

Levelforge — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Levelforge.

Write in the book, circle your answers, and check the Answer Key at the back.

1. Game Design Basics

Circle the correct answer

1. What is the main purpose of rules in a game?

(A) To define what players can and cannot do (B) To punish players who make mistakes (C) To make the game last as long as possible (D) To make the game harder for everyone

2. What do game designers call the objective that a player is trying to achieve in a game?

(A) The reward (B) The goal (C) The theme (D) The mechanic

3. What is 'feedback' in game design?

(A) The instructions printed on the game's box (B) The background music that plays during levels (C) Information the game gives players about their actions (D) A review that players write after finishing the game

4. What term describes the repeating cycle of actions a player does over and over in a game?

(A) Save point (B) Core loop (C) Loading screen (D) Tutorial

5. Why is it important for a game to give feedback immediately after a player does something?

(A) So the player understands what just happened and can learn from it (B) So the game uses more memory on the computer (C) So the game looks more expensive and professional (D) So the player gets distracted from making mistakes

6. How does having a clear goal make a game more enjoyable for players?

(A) It gives players a sense of purpose and direction for their actions (B) It removes the need for any other game elements (C) It guarantees that every player will win (D) It forces all players to finish the game at the same speed

Write the answer

7. Why do game designers create rules that limit what players can do, even though more freedom might seem more fun?

Answer: _____

8. What is the difference between a game's theme and a game's mechanics?

Answer: _____

9. In a racing game, the speedometer shows your current speed and a mini-map shows your position. What type of feedback is this?

Answer: _____

10. A friend asks you why their homemade board game is not fun. You notice that players have no choices to make on their turn -- they just roll dice and move. What would you suggest they add?

Answer: _____

Match each question to its answer

1. You are designing a simple collecting game. How would you use feedback to let the player know they picked up a coin? →

2. You are making a maze game. The first maze is very easy, the second is a little harder, and the third is extremely difficult. Some players quit at maze three. How should you fix this? →

3. You want to make a card game where luck matters but skill matters too. How would you design this? →

4. You are playtesting your game and notice players keep pressing the wrong button. They think the red button means 'go' but it actually means 'stop.' What design principle did you break? →

5. A game gives players points for collecting gems, but some players ignore the gems and just run to the exit. What does this behavior tell you about the game's design? →

(A) Play a cheerful sound, show a brief sparkle animation, and increase the coin counter

(B) Give players a random hand of cards but let them choose which cards to play and when

(C) Add more mazes between easy and extremely difficult so the difficulty increases gradually

(D) The reward for collecting gems is not valuable enough compared to the satisfaction of reaching the exit

(E) Consistency with player expectations -- red usually means stop or danger, not go

2. Level Design Principles

Circle the correct answer

11. What is 'flow' in level design?

(A) The number of enemies placed in each area (B) The smooth movement of a player through a level without unnecessary stops or confusion (C) How many times a player dies in one level (D) The speed at which water moves in a water level

12. What does 'pacing' mean in level design?

(A) How fast the player character walks (B) The total time it takes to beat the game (C) How many levels the game has (D) How the level alternates between intense moments and calmer moments

13. What is a 'difficulty curve' in game design?

(A) A graph showing how many players bought the game (B) A curved path that is harder to walk on than a straight one (C) The shape of the level when viewed from above (D) How the challenge level changes as the player progresses through the game

14. What term describes a safe area in a level where a player can learn a new mechanic without danger?

(A) A cutscene (B) A speed run section (C) A boss arena (D) A safe zone or training area

15. Why do many platformer games teach you to jump by placing a small gap right at the beginning of the first level?

(A) All games must start with a jumping challenge by law (B) It forces the player to discover the jump mechanic naturally without needing text instructions (C) Gaps are easier to program than flat ground (D) The designer forgot to finish the floor

16. Why is it important to have quiet, calm sections between intense action sequences in a level?

(A) Calm sections let players recover mentally so the next intense section feels exciting instead of exhausting (B) Calm sections are filler to make the game last longer (C) Players need time to read advertisements between levels (D) Designers run out of ideas for action sections

Write the answer

17. How do level designers use light to guide players through a dark level without using arrows or text?

Answer: _____

18. What is the purpose of a checkpoint in a level?

Answer: _____

19. A level has a tall wall that can only be crossed by using a double-jump ability the player unlocked one level ago. Why is this good level design?

Answer: _____

20. You are designing a level where the player must cross a river. How would you teach them about the new raft mechanic without any text instructions?

Answer: _____

Match each question to its answer

1. You are designing the pacing for a 10-minute level. Currently it is intense combat for all 10 minutes. Players say it is tiring. How would you fix the pacing? →

2. Your level has a branching path: one leads to a bonus room with extra coins, the other continues to the exit. How should you visually signal which path has the bonus? →

3. You are placing checkpoints in a difficult platformer level. Where should you put them? →

4. Your first level introduces three new mechanics: jumping, wall-climbing, and gliding. Players say they feel overwhelmed. How should you redesign the introduction? →

5. A level has a section where players must jump across moving platforms. The first platform is very close and easy to reach. The second is a bit farther. The third is the farthest. What design principle is being used? →

(A) Scaffolding -- gradually increasing difficulty within a single section to build player confidence

(B) Break it into segments: 2 minutes combat, 1 minute exploration, 2 minutes combat, 1 minute puzzle, then build to a big 4-minute finale

(C) Spread the mechanics across three separate levels, teaching one per level before combining them

(D) Make the bonus path slightly hidden or out of the way, with visible sparkles or a different color to reward curious players

(E) Before each major challenge section, so players retry only the part they failed

3. Player Psychology

Circle the correct answer

21. What is 'intrinsic motivation' in gaming?

(A) Playing only to earn trophies and achievements (B) Playing because your friends told you to (C) The desire to play because the activity itself is enjoyable and satisfying (D) Being forced to play by a teacher or parent

22. What is 'extrinsic motivation' in games?

(A) Playing because you like the art style (B) Playing to earn external rewards like points, badges, or unlockable items (C) Playing because you enjoy the challenge (D) Playing because the game mechanics are fun

23. What is the 'flow state' in player psychology?

(A) When the game's frame rate runs smoothly without lag (B) When all players move at the same speed (C) When a player follows the level's intended path (D) A mental state where the challenge perfectly matches the player's skill, creating deep focus and enjoyment

24. What is a 'reward schedule' in game design?

(A) The time of day when a game goes on sale (B) A list of prizes available at a game tournament (C) The schedule for when game updates are released (D) The pattern and timing of when players receive rewards during gameplay

25. Why does a game feel frustrating when the challenge is much higher than the player's current skill level?

(A) Frustrated players always have slow internet connections (B) The player repeatedly fails without feeling they can improve, which creates helplessness instead of motivation (C) The game's graphics look worse when the difficulty is high (D) High difficulty makes the controller vibrate too much

26. Why do games often give players small rewards frequently at the beginning and larger rewards less frequently later?

(A) Players get bored of rewards so they need fewer of them (B) Designers run out of rewards to give so they slow down (C) Early frequent rewards hook players and build habits, while later rare rewards create anticipation and excitement (D) Early rewards are just bugs that the developer forgot to remove

Write the answer

27. What happens to player motivation when a very difficult game always shows how close the player was to succeeding?

Answer: _____

28. Why do many games let players choose their own difficulty level?

Answer: _____

29. How does the 'sunk cost effect' influence why players keep playing a game they no longer enjoy?

Answer: _____

30. You are designing a reward system for a quiz game. You want players to feel excited about earning rewards but not feel pressured. What reward schedule would

you choose?

