

**THE UNIVERSITY OF WESTERN ONTARIO
LONDON CANADA**

**COMPUTER SCIENCE 437b/641b
MIDTERM EXAMINATION
FEBRUARY 14, 2004
2 HOURS**

NAME: _____

STUDENT NUMBER: _____

Question

1-25. _____

26. _____

27. _____

28. _____

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30. _____

31. _____

32. _____

33. _____

TOTAL _____

(Out of 140 marks)

There are no cheat sheets, books, or other reference materials allowed for this exam. No calculators or other electronic devices are permitted either.

Part I -- Multiple Choice, True/False -- Choose the best answer from the choices given. Circle your answer on the paper, and fill in the answer on the Scantron form. [50 marks total, 2 marks each]

1. A game should strive to represent what portion of reality:
 - a. All of reality.
 - b. A subset of reality.
 - c. None of reality—it should be pure fantasy.
 - d. Any of the above can make for a successful game.

2. All rules of a game should be explicit.
 - a. True.
 - b. False.

3. Good gameplay is independent of time or budget availability.
 - a. True.
 - b. False.

4. The team working on a game project ultimately determines its success or failure.
 - a. True.
 - b. False.

5. When writing a game proposal, it is generally a good idea to have a minimal risk analysis to avoid scaring away the publisher reviewing the proposal.
 - a. True.
 - b. False.

6. At any point in time, to keep the player grounded, the player should have:
 - a. An immediate goal.
 - b. A medium-range goal.
 - c. A long-term goal.
 - d. All of the above.
 - e. None of the above.

7. You can never have too much realism in a video game.
 - a. True.
 - b. False.

8. Writing is only important to games that are heavily story-based.
 - a. True.
 - b. False.

9. It is never good to frustrate the player of a game.
 - a. True.
 - b. False.

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10. The ultimate success of a game depends solely on its gameplay.
 - a. True.
 - b. False.

 11. While bugs enter code during the implementation phase, proper game design can help reduce or eliminate bugs before they occur.
 - a. True.
 - b. False.

 12. Which of the following is more important:
 - a. Elegance and look of the game interface.
 - b. Ease of use of the game interface.
 - c. Increased functionality in the game.
 - d. All of the above are equally important.
 - e. None of the above is important.

 13. When a tutorial or practice mode is made available within a game, it is usually safe to assume that the player has made use of it.
 - a. True.
 - b. False.

 14. No game should ever be decided by factors outside of the player's control.
 - a. True.
 - b. False.

 15. In theory, a player should be able to complete a game on the first attempt, without dying.
 - a. True.
 - b. False.

 16. All of the knowledge that the player needs to successfully play a game should be found:
 - a. Within the game manual.
 - b. Within the game tutorial.
 - c. Within a strategy guide for the game.
 - d. Within the game itself.
 - e. Within all of the above combined together.

 17. Which of the following is a sign of imbalance in a strategy game:
 - a. A player always chooses the same team to play.
 - b. A player always adopts the same strategy in the game.
 - c. A player always uses a select set of units in playing the game.
 - d. All players ignore a particular unit in the game.
 - e. All of the above.

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18. The best games are completely non-linear so the player has total freedom over what needs to be done within the game and when.
- True.
 - False.
19. Issues of network latency and lag are more important to:
- Turn-based games.
 - Real-time games.
 - These issues are equally important to both types of games.
 - These issues are not important at all to either type of game.
20. Video games of all genres can have some story elements.
- True.
 - False.
21. When should most history, background, and character motivation appear in the three act structure of a story for a video game?
- The beginning.
 - The middle.
 - The end.
 - All of the above are equally good.
 - None of the above—this information is generally not necessary.
22. Which of the following is not a storytelling technique in a video game:
- Cut scenes.
 - Scripted events.
 - Dialog.
 - Puzzles and obstacles.
 - All of the above are, in fact, storytelling techniques.
23. Which of the following are not elements to be considered during level design of a video game?
- Architectural and environmental design.
 - Lighting.
 - Sound effects.
 - Enemy, obstacle, and object placement.
 - All of the above, in fact, must be considered during level design.
24. Since each level in a game should have a single focus, all game levels should have a similar focus to maintain continuity and consistency throughout the game.
- True.
 - False.
25. Level design is an iterative process.
- True.
 - False.

27. According to Richard Bartle's article on player types, what are the four main types of video game players? Briefly describe each type, indicating whether each type is player-oriented or world-oriented, and whether each type enjoys acting on or interacting with things or people in the game world. [8 marks]

28. Select four game genres discussed in class and briefly describe the defining characteristics of each. [12 marks]

29. The following question parts deal with the game development process. [9 marks total]
- a. What occurs during the concept development phase of game development? What do you start with, and what do you have as a result of concept development? [5 marks]

- b. At many points in this course, you have heard the statement: “Before it is anything else, a video game is a piece of software.” What is the significance of this statement with respect to video game development? [4 marks]

32. The following questions deal with storytelling in games. [14 marks total]
- a. What are the three key parts to any story? Briefly discuss each and their importance to creating a good video game story. [9 marks]

- b. How does interactivity in a game affect the way its story can be told? Explain your answer well. [5 marks]

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