our protagonist Lee Everett, a teacher before, now convicted murder on way of prison. Soon players will find a little companion, Clementine, a little sweet girl. After found Clementine, many players are in a dilemma about protecting her with risking Lee's life or prioritizing to protect Lee. Players see how difficult to survive with a little girl, on difficult choices with a shifting group. Lee and Clementine don't stay alone in this adventure, they'll adopted by some survivor groups which contains different characters who will be permanent or not in future episodes. TWD gives player little time to select choices, players need to think carefully in that limited time. Especially in episode five (the last one), the choices players have and haven't done since episode one will come up consecutively.

6.2 GAMEPLAY

Players select different choices in The Walking Dead, even they have a common goal to protect Lee and Clementine, everyone has a distinct way to do it. This puts TWD in sort of a special place in gameworld. When players make a choice, in that moment there will be little waves that go through all game. One player can be a friend of Kenny, in contrary of many players who hates Kenny, or a player can shout with anger when a player keeps cool in that moment, group will remember what player do. Their playing won't finished with completely different ends, but each will go to end of game from different way as a personal and emotional experience.

6.3 CHOICES ACCORDING TO TRAINING MORAL SENSITIVITY THROUGH VIDEO GAMES ARTICLE

On beginning of the game, in police car, when talking to policeman who drives Lee to prison; Even players can't claim they are innocent, there are no options to choose, they look themselves from *perpetrator perspective*, players accept Lee is guilty, he killed state senator who was sleeping with his wife.

Generally, when people asks personal questions about, there are honest answers which is about being an accused criminal or hiding that. When player gives honest answer, it should be for just being honest or fear of getting caught while telling lie. This is *ethical dilemma*. In additionaly, it can be *egoistic temptation* because thinking of admitting people you're criminal can get your privileges lost in group. When player preferred to hide that, it should be about these privileges, it is meaning *egoistic temptation* again but in reverse way. In additionaly, it can be about delayed consequences, like *ethical dilemma* option above, player can think as whatever (s)he do it, finally it will come out in the wash.

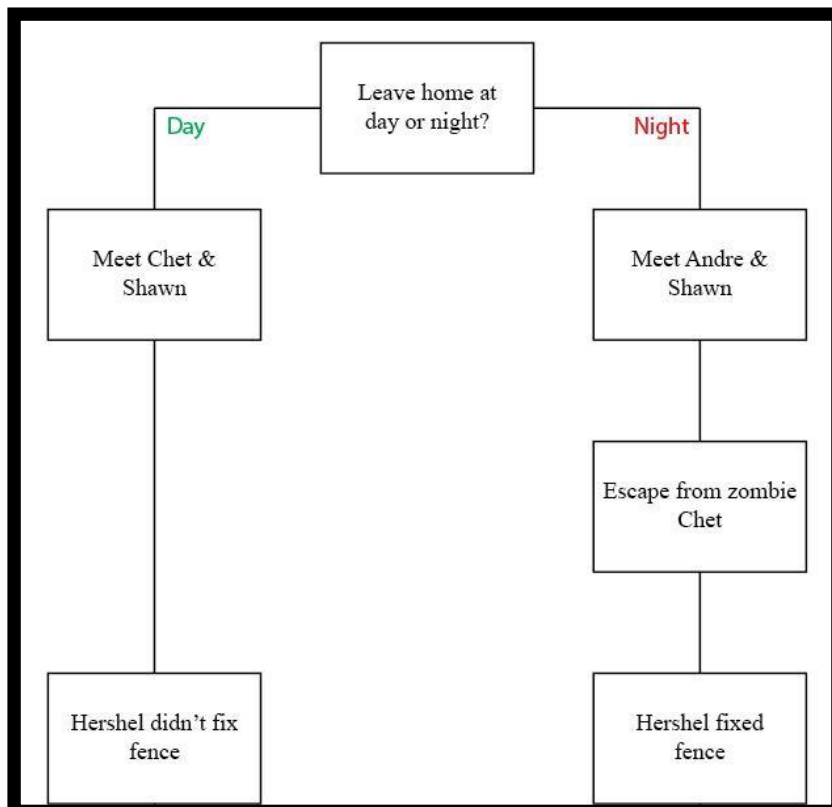
Figure 6.1: Choosing to travel at day or night



On figure 6.1, players think about *real-world facts*. Which can be safer to travel with a little girl? On day or on night?

Travelling at night for coming across with less people who can be bad as being plunderer, and travelling without seen because of the dark or travelling at daytime for seeing what danger is coming.

Table 6.1: Leaving home at day or night



At Hershel's farm in the scene that Duck has accidentally squashed Shawn's leg with tractor and zombies attacking both, player come across an *action under pressure* moment. (Figure 6.2 & 6.3)

Even doesn't matter who player saves, Shawn dies; but because player doesn't know that -if it's not a second playthrough-, player makes a choice which is about *direct consequences*, it is clear that there is no time to save both, player can save just one of them. There is both mechanics: *Egoistic temptation* as knowledge of Hershel let for staying one night and Kenny has a car, keeping Kenny happy as saving his child can be more useful to use his car to travel with them safely which also means *delayed consequence*. Even player doesn't know, Kenny will be near Lee almost all game.