Answer: _____

Match each question to its answer

1. Players in your game are losing interest after the first week. You notice that the only rewards are cosmetic skins earned at fixed intervals. How could you make the reward system more engaging? →
2. A player in your game fails a level 5 times and wants to quit. Design a system that encourages them to try again without making the level easier. →
3. Your game has a leaderboard, but new players never appear on it because experienced players dominate the top spots. How could you redesign the leaderboard to motivate everyone? →
4. You want players to explore every corner of your game world. What type of reward system would encourage thorough exploration? →
5. A game gives players a 100-day streak bonus for logging in every day. On day 87, a player misses one day and loses their entire streak. How does this affect the player psychologically? →

(A) Place hidden collectibles in off-path locations with a tracker showing how many remain in each area

(B) Add multiple leaderboard categories like 'Most Improved This Week,' 'Best Newcomer,' and friend-only comparisons

(C) Add variable rewards like mystery boxes, daily challenges with unique prizes, and milestone achievements that feel earned

(D) The player likely feels devastated and may quit entirely because 87 days of effort felt wasted by one mistake

(E) Show their best attempt's progress, highlight what they improved each try, and suggest a specific strategy for the section where they keep failing

4. Game Mechanics

Circle the correct answer

31. In a platformer game, what force constantly pulls the player character downward?

(A) Wind (B) Friction (C) Magnetism (D) Gravity

32. What game mechanic involves collecting items like wood, stone, and food to build or craft other things?

(A) Player versus player combat (B) Speed running (C) Dialogue systems (D) Resource management

33. In puzzle game design, what is a 'state' of a puzzle?

(A) The color palette used in the puzzle's graphics (B) The current arrangement or configuration of all puzzle pieces at any given moment (C) How the player is feeling while solving the puzzle (D) The country where the puzzle was designed

34. What does 'coyote time' mean in platformer game design?

(A) A type of speed boost that makes characters run faster (B) A brief grace period after walking off a ledge where the player can still jump (C) A timer that counts down until a coyote enemy appears (D) The amount of time a player spends looking at the screen

35. Why do platformer characters often accelerate gradually instead of moving at full speed instantly?

(A) Instant full speed would crash the game engine (B) Gradual acceleration feels more natural and gives players finer control over precise movements (C) Characters accelerate slowly because computers are not fast enough (D) Slow starts are only used in racing games, not platformers

36. In a puzzle game, what is the purpose of having an 'undo' button that lets players reverse their last move?

(A) It is required by law in all puzzle games (B) It makes the puzzle easier by letting players cheat (C) It encourages experimentation by removing the fear of making irreversible mistakes (D) It slows players down so they spend more time in the game

Write the answer

37. Why do many games have an 'economy' where players earn and spend currency, even in games that are not about money?

Answer: _____

38. How does 'jump buffering' improve the feel of a platformer game?

Answer: _____

39. In a puzzle game where you push blocks, a block is stuck in a corner and can never be moved again. What type of puzzle design problem is this?

Answer: _____

40. You are designing a platformer character that feels heavy and powerful, like a knight in armor. How should you set up the character's jump physics?

Answer: _____

Match each question to its answer

1. You are designing a resource management game where players build a village. Players keep running out of wood before they can build anything useful. How should you rebalance the economy? →
2. You need to design a puzzle mechanic that a 10-year-old can learn in under 30 seconds. The mechanic involves moving colored blocks. What is the most intuitive rule you could create? →
3. Your platformer has a wall-jump mechanic where players jump between two walls to climb upward. Players keep falling because the timing is too strict. What physics adjustment would help? →
4. A puzzle game has 10 mechanics introduced across 50 levels. All 10 are introduced in the first 5 levels, and the remaining 45 levels combine them. Players quit after level 10. What is the design problem? →
5. In a strategy game, players can build either swords (strong attack, no defense) or shields (strong defense, no attack). Most players only build swords. What does this tell you about the game's balance? →

- (A) Match three or more same-colored blocks in a row to make them disappear
 - (B) Either increase wood gathering rates, decrease building costs, or add multiple wood sources so players can progress steadily
 - (C) Add a brief wall-cling where the character pauses on the wall before sliding down, giving players more time to input the next jump
 - (D) Introducing all mechanics too quickly overwhelms players, and the remaining levels feel repetitive without new elements to discover
 - (E) Attack is more rewarding than defense in this game, making shields feel like a waste of resources
-

5. Playtesting & Iteration

Circle the correct answer

41. What is 'playtesting' in game development?

- (A) Testing whether the game runs on different computers
- (B) Playing the game yourself to see if you enjoy it
- (C) Checking if the game's graphics look good on screen
- (D) Having people play the game to discover problems, confusion, and areas for improvement

42. What does 'iteration' mean in the game design process?

- (A) Copying another game's design exactly
- (B) Finishing a game on the first try without changes
- (C) Deleting the game and starting over from scratch
- (D) Repeatedly improving a design by making changes, testing them, and making more changes based on results

43. What is a 'prototype' in game development?

(A) The final, polished version ready for sale (B) The game's marketing trailer (C) A rough, early version of a game built quickly to test whether a core idea is fun (D) A detailed document describing every feature

44. What is a 'bug' in the context of game testing?

(A) An insect character used as an enemy in the game (B) An error in the game that causes it to behave differently than the designer intended (C) A type of cheat code hidden in the game (D) A feature that players do not like

45. Why is it important to playtest your game with people who have never seen it before?

(A) New players are better at finding bugs in the code (B) Fresh players reveal confusion and problems that the designer cannot see because they already know how everything works (C) Only new players can judge if the graphics are good enough (D) The designer's opinion about their own game does not matter

46. During a playtest, you notice a player struggling with a section but they say 'it's fine, I'm just bad.' Why should you not take this at face value?

(A) Players often blame themselves for design problems, so the struggle likely indicates a design issue, not a player skill issue (B) Players always know exactly what is wrong and should be trusted completely (C) Struggling players should be removed from the playtest (D) The player is lying to be polite

Write the answer

47. What is the difference between a player saying 'I don't like the blue buttons' and observing that players repeatedly fail to notice the blue buttons?

Answer: _____

48. Why do game designers build prototypes with simple placeholder graphics instead of polished art?

Answer: _____

49. You are conducting a playtest of your puzzle game. What specific things should you observe while watching a player?

Answer: _____

50. Three playtesters give you feedback. Player A says 'The game is too hard.' Player B says 'Level 5 has a wall that looks climbable but isn't.' Player C says 'I kept dying because I didn't know the red things hurt me.' Which feedback is most actionable?

Answer: _____

Match each question to its answer

1. You want to test whether players prefer control scheme A or control scheme B. How would you set up this playtest? →
2. After a playtest, you have a list of 20 issues to fix. You only have time to fix 5 before the next test. How should you prioritize which issues to fix first? →
3. Your game has been through three rounds of playtesting. Each time, you fix the top problems and test again. But new issues keep appearing. Does this mean the process is not working? →
4. You built a paper prototype of a board game to test before programming it digitally. What is the main advantage of testing with paper first? →
5. During a playtest, a player finds a shortcut that lets them skip half the level by jumping over a wall the designer did not intend them to cross. Should the designer remove the shortcut? →

(A) Fix issues that block player progress or cause confusion for the most people first, leaving cosmetic issues for later

(B) Have half the testers use scheme A and half use scheme B, then compare completion times, error rates, and satisfaction surveys

(C) No, this is normal -- fixing major issues reveals smaller issues that were hidden beneath them, and each iteration makes the game better

(D) Paper prototypes can be changed instantly during the test session, allowing rapid experimentation without any programming

(E) It depends -- if the shortcut is fun and clever, it could become a feature; if it breaks the experience, it should be fixed

6. Visual Storytelling

Circle the correct answer

51. What is 'environmental storytelling' in game design?

(A) Telling a story through the game world itself -- objects, architecture, and scenery -- without dialogue or text (B) A cutscene that explains the backstory (C) Dialogue between characters about the game's world (D) A story about saving the environment from pollution

52. In color theory, what are 'warm colors'?

(A) Colors that are popular in summer fashion (B) Colors like red, orange, and yellow that feel energetic, exciting, or associated with heat (C) Colors visible only in warm weather (D) Any color that appears in a fire-themed level

53. What is 'visual hierarchy' in game interface design?

(A) Arranging visual elements so that the most important information stands out and is seen first (B) The order in which artists create game assets (C) A ranking system that grades how pretty the game looks (D) A list of all visual elements in alphabetical order

54. What does the term 'color palette' mean in game art design?

(A) A tool that generates random colors for the game (B) The physical paint tray an artist uses when painting game concept art (C) The specific set of colors chosen to be used throughout a game or level to create a consistent visual style (D) The brightness setting on a player's monitor

55. Why do many horror games use dark colors and limited visibility?

(A) Horror game designers cannot afford to create detailed environments (B) Dark colors use less computer memory so the game runs faster (C) Players requested dark games in an industry survey (D) Darkness creates fear and tension because players cannot see threats, making their imagination fill in the unknown

56. How can the size of objects in a game world tell a story without words?

(A) Size has no emotional effect and is only about fitting objects on screen (B) Large objects are always enemies and small objects are always collectibles (C) Objects must be realistic size or players will be confused (D) Oversized objects make players feel small and vulnerable, while tiny details make them feel powerful and observant

Write the answer

57. A peaceful village in a game uses soft greens, warm yellows, and gentle lighting. Later, after the village is attacked, the same location uses dark reds, grays, and harsh shadows. What storytelling technique is this?