Figure 6.2: Saving Shawn



Figure 6.3: Saving Duck



Table 6.2: Telling lie or truth to Hershel

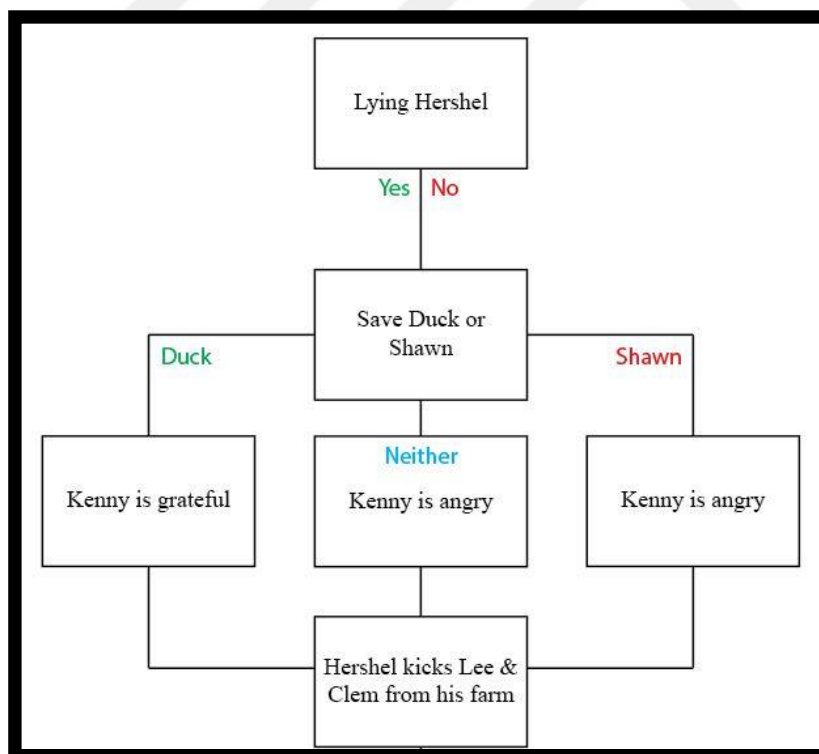
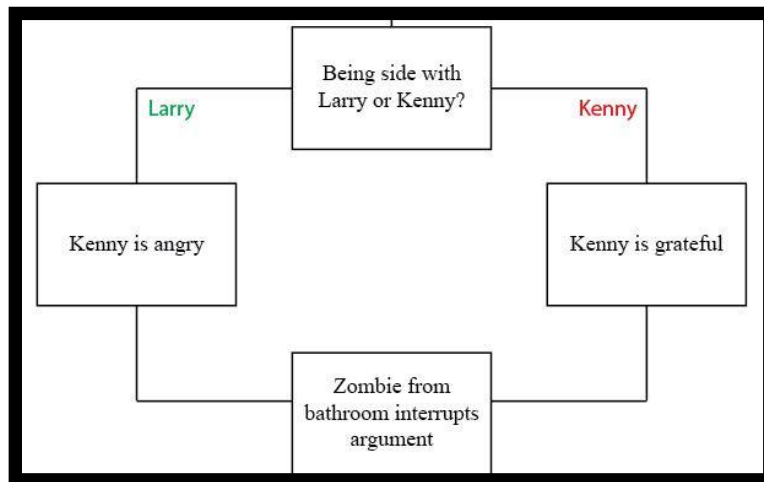
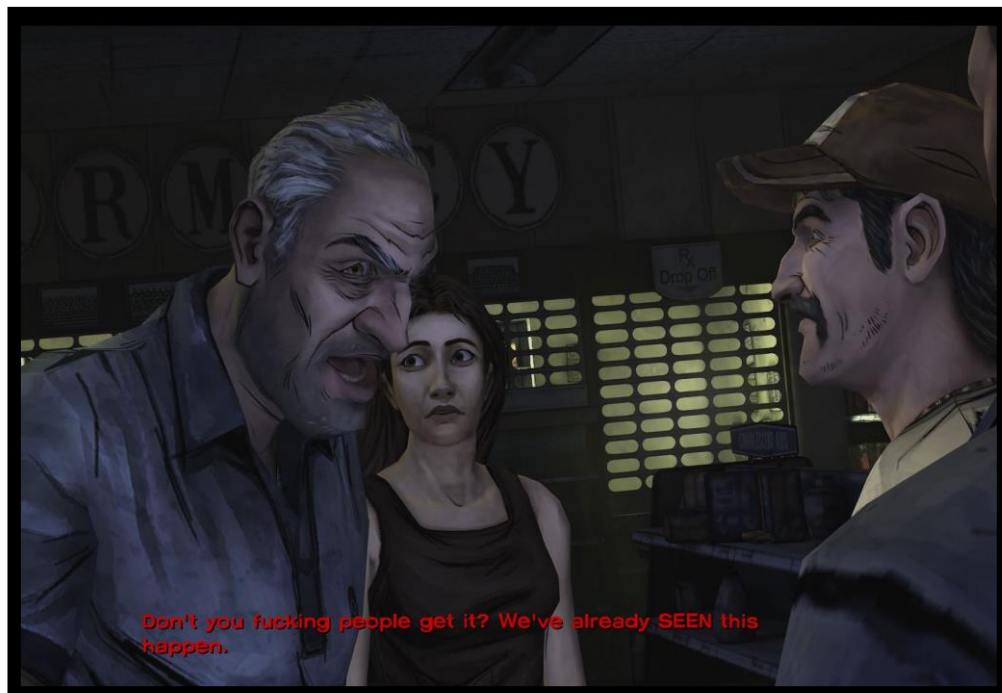


Table 6.3: Being side with Larry or Kenny



After took shelter in drugstore, group in store started to fight, then player need to be sided on Larry or Kenny. Another *delayed consequence* choice here. While choosing a side, player needs to defend Duck is not bitten or player need to claim Duck is bitten. This is *conflict mediation*. If player choose Larry's side, because of player didn't see a bite mark, it would be *deception* (Figure 6.4).

Figure 6.4: Larry and Kenny arguing about Duck



In drug store, there are three energy bars. Player could consider to give them to people who is bad influence with Lee to get better which can be considered as delayed consequence or it can be *prosocial challenge* with purpose of helping people. In addition, player can give energy bars to Clem and Kenny's family which is triggered by *real-world facts*. In bad or catastrophic situations, people tend to prioritize children, women and old people in order (Figure 6.5).

Figure 6.5: Lee gives energy bar to daughter of Larry after arguement



At the motel where Glenn trapped, Irene's killing is about *prosocial challenge*. Giving gun to her is a merciful behavior, also doesn't letting her to turn into a zombie is related to real-world fact, it is clear that, as zombie; she can kill other innocent people (Figure 6.6).

Figure 6.6: Lee takes gun back from her corpse after let her kill herself



Table 6.4: Giving a gun to Irene or not?

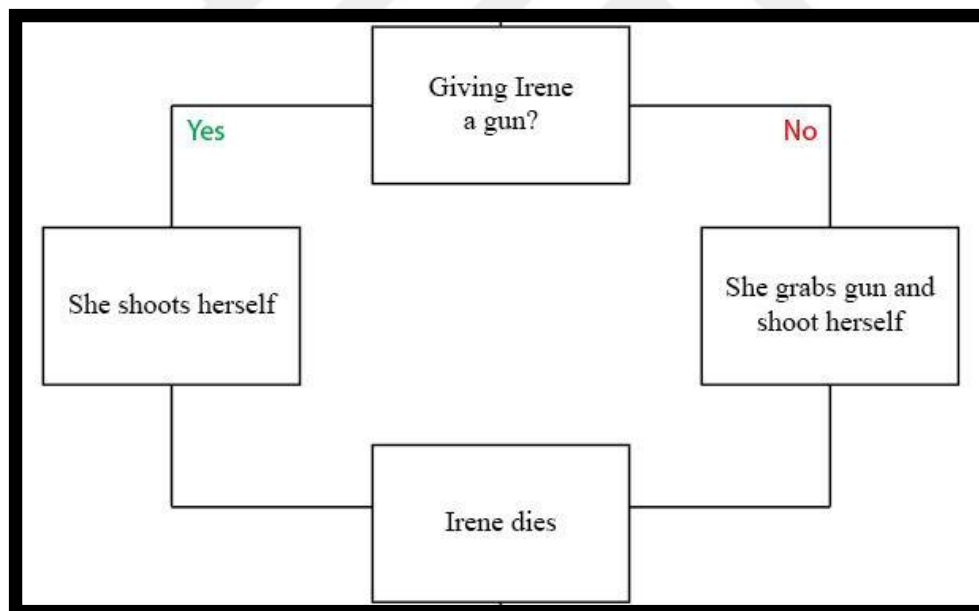


Figure 6.7: Saving Carley

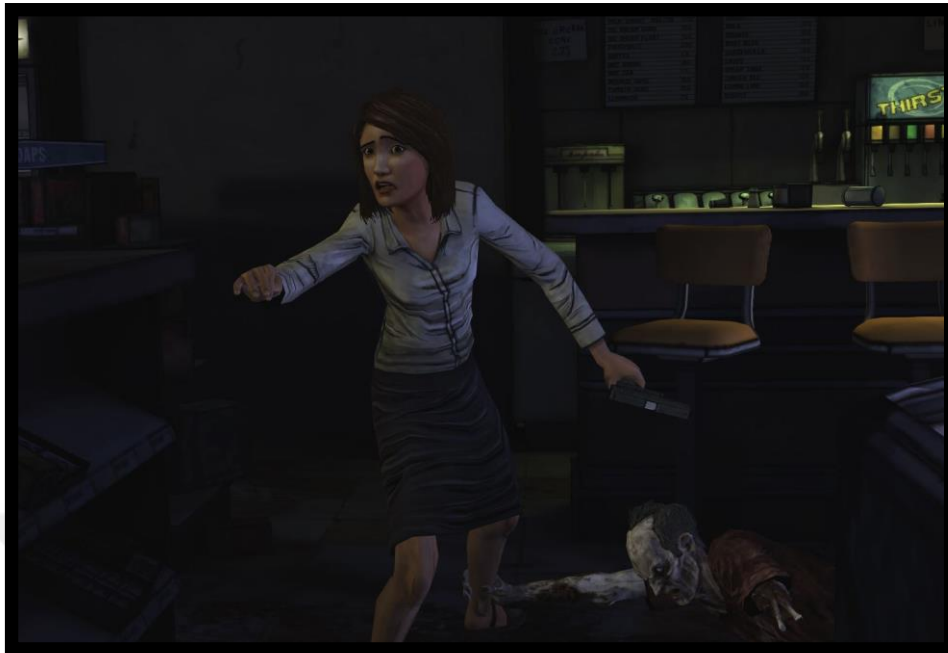


Figure 6.8: Saving Doug



Another example of *real-world fact* is choosing who saves by Lee in drugstore. Player need to think about which one is more useful or which one (s)he liked more. In survival situation, a good shooter with a gun can be useful, or an information technology (IT) guy? In addition, this choice has a countdown, it is *action under pressure* where player need to think fast. It can be evaluated as *delayed consequence* too in case of thinking about usefulness of characters in future (Figure 6.7 & 6.8).

End of episode 1.

Figure 6.9: Lee tries to save David by cutting his leg



Episode 2 starts with action under pressure and prosocial challenge. Player need to save David who trapped his in a bear trap, trying to open trap doesn't work, so player need to cut his leg to free him. Because of David's screams, many zombies are coming and Kenny tells "we can't hold them off, cut his leg, hurry" makes this as action under pressure choice. (Figure 6.9)

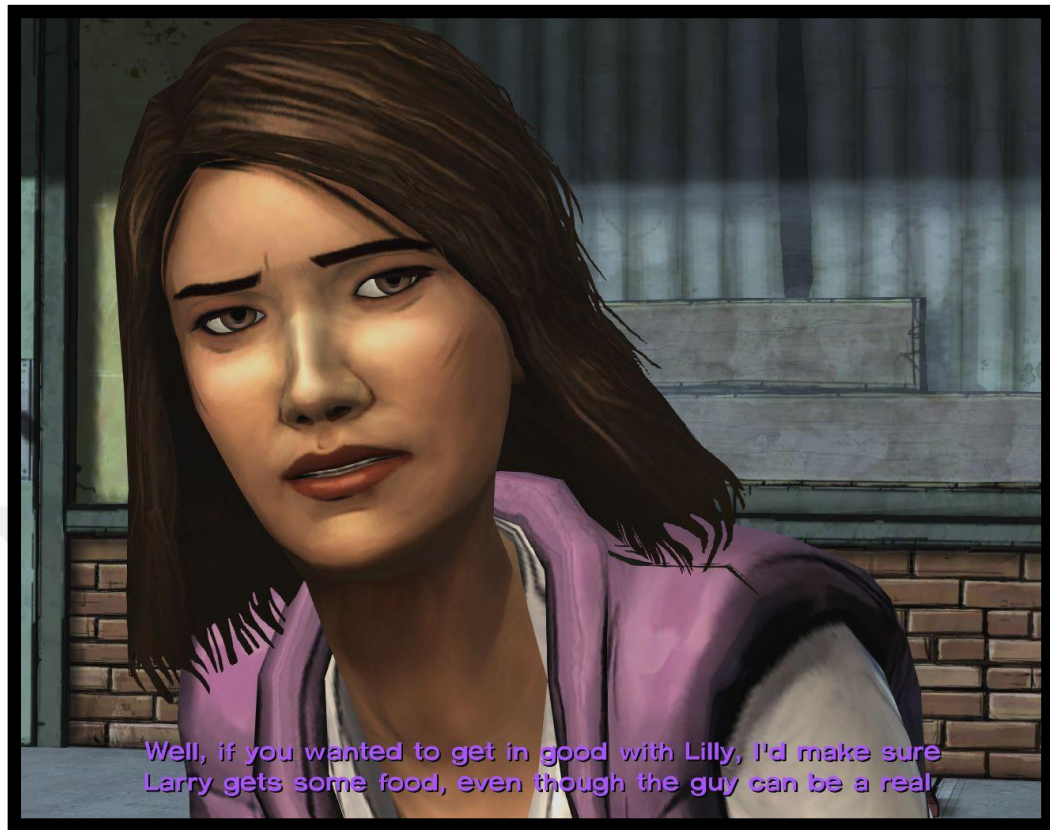
Figure 6.10: Argument of Lilly and Kenny about getting new people to the group



After returning motel, there is an arguing about gathering new people to group. This is about *negotiation*, some of group members telling new people can be useful, some of them thinks about insufficient food. Another argument is about leadership between Kenny and Lilly, player can choose one's side as *conflict mediation*, or player can avoid to be included to this argument for *delayed consequence* because which can be useful more in future unforeseeable (Figure 6.10).

Episode 2 is about lack of food, and after arguments, Lilly gives daily food distribution to Lee; but there is not enough food for everyone, some characters will end the day as hungry and this choice of who will be hungry is on player. Four food rations for ten hungry people. As a *real-world fact*, player need to feed adults for their need of being powerful in this apocalyptic world, but player can choose to getting better with people on camp as Carley recommends; When player entering dialogue to Carley, there is a question choice which is "I'm giving out food, what should i do?", she answers as choices about getting good with Lilly and Larry or Kenny and his family for *delayed consequence*. (Figure 6.11)

Figure 6.11: Carley talks about food distribution and its delayed consequences



As *direct consequence*, player need to decide to go farm with brothers to trade gasoline for some food. It can be evaluated as *prosocial challenge*, because food is useful for all group.

Generally, player can use choices which is neutral on Kenny and Lilly arguments. Player can take a negotiator role on this, which can be *conflict mediation*. In addition player can say "Lee is father of Clem" to people as lie or "Just some guy" as truth. When a player choose telling lie, they want to do it for Clem's well-being. That is *prosocial challenge* as seeing Clem like a victim because she is a defenseless eight years old girl, player wants to adopt her to protect from dangers or harmful people. Secondly, when player tells the truth, it can be just being honest (or just being good guy) or for a *reputation system*, player can want to be appreciated by group in game as adopting someones lonely daughter.