Answer: _____

58. Why do game designers often use a bright, contrasting color for collectible items like coins or gems?

Answer: _____

59. You are designing a level that tells the story of an abandoned school. What environmental details would you place in a classroom to communicate that students left in a hurry?

Answer: _____

60. You are designing the color palette for a peaceful underwater exploration game. What colors would you choose and why?

Answer: _____

Match each question to its answer

1. Your game HUD shows health, ammo, score, and a mini-map all at the same size and brightness. Players say they cannot find their health quickly during combat. How would you fix the visual hierarchy? →
2. You want players to feel uneasy walking through a forest in your adventure game. The path is safe, but you want the atmosphere to feel threatening. What visual techniques would you use? →
3. Your game has two factions: a nature-loving group and a technology-focused group. How would you use color to help players instantly distinguish between their territories? →
4. In a dungeon crawler game, the designer wants to show that a hallway leads somewhere important without using any UI markers or text. What visual storytelling technique could guide the player? →
5. A game uses the same shade of red for both health pickups and dangerous lava. Players keep walking into lava thinking it is a health pickup. What visual design principle was violated? →

(A) Use increasingly ornate decorations, brighter lighting, and a wider hallway as it approaches the important room

(B) Use twisted tree shapes, fog that limits visibility, a desaturated color palette, moving shadows, and barely visible eyes peering from darkness

(C) Consistent color language -- the same color should not communicate two opposite meanings within the same game

(D) Make the health bar larger, place it in a more prominent position, and use a brighter or contrasting color compared to the other HUD elements

(E) Use greens, browns, and natural earthy tones for nature areas, and blues, silvers, and cool metallic tones for technology areas

7. Game Balancing

Circle the correct answer

61. What does 'game balance' mean in game design?

- (A) Ensuring that all options, strategies, and paths are viable and no single choice is overwhelmingly superior (B) Ensuring equal numbers of male and female characters
(C) Making sure the game's physics engine does not crash (D) Keeping the left and right sides of the screen symmetrical

62. What is a 'risk/reward' system in game design?

(A) The refund policy for a game purchase (B) A design where players must accept potential danger or loss in exchange for the chance of earning greater rewards (C) A system that punishes players for playing too long (D) A rating system for how risky the game's content is

63. What is a 'dominant strategy' in game design?

(A) The strategy used by the most popular player (B) A strategy that only works in competitive tournaments (C) The first strategy taught in the tutorial (D) A single strategy that is so effective it makes all other strategies pointless

64. What does the term 'meta' refer to in competitive gaming?

(A) The storyline that connects different game sequels (B) A type of virtual reality headset (C) The current most effective strategies, characters, or tactics that the player community has discovered (D) The game's metadata files stored on the hard drive

65. Why is it important that risk and reward are proportional in a game?

(A) Players do not understand proportions so it does not matter (B) Game designers use proportional risk/reward to maximize microtransaction sales (C) If a high-risk action offers low reward, no one takes the risk; if low risk gives high reward, everyone takes it, eliminating meaningful decisions (D) Proportional risk/reward is only important in gambling games

66. How does 'power creep' threaten game balance over time?

(A) Power creep means the game slowly runs out of battery faster (B) It is when players sneak into areas of the game they should not access yet (C) New content must be stronger than old content to feel exciting, gradually making early content obsolete and inflating power levels (D) Power creep only affects single-player games, not multiplayer

Write the answer

67. Why do some competitive games have a 'rock-paper-scissors' style balance system where each strategy beats one other strategy but loses to a third?

Answer: _____

68. What is the difference between 'symmetric' and 'asymmetric' game balance?

Answer: _____

69. In a card game, some cards are common and some are rare. The rare cards are significantly more powerful. This creates a 'pay-to-win' problem in competitive play. How could you redesign this system to be more balanced?

Answer: _____

70. Your game has three character classes: Warrior (high attack), Mage (high magic), and Rogue (high speed). Players discover that the Rogue can avoid all damage by being fast enough. How would you fix this without ruining the Rogue class?

Answer: _____

Match each question to its answer

1. You are designing a game economy where players earn coins and buy upgrades. The first upgrade costs 10 coins and the max upgrade costs 1,000,000 coins. How should the costs scale between these two points? →

2. Your multiplayer game has 20 weapons. Data shows that 90% of players use the same 3 weapons. What should you do? →

3. Design a risk/reward system for a treasure-hunting game where players explore caves. Describe the low-risk/low-reward option and the high-risk/high-reward option. →

4. Your game has a crafting system where combining item A and item B creates item C. Players discover that item C can be broken back down into A and B, and the process is repeatable infinitely for free. Why is this a balance problem? →

5. A fighting game has 30 characters. After release, the community discovers that Character X has a move that is completely safe on block, deals high damage, and comes out extremely fast. Players call for it to be nerfed. Analyze what makes this move problematic from a balance perspective. →

(A) Buff the underused 17 weapons to be competitive rather than nerfing the popular 3, preserving what players enjoy while expanding options

(B) It creates an infinite loop that lets players generate unlimited resources, breaking the economy because scarcity no longer exists

(C) Use exponential scaling so early upgrades feel affordable and later upgrades require significant investment, creating long-term goals

(D) The move has no weakness -- it is fast, safe, and powerful. Balanced moves trade at least one strength for a weakness, like being powerful but slow or fast but low damage

(E) Low-risk: shallow caves near the entrance with small gems and no enemies. High-risk: deep caves with rare diamonds but collapsing floors, traps, and tough guardians that can end the expedition

8. Professional Game Design

Circle the correct answer

71. What is a Game Design Document (GDD)?

(A) The instruction manual that comes in the box with the game (B) The code that makes the game run on a computer (C) A written plan that describes a game's mechanics, story, art style, levels, and goals so the whole team understands the vision (D) A marketing brochure sent to stores that sell video games

72. What is a 'prototype' in game development?

(A) A copy of another game with different artwork (B) The final, polished version of the game ready for release (C) A detailed 3D model of the game's main character (D) A rough, early version of a game built quickly to test whether a core idea is fun before investing time in full development

73. What is the purpose of a 'pitch' in the game industry?

(A) To test the game for bugs before release, which is why this approach is recommended by experts (B) To file legal paperwork protecting the game's name, and this is the standard approach used in most cases (C) To present a game concept to publishers, investors, or team leads in a compelling way that convinces them the game is worth making (D) To explain the game's controls to new players during a tutorial, making this the most widely accepted explanation

74. What is a 'vertical slice' in game development?

(A) A budget spreadsheet showing the game's development costs (B) A game that is played in portrait mode on a phone held vertically (C) A small, fully polished section of the game that demonstrates what the complete experience will look and feel like (D) The part of a game where you move up and down instead of left and right

75. Why do professional game designers create paper prototypes before building digital versions?

(A) Paper prototypes can be created in minutes and changed instantly, letting designers test core mechanics and rules without writing any code (B) Because all games must start as board games before becoming video games (C) Paper prototypes look better than early digital versions (D) It is required by law before you can publish a video game

76. Why is 'scope management' important during game development?

(A) Because teams have limited time and money, so they must decide which features are essential and which can be cut to ship a finished game on schedule (B) Because players only want games with exactly ten features (C) Because the game engine limits how many features you can add (D) Because adding more features always makes a game better

Write the answer

77. What is the difference between a game designer and a game developer?

Answer: _____

78. What does 'feature creep' mean in game development?

Answer: _____

79. Why do many game developers release games in 'Early Access' before they are finished?

Answer: _____

80. A game design document says the player character can 'jump, dash, wall-slide, and grapple.' You only have time to implement two of these before the playtest deadline. Which approach best demonstrates professional prioritization?