Table 6.5: Episode 2 choice tree part 1

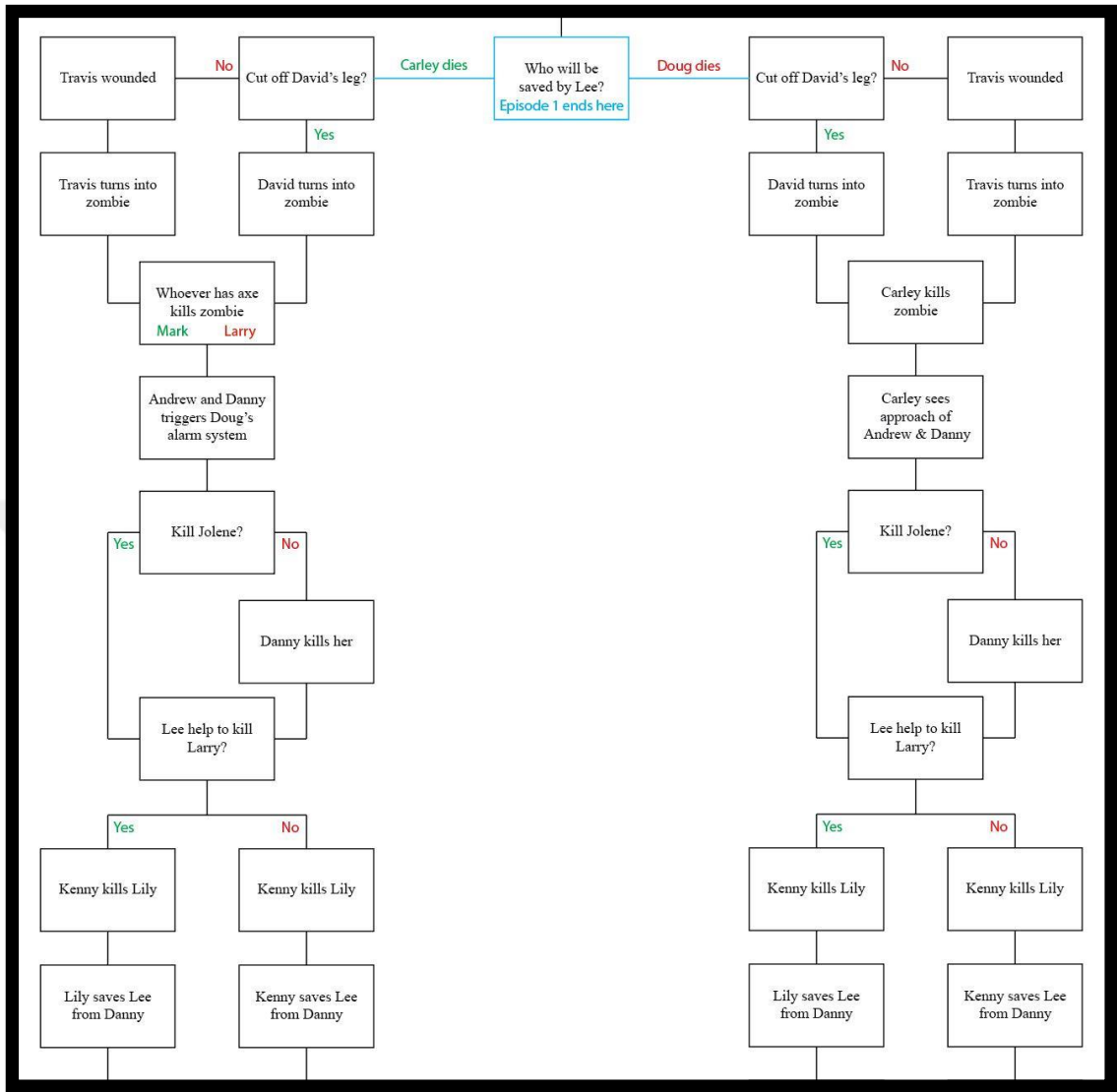


Table 6.6: Episode 2 choice tree part 2

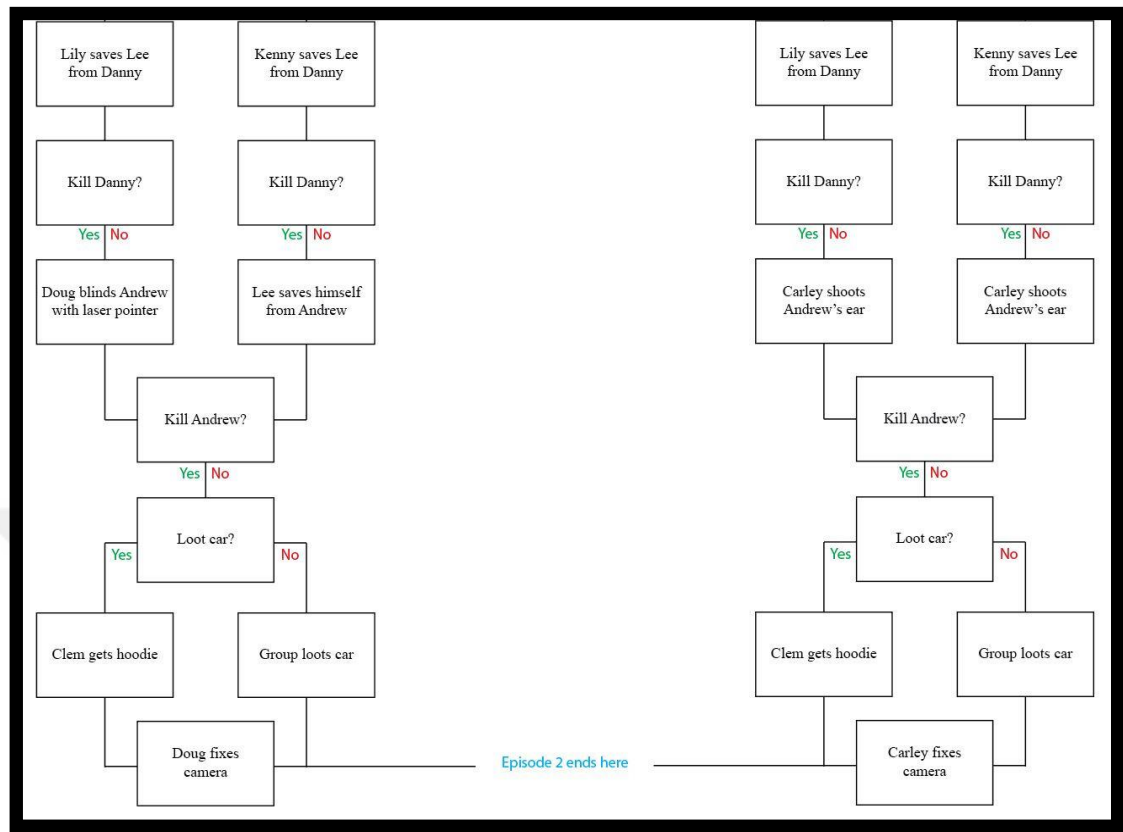


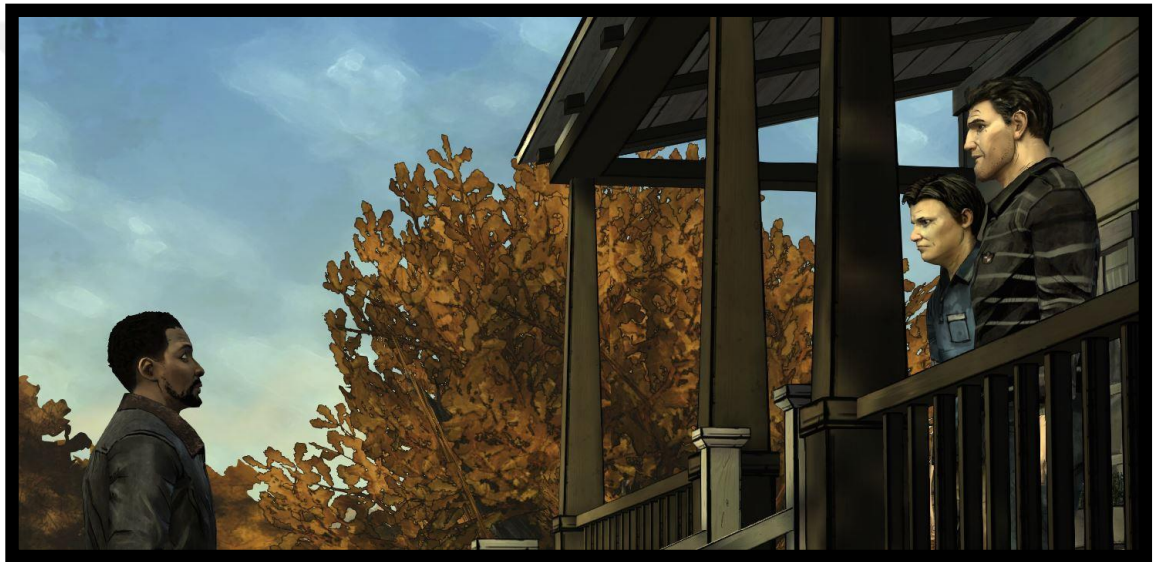
Figure 6.12: Telling lie or truth to Clementine



On a *perspective change*, player can say Clem to "things will be good" as a white lie to give false hope to make her happy when players think themselves about as a eight years old girl, or can say "it won't be good as before" as a *real-world fact* to be honest against her (Figure 6.12).

Brothers on St. John farm wants to revenge from bandits with reconnaissance on their camp. Player need to make this as a *prosocial challenge* for well-being of all group while staying at farm. (Figure 6.13)

Figure 6.13: Lee talks with brothers about reconnaissance bandit camp



When player come across with Jolene, with examining tent, (s)he knows Jolene is a mother and tries to survive with her child which is clear from kid in photo and sleeping bag of kid. *Perspective changes* when Lee finds rabbit toy with blood, player can understand and empathize her as a sad and angry woman who lost her child, which is a *victim perspective*.

Player can be curious to *investigate* about what she say about St. John farm as *prosocial challenge* to protect Lee's group, or can think she can be dangerous as she has Clementine's hat and that's why player can kill her. (Figure 6.14) This choice has action under pressure one, has a countdown, player needs to choose before Jolene kill Lee.

Figure 6.14: Shooting or not to crazy woman



After Lee fainted by St. John brothers, he finds himself in a locked door. In *victim perspective*, players need to save first self and others from there as *prosocial challenge*, and also player doesn't know the condition of Kenny's family; Player should analyse situation to survive and save group. This is investigation part. (Figure 6.15)



Figure 6.15: Figuring out how to escape from depot

Another *action under pressure* here, after Larry has a heart attack, player need to think about trying bring back to him with heart massage or if he dies; player should smash his head to protect Lilly, Kenny, Clementine from zombie Larry. Both choices has *prosocial challenge*. There is also an *ethical dilemma* here; if player chose to kill him directly, what if he is alive? (Figure 6.16)

Figure 6.16: Helping Kenny to kill Larry or helping Lilly to make heart massage



From *perpetrator perspective*, killing Danny gives player to taking revenge of Mark and other he killed. It's also a *direct consequence*, reducing enemy count to two from three. Player can think as *ethical dilemma*, and forgive his life for not being like them. (Figure 6.17) Letting him stay alive can be a difficulty to save others, somehow he can get free and attack Lee and his group again while player is trying to save people or kill Andrew and mother.

Figure 6.17: Killing or forgiving Danny's life



Game forces player to punch Andrew from *perpetrator perspective*. After this player has a two choice: letting him stay alive or killing him. Same as killing Danny, player can take revenge from *perpetrator perspective*, or player can think as letting him live alone with knowledge of death brother and mother can be a good punishment for him. As killing Andrew, player can think he could come for them soon as a delayed consequence to take revenge of his mother and brother. It is a *real-world fact*; when you kill someones family, they want to kill you. That also is *prosocial challenge* in that situation for this decision to protect Lee and his group (Figure 6.18).

Figure 6.18: Killing Andrew or forgiving his life with walking away



After these, group finds a car with no fuel, a lot of food and supplies, doors open wide (Figure 6.19). There is an *ethical dilemma*; taking stuff if they are still alive concludes with being *perpetrator* if owners of car would die because lack of that stuff. If player loots car, it is prosocial challenge for well-being of group. In addition, when owners of car came back, if they won't find their stuff, they can search for Lee's group to take stuff back even can harm to group. Not taking stuff is a strategic loss to group but it is moral choice, and it can be clearly examined as egoistic temptation. Like saying of Kenny's wife: "It's not about right or wrong, it is about survival".