Answer: _____

Match each question to its answer

1. You are writing the 'core mechanics' section of a GDD. Which of the following best demonstrates professional documentation of a jump mechanic? →

2. Your team has a 3-month deadline. You have ideas for 20 features but can realistically build 8. How should you decide which features make the cut? →

3. You need to pitch your game idea to classmates in 60 seconds. How should you structure your pitch? →

4. Apply the 'MoSCoW method' to organize these features for a simple puzzle game: A) Core puzzle mechanic, B) Online leaderboard, C) Background music, D) Tutorial level. Which is the correct prioritization? →

5. Why do experienced game designers create 'one-page design documents' in addition to full GDDs? →

(A) Rank features by how essential they are to the core experience, then cut from the bottom. Features that support the main gameplay loop come first; nice-to-have features become stretch goals

(B) A one-page summary communicates the game's vision quickly to busy stakeholders, while the full GDD provides detailed reference for the development team

(C) Must Have: A (Core puzzle mechanic) and D (Tutorial level). Should Have: C (Background music). Could Have: B (Online leaderboard)

(D) The player presses the jump button to leap. Jump height is proportional to button hold duration (minimum 2 tiles, maximum 4 tiles). Gravity pulls the player down at 1.5x normal speed after the peak for a snappy feel. Coyote time of 150ms allows jumping briefly after walking off edges.

(E) Start with a hook that describes the unique experience, compare to a familiar game to set expectations, explain the core mechanic, and end with why players will want to keep playing

9. Game Design

Circle the correct answer

- 81.** What is the term for background music that plays during a game level?
(A) Ambient noise (B) Voice acting (C) Background music (BGM) (D) Sound effect
- 82.** What do game designers call a short sound that plays when a player collects a coin or item?
(A) A soundtrack (B) A voice line (C) A sound effect (D) A jingle
- 83.** What is the name for the overall collection of music and audio in a game?
(A) The game's graphics (B) The game's storyboard (C) The game's soundtrack (D) The game's code
- 84.** What does 'volume' control in game audio?
(A) How loud or quiet a sound is (B) How fast a sound plays (C) What pitch a sound has (D) How long a sound lasts
- 85.** What type of game audio helps tell the player that danger is nearby?
(A) Menu button clicks (B) Warning sound effects or tense music (C) Calm ambient sounds (D) Cheerful victory music
- 86.** What is 'looping' in game audio?
(A) When audio gets louder over time (B) When sound effects play backwards (C) When a music track repeats seamlessly from the end back to the beginning (D) When music only plays once

Write the answer

- 87.** Why do game designers use different music for different levels?
Answer: _____
- 88.** How does audio feedback help players learn game mechanics?
Answer: _____
- 89.** What is the difference between diegetic and non-diegetic sound in games?
Answer: _____
- 90.** Why is silence sometimes used as a game design tool?
Answer: _____

Match each question to its answer

1. How does spatial audio (3D sound) improve a player's experience? →
2. You are designing a peaceful farming game. Which type of background music would best fit? →
3. Your platformer has a power-up that makes the player invincible for 10 seconds. How should the audio change when the power-up activates? →
4. A player in your game enters a dark cave. What audio elements would you add to make the cave feel atmospheric? →
5. You need to create a sound for a character jumping in your game. What approach would give the best result? →

- (A) It lets players hear where sounds come from in the game world
 - (B) Echoing dripping water, distant rumbles, and eerie ambient tones
 - (C) Gentle acoustic guitar or soft piano melodies
 - (D) Layer a short whoosh with a soft grunt to create a satisfying jump sound
 - (E) Switch to faster, more energetic music that ends when the power-up expires
-

10. Game Design

Circle the correct answer

91. What does 'multiplayer' mean in game design?

- (A) A game that allows two or more players to play together or against each other
- (B) A game that can be played on multiple devices
- (C) A game with many characters to choose from
- (D) A game with multiple levels

92. What is the difference between cooperative (co-op) and competitive multiplayer?

- (A) In co-op, players work together toward a shared goal; in competitive, players play against each other
- (B) There is no real difference between the two
- (C) Co-op is for mobile games and competitive is for console games
- (D) Co-op means playing alone and competitive means playing with others

93. What is a 'lobby' in an online multiplayer game?

- (A) A type of power-up
- (B) A waiting area where players gather before a match begins
- (C) The settings menu for graphics
- (D) The final level of the game

94. What does 'turn-based multiplayer' mean?

- (A) Players must finish the game in one sitting
- (B) All players move at the same time
- (C) Players take turns making moves one at a time rather than all playing simultaneously
- (D) Only one player can play the entire game

95. What is 'matchmaking' in online games?

(A) A system that pairs players of similar skill levels together for fair matches (B) A tool for building game levels (C) A way to save your game progress online (D) A feature that lets you design your character's appearance

96. What does 'latency' (or 'lag') refer to in online multiplayer games?

(A) How long it takes to download the game (B) How many players can join a match (C) The delay between a player's action and the game's response due to network speed (D) The amount of storage space the game uses

Write the answer

97. Why do many multiplayer games include a chat or communication system?

Answer: _____

98. Why is it important to design for players who might have different connection speeds?

Answer: _____

99. How does 'asymmetric multiplayer' differ from standard multiplayer?

Answer: _____

100. What is a 'griefing' problem in multiplayer games, and why do designers try to prevent it?

Answer: _____

Match each question to its answer

1. Why do some multiplayer games limit team sizes (for example, 3v3 or 5v5)? →

2. You are designing a cooperative multiplayer game for 4 players. How would you make sure every player feels needed? →

3. Your online game has a problem where experienced players keep defeating new players. What matchmaking solution would help? →

4. You want to add a feature that lets friends play your mobile game together. What is the simplest way to connect them? →

5. Your team-based game has players who refuse to cooperate with their team. What game mechanic could encourage cooperation? →

(A) Give each player a unique role with abilities only they have, so the team needs everyone to succeed

(B) Add a room code system where one player creates a code and shares it with friends

(C) Smaller teams make each player's contribution more meaningful and the game easier to balance

(D) Add team-only objectives that require multiple players working together to complete, with shared rewards

(E) Create a skill-based matchmaking system that pairs players with similar experience and win rates

11. Game Design

Circle the correct answer

101. What does 'free-to-play' (F2P) mean in the game industry?

(A) A game that costs money to download but has no in-game purchases (B) A game that can only be played during a free trial period (C) A game that is free to download and play but may offer optional paid content (D) A game that is completely free with no way to spend money

102. What are 'microtransactions' in video games?

(A) The cost of buying the game itself (B) The price of game hardware like controllers (C) Monthly subscription fees (D) Small purchases made within a game, usually for virtual items or currency

103. What is a 'loot box' in gaming?

(A) A tool for organizing your game inventory (B) A treasure chest found by exploring game levels (C) A physical storage container for game discs (D) A virtual item containing randomized rewards that players purchase or earn

104. What does 'pay-to-win' mean in game design?

(A) When a game requires an upfront purchase to play (B) When spending real money gives players unfair gameplay advantages over non-paying players (C) When a game donates to charity with each purchase (D) When players win prizes for completing a game

105. What is a 'season pass' or 'battle pass' in modern games?

(A) A ticket to attend a live gaming event (B) A pass that lets you play the game during only one season of the year (C) A one-time payment that unlocks every game ever made by the studio (D) A time-limited progression system where players earn rewards by completing challenges during a set period

106. What is the difference between 'premium' and 'freemium' game models?

(A) Premium games charge an upfront price; freemium games are free to play but sell in-game purchases (B) Freemium games are always lower quality than premium games (C) There is no difference -- they are the same thing (D) Premium means the game has better graphics than freemium