Figure 6.19: Looting car or leaving

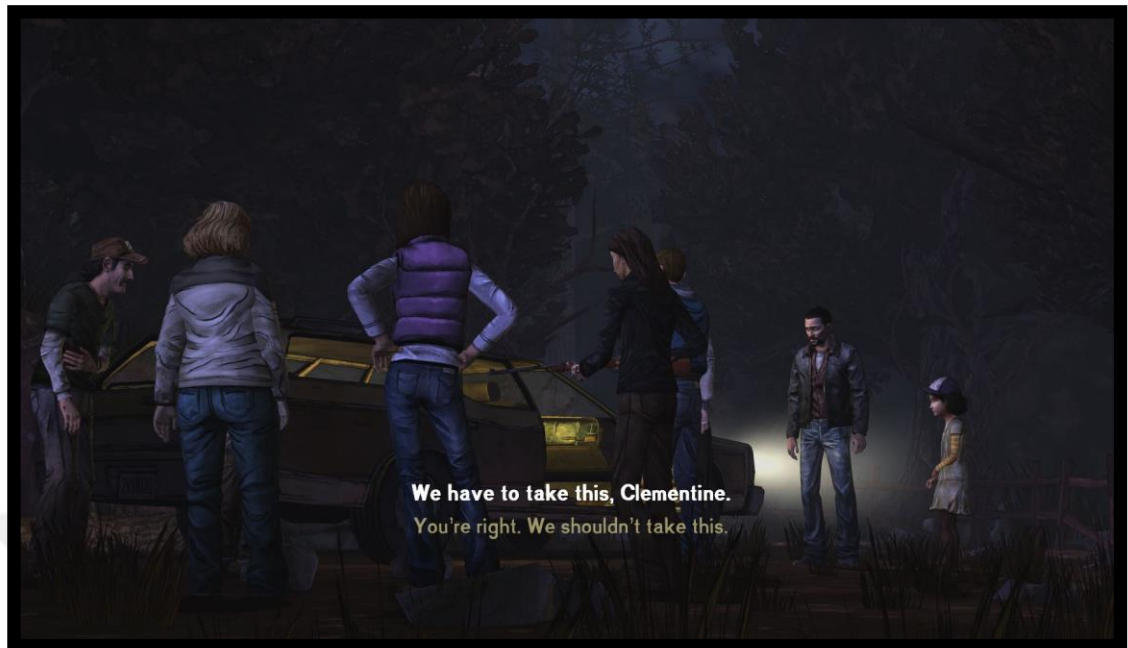


Figure 6.20: Lee chooses to kill or not, from scope-view of his rifle



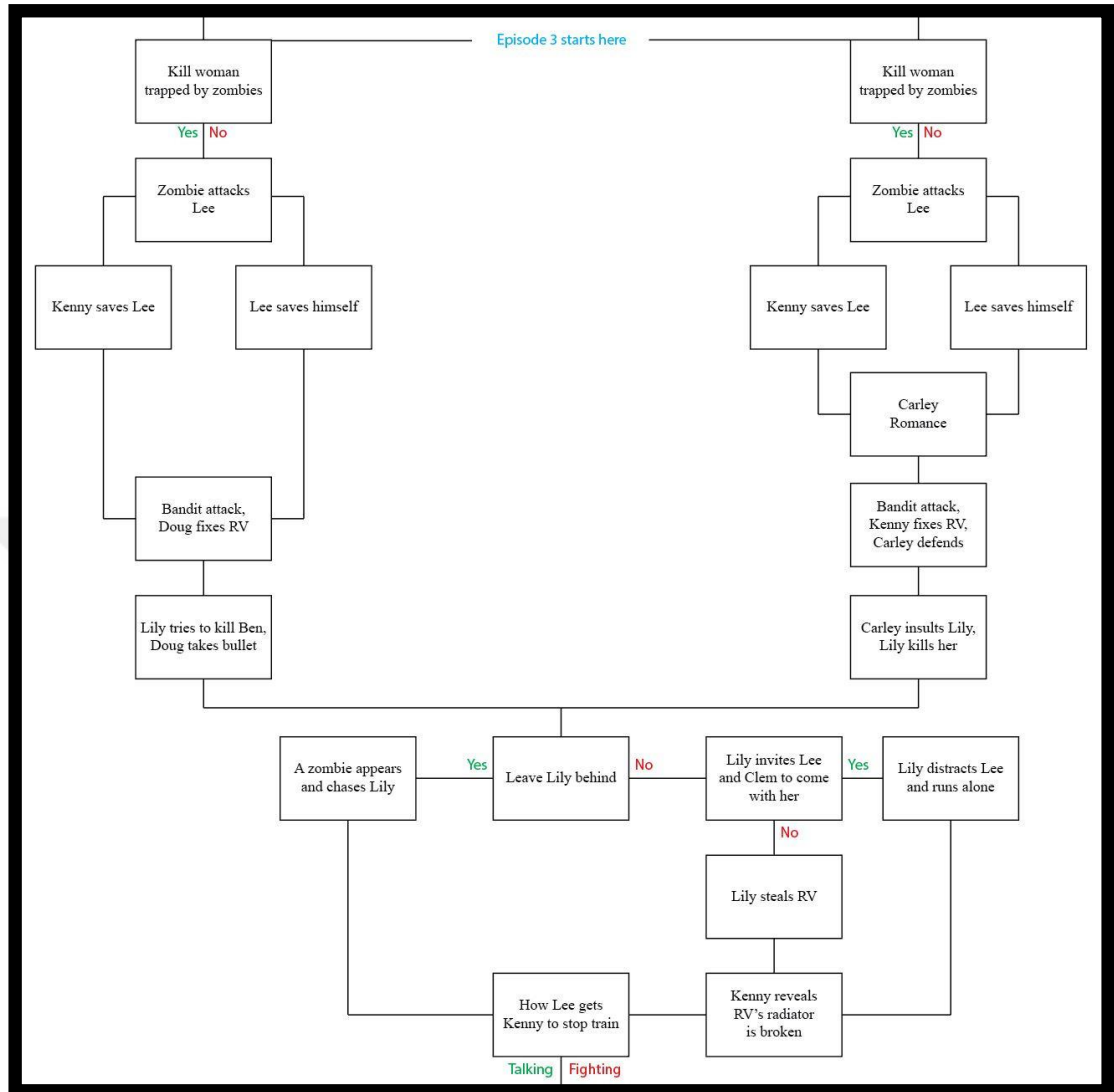
Episode 4 starts with perpetrator perspective, a woman trapped by zombies and screams loudly which attracts more zombies to place. As prosocial challenge, player needs to choose to kill her, if not, zombies will attack Lee and Kenny, after killed her. (Figure 6.20)

After Lilly shoots Carley, player need to choose her to left behind or to go with her. As a revenge, player can be angry about Carley's death and leave Lilly. It's *prosocial challenge* for everyones well-being in group. It can be two way *delayed consequence*: Lilly can die because player left her, or she can come to revenge later. (Figure 6.21)

Figure 6.21: Deciding to bringing Lilly or left her



Table 6.7: Episode 3 choice tree part 1



After train stopped because road block under bridge, player goes to check train station. When zombie army came up, player has two choices while running with train; saving Omid or Christa. Omid's leg injured, as a *real-world fact*, people don't want to get slowed with injured people on survival situations. As a *direct consequence*, when player chose one to save, (s)he would be angry and blame about not saving other one. Player just met both of them but they had each other for long time.

On beginning of episode 4, player can choose to interfere argument of Christa and Kenny about Omid's injured leg. This is *negotiation* and player can make a peaceful solution as helping Omid to walk as *prosocial challenge* without choosing sides

(Figure 6.22). Group needs to move fast, can't stay long in the middle of street while zombies out there.

Table 6.8: Episode 3 choice tree part 2, end of episode

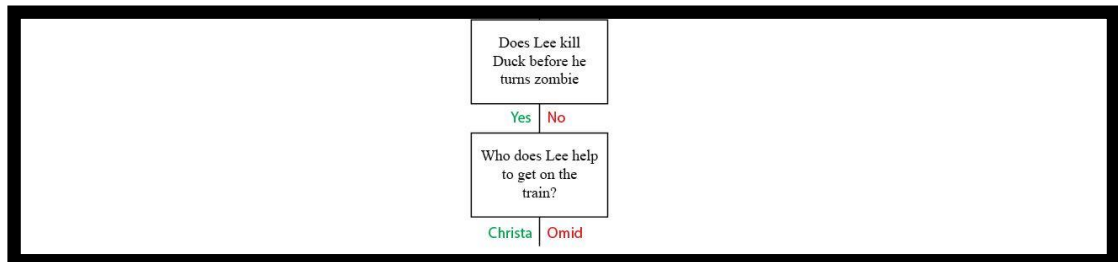


Figure 6.22: Christa appreciates Lee for helping Omid to walk



After getting inside house, player comes across with almost same situation on shooting screaming woman scene in Macon. It is *prosocial challenge*, player need to kill that zombie boy for feeling safe inside house. It can make noise and attract other zombies, or somehow get inside and harm someone in group as *delayed consequence*. (Figure 6.23)

Figure 6.23: Lee kills zombie boy in roof



Figure 6.24: Lee talks with Vernon



After going down sewers, player comes across with some old people, because Vernon points a gun to Lee, player can choose threaten him or calm down things, as Lee is on *victim perspective*, Vernon's hands are shaking while holding gun, it is clear that he didn't kill anyone as *real-world fact* and doesn't wants to kill Lee. Player can be friends with them for a good *delayed consequence*. More friendly groups will be better against

fight to group of Crawford. (Figure 6.24)

Table 6.9: Episode 4 choice tree part 1

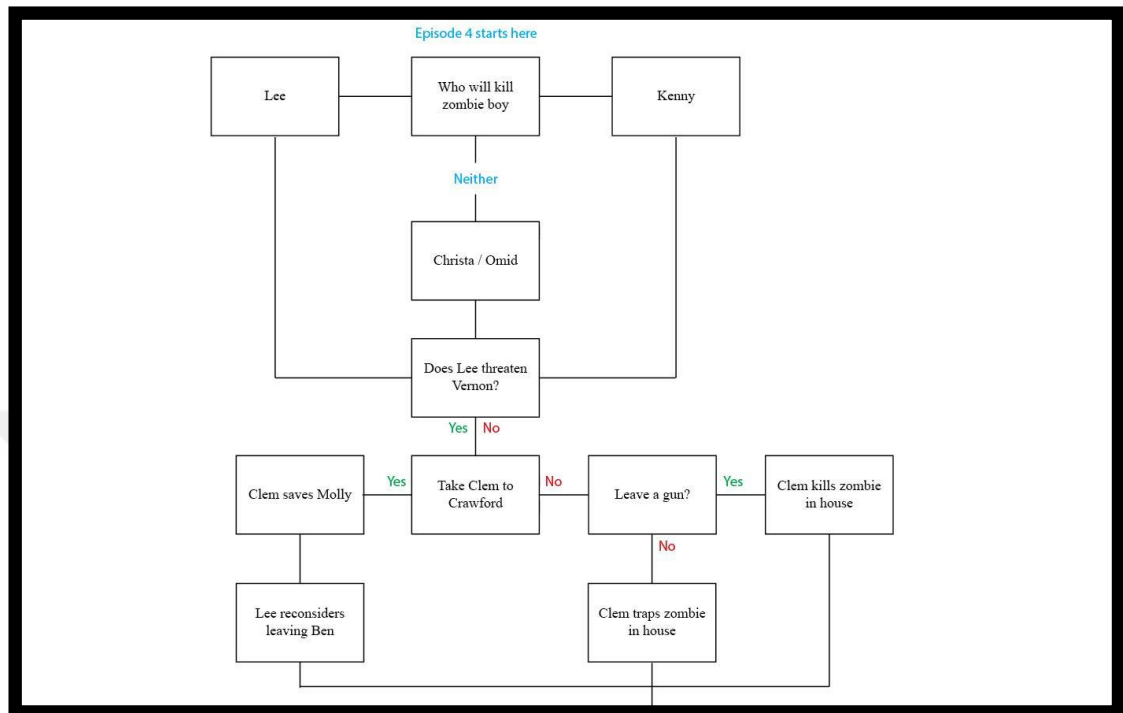


Figure 6.25: Argument about finding battery and gas for boat



Player need to find gas and battery for boat to go from Savannah, these can be found on Crawford's group, Lee's group has argument about what can they want these from Crawford. Player can choose *negotiation*, sneak or taking by force. Even if player wants to make it as negotiation, group come out against it, taking by force is a *direct consequence* with losing people because Lee's group is outnumbered against Crawford. So they decide to sneak. (Figure 6.25)

Figure 6.26: Deciding to bring Clem or not to Crawford



Player needs to decide to go Crawford's place with or without Clem. As *prosocial challenge*, player can want to protect her from dangers but she can be useful in small places which she can pass easily. Also she can be in danger without staying with Omid, Omid can die and turn a zombie and can attack Clem, or someone can raid home as a *direct consequence* (Figure 6.26).

Figure 6.27: Voting to leave Ben



When it is about to leave Ben at Savannah, player can choose to vote for leaving as negotiation to calm people down but there is an ethical dilemma, he didn't do anything intentionally, is it logical to leave a loyal member of group? Player should decide wisely. (Figure 6.27)

After Clementine is lost and Lee was bitten by a zombie, player can choose to show or hide bite in Lee's wrist. It is clear that if player hides that bite, Lee can be a zombie as a *delayed consequence* and a *real-world fact*, Lee can harm Clem or others in group. They lost many people because of hidden bites, player can see that as *prosocial challenge* to take care about well-being of group and show it honestly. (Figure 6.28)

Figure 6.28: Lee lost Clementine and bitten by a zombie



Table 6.10: Episode 4 choice tree part 2, end of episode 4

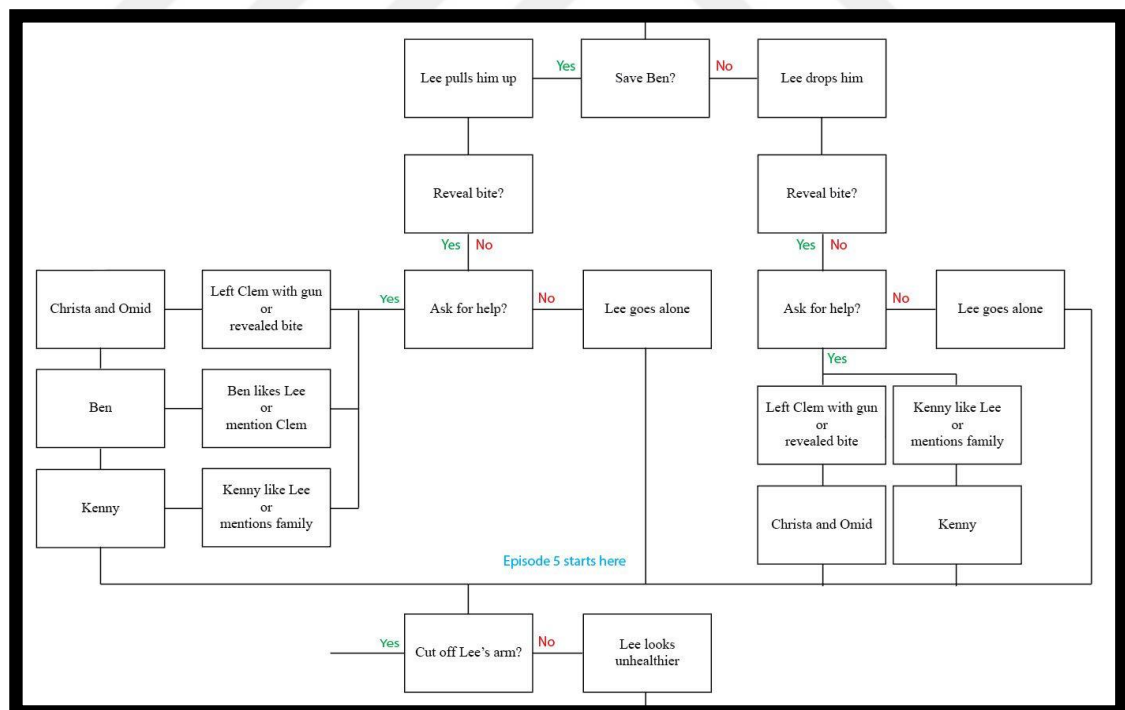


Figure 6.29: Deciding about Lee's bitten arm to cut or not



Cutting off Lee's arm will get more time to live him from *victim perspective* and also it can be gain more time him to find Clem before turning into zombie, it is *prosocial behavior*. (Figure 6.29)

While going to hotel where Clem held, player needs to choose who goes first from over signboard, if player looks from *victim perspective*, (s)he want to protect Lee until getting Clementine back, can choose Christa and Omid goes first. But if player goes for *prosocial challenge*, need to choose Lee goes first because player needs to protect Christa and Omid, they are only survivors left from group, they can be family for Clem and protect her. (Figure 6.30)