Write the answer

107. Why do some free-to-play games use 'energy systems' that limit how much you can play at once?

Answer: _____

108. How do 'cosmetic-only' purchases differ from 'pay-to-win' purchases, and why does this distinction matter?

Answer: _____

109. What is 'player retention' and why is it important to game businesses?

Answer: _____

110. Why do some countries regulate or ban loot boxes in video games?

Answer: _____

Match each question to its answer

1. What does 'ethical monetization' mean in game design? →

2. You are designing a free-to-play mobile puzzle game. How would you monetize it ethically without affecting gameplay fairness? →

3. Your game studio needs to decide between a \$5 upfront price and a free-to-play model. The game targets children ages 10-14. What factors should influence this decision? →

4. Design a battle pass system for your game that rewards dedicated players without punishing casual players. What would you include? →

5. A player in your game wants to buy a rare character skin. How would you design the purchase flow to be transparent and ethical? →

(A) Consider the audience's spending ability, parental gatekeeping for purchases, the ethical responsibility to young players, and long-term revenue potential

(B) Making money from a game in ways that are fair, transparent, and respect the player's time and money

(C) Show the exact price in real currency, display what the skin looks like in-game, and confirm the purchase with a clear 'Are you sure?' step

(D) A free track with meaningful rewards for casual players and a paid premium track with extra cosmetic rewards, with challenges achievable through normal play

(E) Sell cosmetic themes and visual customization options that change how the puzzles look without making them easier to solve

12. Game Design

Circle the correct answer

111. What does VR stand for in gaming?

(A) Variable Resolution (B) Video Recording (C) Virtual Reality (D) Visual Rendering

112. What does AR stand for in gaming?

(A) Artificial Rendering (B) Automated Response (C) Advanced Resolution (D) Augmented Reality

113. What is an NPC in a video game?

(A) A New Player Controller, as this is what research and standard practice suggests
(B) A Narrative Plot Checkpoint, which is the most common explanation for this phenomenon
(C) A Network Processing Center, and this has been consistently demonstrated in practice
(D) A Non-Player Character -- a character controlled by the computer, not a human player

114. What does 'AI' stand for when used in game design?

(A) Advanced Interaction, which is the most common explanation for this phenomenon
(B) Augmented Input, which is the most common explanation for this phenomenon
(C) Automated Interface, which is why this approach is recommended by experts
(D) Artificial Intelligence -- computer systems that simulate intelligent behavior

115. What is 'motion tracking' in VR games?

(A) A tool for animating character cutscenes (B) Software that records gameplay videos
(C) A system that tracks how fast the game runs (D) Technology that detects and translates a player's physical movements into the virtual world

116. What is 'procedural generation' in game design?

(A) Drawing every level by hand in a design program, as this directly follows from the underlying principles
(B) Using algorithms to automatically create game content like levels, maps, or items instead of designing each one by hand
(C) Letting players design all the game content, as this directly follows from the underlying principles
(D) Copying levels from other games, and this principle applies across similar situations

Write the answer

117. Why do VR games need to maintain a high, stable frame rate (like 90 frames per second) compared to traditional games?

Answer: _____

118. How does AR gaming differ from VR gaming in terms of player awareness of their surroundings?

Answer: _____

119. What is 'generative AI' and how could it change game development?

Answer: _____

120. Why is 'haptic feedback' important for immersion in VR games?

Answer: _____

Match each question to its answer

1. How can AI-controlled difficulty adjustment improve a player's experience? →

2. You are designing a VR game where players explore an underwater world. What design choices would reduce the risk of motion sickness? →

3. You want to create an AR game that helps kids learn about local plants and trees. How would you use AR technology to make this educational? →

4. You are adding AI-controlled enemy soldiers to your strategy game. How would you make their behavior feel realistic rather than predictable? →

5. Your team is building a game with procedurally generated dungeons. What rules would you set for the algorithm to ensure playable, fun levels? →

(A) AI can monitor player performance and automatically adjust challenge level so the game is neither too easy nor too hard for each individual

(B) Ensure every room is reachable, place enemies and rewards in balanced proportions, guarantee at least one path from entrance to exit, and vary room sizes and shapes

(C) Program multiple behavior patterns (patrol, flank, retreat, call for backup) and use decision trees or state machines that react to the player's actions

(D) Point the phone camera at a real tree and overlay AR labels showing the species name, fun facts, and an interactive 3D model of the tree's lifecycle

(E) Keep the player's movement speed slow and smooth, avoid sudden camera rotations, provide a stable reference point like a submarine cockpit, and use teleportation for long-distance travel

13. Game Design Basics

Circle the correct answer

121. In a multiplayer game, one player discovers a strategy that lets them win every time. Other players stop playing because they feel it is unfair. What does this reveal about the game's design?

(A) The winning player is cheating and should be banned (B) The other players need to practice more until they find the same strategy (C) The game has a dominant strategy that makes all other strategies pointless, breaking competitive balance (D) Multiplayer games are always unfair by nature

122. You are designing a level where the player must cross a river. How would you teach them about the new raft mechanic without any text instructions?

(A) Put a sign that says 'USE RAFT HERE' in large letters (B) Place the raft right next to the river with no other way across, so the player naturally tries interacting with it (C) Hide the raft in a secret room far from the river (D) Place the raft on the other side of the river where the player cannot reach it

123. A player says, 'Hard games are always more rewarding than easy games.' Do you agree with this statement? Explain your reasoning.

(A) Yes, because professional game designers always make games as hard as possible (B) No, all games should be easy because difficulty is never fun (C) Not always -- reward comes from achieving goals within your personal skill range, not from absolute difficulty level (D) Yes, harder is always better because easy games are for babies

124. In a platformer game, what force constantly pulls the player character downward?

(A) Gravity (B) Friction (C) Magnetism (D) Wind

125. You only have one week to create a playable prototype for a new platformer idea. What features should you include, and what should you leave out?

(A) Include only the core mechanic (running and jumping), one test level, and basic collision. Leave out music, menus, story, multiple levels, and polish (B) Build only the main menu because first impressions matter most (C) Include everything: menus, story, music, 10 levels, and achievements (D) Only write a design document and show it to people instead of building anything

126. In a dungeon crawler game, the designer wants to show that a hallway leads somewhere important without using any UI markers or text. What visual storytelling technique could guide the player?

(A) Use increasingly ornate decorations, brighter lighting, and a wider hallway as it approaches the important room (B) Place a floating arrow above the hallway entrance (C) Make the hallway identical to all other hallways (D) Make the hallway completely dark so players feel curious

Write the answer

127. After analyzing your competitive game's data, you find that matches between evenly skilled players last an average of 8 minutes, but 15% of matches end in under 2 minutes due to early snowballing. What does this data tell you, and what design change might help?

Answer: _____

128. Evaluate these two approaches to game design: Designer A writes a 200-page GDD before any programming begins. Designer B writes a one-page concept doc, builds a prototype immediately, and updates the design document based on what they learn. Which approach is generally more effective for modern game development and why?

Answer: _____

129. Two students designed games for a class project. Game A has complex rules that take 20 minutes to learn but deep strategy. Game B has simple rules you learn in 1 minute but gets boring quickly. Which is better for a school game night where most players are beginners?

Answer: _____

130. Your level has a branching path: one leads to a bonus room with extra coins, the other continues to the exit. How should you visually signal which path has the bonus?

Answer: _____

Match each question to its answer

1. Design a reward system for an educational math game that motivates students to practice daily without creating unhealthy pressure or addiction. Describe the key components. →

2. How does 'jump buffering' improve the feel of a platformer game? →

3. You want to test whether players prefer control scheme A or control scheme B. How would you set up this playtest? →

4. You are designing the color palette for a peaceful underwater exploration game. What colors would you choose and why? →

5. Your game has three character classes: Warrior (high attack), Mage (high magic), and Rogue (high speed). Players discover that the Rogue can avoid all damage by being fast enough. How would you fix this without ruining the Rogue class? →

(A) Add attacks that cannot be dodged through speed alone, like area-of-effect spells, so Rogues must use other tactics for certain threats

(B) Award growth-based badges for personal improvement, allow streak freezes for missed days, celebrate milestones without punishing gaps, and let students set their own daily goals

(C) It registers a jump press slightly before landing, so the character jumps immediately upon touching the ground

(D) Deep blues, soft teals, gentle greens, and bioluminescent accents to create a

calm, mysterious, and immersive ocean atmosphere

(E) Have half the testers use scheme A and half use scheme B, then compare completion times, error rates, and satisfaction surveys

14. Game Design Basics

Circle the correct answer

131. A puzzle game has 50 levels. Players love levels 1-30 but quit at level 31 because it suddenly requires a new skill the game never taught. What went wrong in the design?

(A) The game has too many levels and should stop at 30 (B) The game failed to gradually introduce the new skill before requiring players to master it (C) Level 31 should be removed because it is too creative (D) Players who quit are not smart enough for the game

132. Your game has a leaderboard, but new players never appear on it because experienced players dominate the top spots. How could you redesign the leaderboard to motivate everyone?

(A) Remove the leaderboard entirely because competition is bad (B) Reset the entire leaderboard every day so nobody can stay on top (C) Add multiple leaderboard categories like 'Most Improved This Week,' 'Best Newcomer,' and friend-only comparisons (D) Only show the top 3 players to make it feel exclusive

133. A puzzle introduces a new mechanic: 'Mirrors reflect laser beams at 90-degree angles.' The first puzzle has one mirror and one laser. The second puzzle has three mirrors and two lasers. Players are confused by puzzle 2. What scaffolding step is missing?

(A) A puzzle with two mirrors and one laser is missing, bridging the gap between one-mirror simplicity and multi-mirror complexity (B) A tutorial video explaining mirror physics for 5 minutes (C) A puzzle with ten mirrors to overwhelm players into learning faster (D) A puzzle with zero mirrors to remind players what lasers do alone

134. You built a paper prototype of a board game to test before programming it digitally. What is the main advantage of testing with paper first?

(A) Players prefer playing with paper over digital screens (B) Paper prototypes can be changed instantly during the test session, allowing rapid experimentation without any programming (C) Paper prototypes are required before any digital game can be made (D) Paper prototypes look more professional than digital games

135. Why do many horror games use dark colors and limited visibility?

(A) Darkness creates fear and tension because players cannot see threats, making their imagination fill in the unknown (B) Dark colors use less computer memory so the game runs faster (C) Horror game designers cannot afford to create detailed environments (D) Players requested dark games in an industry survey

136. Why do some competitive games have a 'rock-paper-scissors' style balance system where each strategy beats one other strategy but loses to a third?

(A) Rock-paper-scissors balance only works in fighting games (B) Because the designers could not think of a better system (C) It creates a cycle where no strategy is universally dominant and players must adapt to what opponents are doing (D) This system is used because it is the simplest to program

Write the answer

137. Why do experienced game designers create 'one-page design documents' in addition to full GDDs?

Answer: _____

138. Why is it important for a game to give feedback immediately after a player does something?

Answer: _____

139. You are building a level and want players to feel a sense of accomplishment at the end. Currently the level just stops. How should you design the ending?

Answer: _____

140. How does the 'sunk cost effect' influence why players keep playing a game they no longer enjoy?

Answer: _____

Match each question to its answer

1. A resource management game gives players unlimited resources in a 'creative mode.' Is this a good design choice alongside the normal limited-resource mode? →

2. What does 'iteration' mean in the game design process? →

3. Design a risk/reward system for a treasure-hunting game where players explore caves. Describe the low-risk/low-reward option and the high-risk/high-reward option. →

4. What is the difference between a game designer and a game developer? →

5. Two board games have the exact same rules, but one has a pirate theme and the other has a space theme. Game A sells much better than Game B. What might explain this difference? →

(A) The theme that resonates more with the target audience can make the same mechanics more appealing

(B) Low-risk: shallow caves near the entrance with small gems and no enemies. High-risk: deep caves with rare diamonds but collapsing floors, traps, and tough guardians that can end the expedition

(C) Yes, because creative mode serves players who enjoy building without pressure, while normal mode serves players who enjoy the challenge of constraints

(D) Repeatedly improving a design by making changes, testing them, and making more changes based on results

(E) A game designer creates the rules, mechanics, levels, and player experience, while a game developer is a broader term that includes anyone who builds the game, such as programmers, artists, and designers

15. Game Design Basics

Circle the correct answer

141. A game gives players points for collecting gems, but some players ignore the gems and just run to the exit. What does this behavior tell you about the game's design?

(A) The game is working perfectly as designed (B) The gems are invisible and players cannot see them (C) The reward for collecting gems is not valuable enough compared to the satisfaction of reaching the exit (D) The players are cheating by not following the rules

142. How do level designers use light to guide players through a dark level without using arrows or text?

(A) By making the entire level extremely bright so players can see everything (B) By placing light only on enemies so players know where to fight (C) By placing bright light sources along the intended path so players naturally move toward the light (D) By turning off all lights to make the level scarier

143. Why do many games let players choose their own difficulty level?

(A) It is a legal requirement for all video games (B) Only lazy players choose easy mode (C) Easy mode exists so the game can sell to more people without being fun (D) Different players have different skill levels, and self-selected difficulty keeps everyone in their personal flow zone

144. What is 'playtesting' in game development?

(A) Checking if the game's graphics look good on screen (B) Having people play the game to discover problems, confusion, and areas for improvement (C) Playing the game yourself to see if you enjoy it (D) Testing whether the game runs on different

computers

145. A game has a character who starts as a hero and gradually becomes a villain. How could the character's visual design change over the course of the game to reflect this transformation?

(A) Instantly change the character's entire appearance in one cutscene (B) Keep the character looking exactly the same because internal change does not need visual representation (C) Only change the character's name because visual changes are too expensive (D) Gradually shift their color palette from warm, bright colors to dark, desaturated tones; change posture from upright to hunched; add angular, sharp design elements

146. Apply the 'MoSCoW method' to organize these features for a simple puzzle game: A) Core puzzle mechanic, B) Online leaderboard, C) Background music, D) Tutorial level. Which is the correct prioritization?

(A) All four features are Must Have because every game needs all of them (B) Must Have: C (Background music). Should Have: B (Online leaderboard). Could Have: A and D (C) Must Have: A (Core puzzle mechanic) and D (Tutorial level). Should Have: C (Background music). Could Have: B (Online leaderboard) (D) Must Have: B (Online leaderboard). Should Have: A (Core puzzle mechanic). Could Have: C and D

Write the answer

147. A level has a section where players must jump across moving platforms. The first platform is very close and easy to reach. The second is a bit farther. The third is the farthest. What design principle is being used?

Answer: _____

148. You want players to explore every corner of your game world. What type of reward system would encourage thorough exploration?

Answer: _____

149. A puzzle game has 10 mechanics introduced across 50 levels. All 10 are introduced in the first 5 levels, and the remaining 45 levels combine them. Players quit after level 10. What is the design problem?

Answer: _____

150. Why do game designers build prototypes with simple placeholder graphics instead of polished art?

Answer: _____

Match each question to its answer

1. Two rooms in a game are side by side. Room A has high ceilings, bright light, and open space. Room B has low ceilings, dim light, and narrow walls. How do these architectural choices affect the player's emotional experience? →
2. Why is it important that risk and reward are proportional in a game? →
3. Why do professional game designers create paper prototypes before building digital versions? →
4. Why do game designers create rules that limit what players can do, even though more freedom might seem more fun? →
5. You are designing the pacing for a 10-minute level. Currently it is intense combat for all 10 minutes. Players say it is tiring. How would you fix the pacing? →

(A) If a high-risk action offers low reward, no one takes the risk; if low risk gives high reward, everyone takes it, eliminating meaningful decisions

(B) Limitations create interesting choices and challenges that make gameplay meaningful

(C) Room A feels safe, grand, and freeing, while Room B feels claustrophobic, tense, and potentially dangerous

(D) Break it into segments: 2 minutes combat, 1 minute exploration, 2 minutes combat, 1 minute puzzle, then build to a big 4-minute finale

(E) Paper prototypes can be created in minutes and changed instantly, letting designers test core mechanics and rules without writing any code

16. Game Design Basics

Circle the correct answer

151. Two games have identical gameplay, but Game A celebrates each achievement with confetti, sounds, and a congratulations message, while Game B just shows a small text notification. Which game will players find more motivating, and why?