Figure 6.30: Lee crossing over signboard

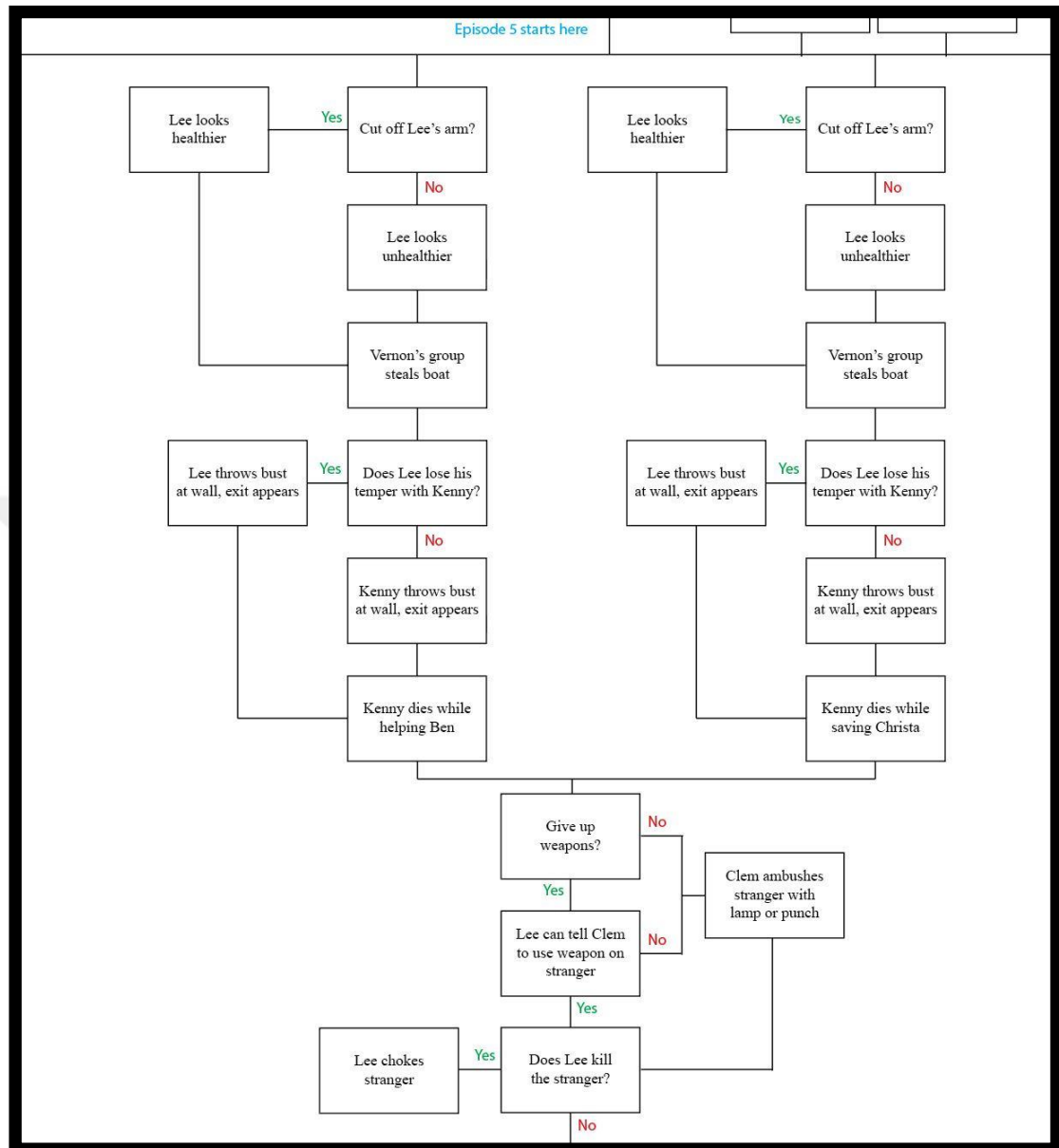


As a *direct consequence*, player can want revenge and kill stranger, also it can be *delayed consequence*, stranger will be able to come behind Lee and Clem, and can try to kidnap her again or can harm anybody in Lee's group or not (Figure 6.31).

Figure 6.31: Lee is choking stranger who kidnapped Clem



Table 6.11: Episode 5 part 1



If player doesn't kill the stranger with Lee, Clem shoots him.

Before Lee turning into a zombie, player must make one last choose at the end of game. Should Clem kill Lee or not? (Figure 6.32) Player may think from Lee's side on *victim perspective*, Lee can be a zombie and kill innocent people. As *prosocial challenge*, Clementine's psychology is important to think about, it is clear that Clementine loves Lee most right after her parents, killing Lee can be too difficult to her. Secondly, on the good side; Clem can be tougher, for Clem's well-being, it can be good for her to stay

alive. If she can kill the most loved one of her, she can kill anyone for protecting herself.

Figure 6.32: Letting Clementine to kill Lee or not



Table 6.12: Episode 5 part 2, end of Episode 5 and Season 1



7. CONCLUSION

TWD is about easy way out or doing what is right with thinking about direct and delayed consequences. When we look at studies on Telltale's The Walking Dead are generally about on; teaching moral philosophy with the walking dead, keys to successful story telling as choose-your-own-adventure games, choices and consequences: the role of players in Telltale's The Walking Dead and so on. People study on choices and consequences, meaningful choices, but how about using a framework for classifying choices on game mechanics? It is choices really matter?

In the final analysis, when i took the article "Training Moral Sensitivity Through Video Games – A Review of Suitable Game Mechanisms" as a framework to look how many times they fulfill the mechanics of the each choice in Telltale's The Walking Dead, many choices are not classified. It is showed how many mechanics are equivalent in choices of game below:

a. Victim Perspective -----	6 Times
b. Perpetrator Perspective -----	6 Times
c. Perspective Change -----	2 Times
d. Prosocial Challenge -----	20 Times
e. Negotiation -----	4 Times
f. Investigation -----	1 Time
g. Conflict Mediation -----	2 Times
h. Ethical Dilemmas -----	6 Times
i. Egoistic Temptations -----	4 Times
j. Deception -----	1 Time
k. Action under Pressure -----	5 Times
l. Modelling -----	0 Time
m. Guidance -----	0 Time
n. Direct Consequences -----	7 Times
o. Delayed Consequences -----	9 Times
p. Real-world Facts -----	9 Times

- q. *Contrasting with Other Players' Decisions* ----- 5 Times (end of each episode)
- r. *Value Explicitation* ----- 0 Time
- s. *Ironic Feedback* ----- 0 Time
- t. *Reputation Systems* ----- 1 Time

When we look at that scheme, it is clear that the game focuses on prosocial challenges, it goes through instinct of protecting Lee, Clementine and also other members of the group. As it is a survival themed game, it have some other mechanics beside prosocial challenge: Sometimes player look from victim or perpetrator perspectives, many action under pressure decisions because of immediate zombie attacks or conflicts with other survivors, ethical dilemmas about what is right or what is wrong, some decides about negotiations with other survivors or conflicts in group, and so on. Game has capable of to be equivalent of many mechanics in article but also a lot of decisions are not covered by article. Players can see their choices at end of every episode with contrasting other players decisions, which percentage of players choose what choices in episode.

In this study, i tried to see and show that article can be cover all decisions on Telltale's The Walking Dead and it showed that it is clearly not efficient to be a framework for this game. Even if choices which are "really" matter are a few, whole season shows us doing good versus avoiding bad choices as prosocial choice in most decisions. It is about making players to think about almost as a must with difficult choices. As an example: in motel, Lilly gives food distribution job to Lee, there are ten people but just rations enough for four people. Player should not only think about carefully to give food to people even no one would die because of starvation, but also think about what people think about giving ration to one, like "why not Lee gave that ration to Carley, not me" as looking from perspective of Lilly or some other one. In addition, there is a book which named as *Well Played, a journal on video games, value and meaning* that released by Carnegie Mellon University ETC Press. In this book there is a study about using *Telltale's The Walking Dead as a learning tool for teaching moral philosophy* which is made by Tobias Staaby. Telltale's TWD can be a good game for teaching especially prosocial challenge as he say:

(Staaby T. 2015, Zombie-based Critical Learning – Teaching Moral Philosophy with the Walking Dead)

We humans learn best when we learn through experiences. Stories help us remember and learn. Games let us experience the world through others' eyes, a trait that they share with other forms of media like books and films. However, video games also let us act through the voice, hands and feet of others, and thus creates an element of agency that other media cannot provide.

and

...The premise and educational value of being able to ask “what happens if I do this?” should not be underestimated.

Good games gives good experiences to players, gaming and learning experience of prosocial behaviour in this game is proven by Tobias Staaby's and my studies. Even article of J. Katsarov, M. Christen, D. Schmocker, and C. Tanner could not cover all decisions in TWD, it can clearly show this game can be a good study about prosocial challenge and teach people moral sensitivity with twenty decisions as prosocial behavior.

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