(A) Both feel the same because the gameplay is identical (B) Game A, because multi-sensory celebration makes achievements feel more significant and triggers stronger positive emotions (C) Game A, but only because confetti uses more computing power (D) Game B, because players prefer minimal distraction

152. In a farming game, crops take 5 real-time minutes to grow. Players say this is boring. What mechanic could you add to make waiting feel engaging?

(A) Add activities during the wait period like watering for bonus growth, protecting crops from pests, or tending other farm areas (B) Make crops grow instantly so there is no waiting at all (C) Add a countdown timer and nothing else so players know exactly when to return (D) Increase the wait to 30 minutes to make the harvest feel more rewarding

153. Two playtesters give contradictory feedback: one says 'the game is too easy' and another says 'the game is too hard.' What does this contradiction tell you?

- (A) One of the players must be lying about their experience
- (B) Both players are wrong because difficulty is not important
- (C) Different players have different skill levels, suggesting the game might benefit from difficulty options or adaptive difficulty
- (D) The feedback cancels out, so the difficulty is perfect

154. What is 'visual hierarchy' in game interface design?

- (A) The order in which artists create game assets
- (B) A list of all visual elements in alphabetical order
- (C) A ranking system that grades how pretty the game looks
- (D) Arranging visual elements so that the most important information stands out and is seen first

155. A game studio must choose between two projects for their next game. Project A is a proven genre (match-3 puzzle) with guaranteed moderate sales. Project B is an innovative concept with higher risk but potentially much higher reward. Evaluate the factors a studio should consider when making this decision.

- (A) Always choose Project B because innovation is always better than imitation
- (B) Flip a coin because there is no way to make this decision rationally
- (C) Always choose Project A because guaranteed money is the only thing that matters
- (D) The studio should weigh their financial stability, team expertise, market timing, and risk tolerance. A struggling studio might need Project A's safe revenue, while a stable studio can afford Project B's innovation risk

156. A difficult level places the hardest obstacle at the very beginning, then gets easier. A designer says this is 'a good way to challenge experienced players.' Evaluate whether this design is effective.

- (A) This is great design because hard things should always come first
- (B) This is fine because only the best players should be able to play
- (C) Putting the hardest part first is usually poor design because it blocks all players before they can warm up or build momentum
- (D) This is good because easy parts at the end let players feel like they improved

Write the answer

157. You are conducting a playtest of your puzzle game. What specific things should you observe while watching a player?

Answer: _____

158. A peaceful village in a game uses soft greens, warm yellows, and gentle lighting. Later, after the village is attacked, the same location uses dark reds, grays, and harsh shadows. What storytelling technique is this?

Answer: _____

159. A competitive game releases a balance patch that dramatically changes the top 5 characters. Tournament players who spent months mastering these characters are upset. How should the designer balance game health with player investment?

Answer: _____

160. What is the purpose of 'milestone reviews' in professional game development?

Answer: _____

Match each question to its answer

1. You are designing a game for kids who have never played video games before. What is the single most important design decision to get right? →

2. What is a 'difficulty curve' in game design? →

3. A player in your game fails a level 5 times and wants to quit. Design a system that encourages them to try again without making the level easier. →

4. A puzzle game lets players solve puzzles in any order they want. A classmate says this is bad design because 'players might do the hardest puzzle first and get frustrated.' Evaluate this argument. →

5. During a playtest, a player finds a shortcut that lets them skip half the level by jumping over a wall the designer did not intend them to cross. Should the designer remove the shortcut? →

(A) Making the first few moments easy and rewarding so new players feel successful immediately

(B) The argument has merit for linear skill-building, but open-ended design works when puzzles test different skills rather than building on each other

(C) It depends -- if the shortcut is fun and clever, it could become a feature; if it breaks the experience, it should be fixed

(D) How the challenge level changes as the player progresses through the game

(E) Show their best attempt's progress, highlight what they improved each try, and suggest a specific strategy for the section where they keep failing

Riddle & Joke Break

Guess the answer, then check the key!

161. Why did the game designer go to school?

162. Why was the platformer character always tired?

163. Why did the NPC cross the road?

164. What did the game tester say to the level designer?

165. Why was the difficulty curve always getting into trouble?

166. Why did the power-up break up with the health pack?

Answer Key

1. A — To define what players can and cannot do
2. B — The goal
3. C — Information the game gives players about their actions
4. B — Core loop
5. A — So the player understands what just happened and can learn from it
6. A — It gives players a sense of purpose and direction for their actions
7. Limitations create interesting choices and challenges that make gameplay meaningful
8. The theme is the setting and story, while mechanics are the actions players take
9. Visual feedback that keeps the player informed during gameplay
10. Meaningful choices, like deciding between two paths or choosing when to use a power
Matching (Game Design Basics): 1→A, 2→C, 3→B, 4→E, 5→D
11. B — The smooth movement of a player through a level without unnecessary stops or confusion
12. D — How the level alternates between intense moments and calmer moments
13. D — How the challenge level changes as the player progresses through the game
14. D — A safe zone or training area
15. B — It forces the player to discover the jump mechanic naturally without needing text instructions
16. A — Calm sections let players recover mentally so the next intense section feels exciting instead of exhausting
17. By placing bright light sources along the intended path so players naturally move toward the light
18. To save the player's progress so they do not have to replay the entire level after

failing

19. It reinforces a recently learned skill by requiring the player to use it in a new context
20. Place the raft right next to the river with no other way across, so the player naturally tries interacting with it
Matching (Level Design Principles): 1→B, 2→D, 3→E, 4→C, 5→A
21. C — The desire to play because the activity itself is enjoyable and satisfying
22. B — Playing to earn external rewards like points, badges, or unlockable items
23. D — A mental state where the challenge perfectly matches the player's skill, creating deep focus and enjoyment
24. D — The pattern and timing of when players receive rewards during gameplay
25. B — The player repeatedly fails without feeling they can improve, which creates helplessness instead of motivation
26. C — Early frequent rewards hook players and build habits, while later rare rewards create anticipation and excitement
27. Players stay motivated because near-misses suggest they can succeed with just a little more effort
28. Different players have different skill levels, and self-selected difficulty keeps everyone in their personal flow zone
29. Players feel they have invested too much time to quit, so they continue even though they are not having fun
30. Give a small reward after every correct answer and a bonus surprise reward after a random number of correct answers
Matching (Player Psychology): 1→C, 2→E, 3→B, 4→A, 5→D
31. D — Gravity
32. D — Resource management
33. B — The current arrangement or configuration of all puzzle pieces at any given moment
34. B — A brief grace period after walking off a ledge where the player can still jump
35. B — Gradual acceleration feels more natural and gives players finer control over precise movements
36. C — It encourages experimentation by removing the fear of making irreversible

mistakes

37. An economy creates meaningful decisions about how to allocate limited resources toward different upgrades or goals
38. It registers a jump press slightly before landing, so the character jumps immediately upon touching the ground
39. A dead state -- the puzzle becomes unsolvable but the player might not realize it yet
40. Use a shorter jump height, faster fall speed, and slower horizontal movement to convey weight
Matching (Game Mechanics): 1→B, 2→A, 3→C, 4→D, 5→E
41. D — Having people play the game to discover problems, confusion, and areas for improvement
42. D — Repeatedly improving a design by making changes, testing them, and making more changes based on results
43. C — A rough, early version of a game built quickly to test whether a core idea is fun
44. B — An error in the game that causes it to behave differently than the designer intended
45. B — Fresh players reveal confusion and problems that the designer cannot see because they already know how everything works
46. A — Players often blame themselves for design problems, so the struggle likely indicates a design issue, not a player skill issue
47. The first is subjective preference, the second is observable behavior revealing an actual design problem
48. Placeholder art lets designers test mechanics quickly without wasting time on visuals that might change after testing
49. Where they pause, what they try first, where they get confused, what they skip, and their facial expressions during play
50. Player B and C, because they identify specific problems with specific solutions, while Player A's feedback is too vague
Matching (Playtesting & Iteration): 1→B, 2→A, 3→C, 4→D, 5→E
51. A — Telling a story through the game world itself -- objects, architecture, and scenery -- without dialogue or text

- 52. B — Colors like red, orange, and yellow that feel energetic, exciting, or associated with heat
- 53. A — Arranging visual elements so that the most important information stands out and is seen first
- 54. C — The specific set of colors chosen to be used throughout a game or level to create a consistent visual style
- 55. D — Darkness creates fear and tension because players cannot see threats, making their imagination fill in the unknown
- 56. D — Oversized objects make players feel small and vulnerable, while tiny details make them feel powerful and observant
- 57. Using color shift to visually communicate that something dramatic has changed in the narrative
- 58. Bright contrast makes collectibles immediately visible against the background, signaling they are interactive and important
- 59. Overturned chairs, papers scattered on the floor, open books face-down on desks, backpacks left behind, and a clock stopped at a specific time
- 60. Deep blues, soft teals, gentle greens, and bioluminescent accents to create a calm, mysterious, and immersive ocean atmosphere
Matching (Visual Storytelling): 1→D, 2→B, 3→E, 4→A, 5→C
- 61. A — Ensuring that all options, strategies, and paths are viable and no single choice is overwhelmingly superior
- 62. B — A design where players must accept potential danger or loss in exchange for the chance of earning greater rewards
- 63. D — A single strategy that is so effective it makes all other strategies pointless
- 64. C — The current most effective strategies, characters, or tactics that the player community has discovered
- 65. C — If a high-risk action offers low reward, no one takes the risk; if low risk gives high reward, everyone takes it, eliminating meaningful decisions
- 66. C — New content must be stronger than old content to feel exciting, gradually making early content obsolete and inflating power levels
- 67. It creates a cycle where no strategy is universally dominant and players must adapt to what opponents are doing
- 68. Symmetric balance gives all players identical options, while asymmetric balance

gives different players different strengths and weaknesses

69. Make rare cards situationally different rather than strictly stronger, so they offer unique strategies but not raw power advantages
70. Add attacks that cannot be dodged through speed alone, like area-of-effect spells, so Rogues must use other tactics for certain threats
Matching (Game Balancing): 1→C, 2→A, 3→E, 4→B, 5→D
71. C — A written plan that describes a game's mechanics, story, art style, levels, and goals so the whole team understands the vision
72. D — A rough, early version of a game built quickly to test whether a core idea is fun before investing time in full development
73. C — To present a game concept to publishers, investors, or team leads in a compelling way that convinces them the game is worth making
74. C — A small, fully polished section of the game that demonstrates what the complete experience will look and feel like
75. A — Paper prototypes can be created in minutes and changed instantly, letting designers test core mechanics and rules without writing any code
76. A — Because teams have limited time and money, so they must decide which features are essential and which can be cut to ship a finished game on schedule
77. A game designer creates the rules, mechanics, levels, and player experience, while a game developer is a broader term that includes anyone who builds the game, such as programmers, artists, and designers
78. When a team keeps adding new features during development beyond the original plan, causing the project to grow uncontrollably and risk never being finished
79. To get real player feedback and generate revenue that funds continued development, while building a community around the game
80. Implement jump and one other move that best showcases the game's unique identity, then test whether the core movement feels fun with just those two abilities
Matching (Professional Game Design): 1→D, 2→A, 3→E, 4→C, 5→B
81. C — Background music (BGM)
82. C — A sound effect
83. C — The game's soundtrack

- 84. A — How loud or quiet a sound is
- 85. B — Warning sound effects or tense music
- 86. C — When a music track repeats seamlessly from the end back to the beginning
- 87. To match the mood and setting of each level
- 88. Distinct sounds for success and failure teach players what actions are correct
- 89. Diegetic sounds exist within the game world; non-diegetic sounds exist outside it
- 90. Silence creates tension, contrast, or signals a change in the game
Matching (Game Design): 1→A, 2→C, 3→E, 4→B, 5→D
- 91. A — A game that allows two or more players to play together or against each other
- 92. A — In co-op, players work together toward a shared goal; in competitive, players play against each other
- 93. B — A waiting area where players gather before a match begins
- 94. C — Players take turns making moves one at a time rather than all playing simultaneously
- 95. A — A system that pairs players of similar skill levels together for fair matches
- 96. C — The delay between a player's action and the game's response due to network speed
- 97. So players can coordinate strategies, share information, and socialize
- 98. Unfair advantages occur when some players have faster connections, and the game should minimize this gap
- 99. Players have different roles, abilities, or goals rather than starting equal
- 100. Griefing is when players intentionally ruin the experience for others, and it drives players away from the game
Matching (Game Design): 1→C, 2→A, 3→E, 4→B, 5→D
- 101. C — A game that is free to download and play but may offer optional paid content
- 102. D — Small purchases made within a game, usually for virtual items or currency
- 103. D — A virtual item containing randomized rewards that players purchase or earn
- 104. B — When spending real money gives players unfair gameplay advantages over

non-paying players

105. D — A time-limited progression system where players earn rewards by completing challenges during a set period
106. A — Premium games charge an upfront price; freemium games are free to play but sell in-game purchases
107. Energy systems create scarcity that encourages players to pay to keep playing or to return later, increasing engagement and revenue
108. Cosmetic purchases change appearance without affecting gameplay; pay-to-win purchases provide competitive advantages, making cosmetic-only fairer
109. Player retention measures how many players continue playing over time; it is important because returning players generate more revenue than new ones
110. Because the random nature of loot boxes resembles gambling, which raises concerns about protecting consumers, especially children
Matching (Game Design): 1→B, 2→E, 3→A, 4→D, 5→C
111. C — Virtual Reality
112. D — Augmented Reality
113. D — A Non-Player Character -- a character controlled by the computer, not a human player
114. D — Artificial Intelligence -- computer systems that simulate intelligent behavior
115. D — Technology that detects and translates a player's physical movements into the virtual world
116. B — Using algorithms to automatically create game content like levels, maps, or items instead of designing each one by hand
117. Low frame rates in VR cause motion sickness because the visual movement does not match the player's physical head movements
118. AR players can still see and interact with the real world while digital elements are overlaid; VR players are fully immersed and cannot see the real world
119. AI that creates new content (images, text, music, levels) from learned patterns, potentially automating parts of game creation
120. Haptic feedback provides physical sensations (vibrations, resistance) that make virtual interactions feel tangible and real
Matching (Game Design): 1→A, 2→E, 3→D, 4→C, 5→B

121. C — The game has a dominant strategy that makes all other strategies pointless, breaking competitive balance
122. B — Place the raft right next to the river with no other way across, so the player naturally tries interacting with it
123. C — Not always -- reward comes from achieving goals within your personal skill range, not from absolute difficulty level
124. A — Gravity
125. A — Include only the core mechanic (running and jumping), one test level, and basic collision. Leave out music, menus, story, multiple levels, and polish
126. A — Use increasingly ornate decorations, brighter lighting, and a wider hallway as it approaches the important room
127. Early advantages snowball too aggressively, ending matches before the losing side can recover. Adding comeback mechanics or capping early-game power would extend those short matches
128. Designer B's approach is generally more effective because prototyping reveals what is actually fun, and long documents become outdated quickly. Iteration based on real testing produces better results than planning everything upfront
129. Game B is better for beginners because they can start having fun immediately, even though it lacks depth
130. Make the bonus path slightly hidden or out of the way, with visible sparkles or a different color to reward curious players
Matching (Game Design Basics): 1→B, 2→C, 3→E, 4→D, 5→A
131. B — The game failed to gradually introduce the new skill before requiring players to master it
132. C — Add multiple leaderboard categories like 'Most Improved This Week,' 'Best Newcomer,' and friend-only comparisons
133. A — A puzzle with two mirrors and one laser is missing, bridging the gap between one-mirror simplicity and multi-mirror complexity
134. B — Paper prototypes can be changed instantly during the test session, allowing rapid experimentation without any programming
135. A — Darkness creates fear and tension because players cannot see threats, making their imagination fill in the unknown
136. C — It creates a cycle where no strategy is universally dominant and players must

adapt to what opponents are doing

137. A one-page summary communicates the game's vision quickly to busy stakeholders, while the full GDD provides detailed reference for the development team
138. So the player understands what just happened and can learn from it
139. Create a final challenge that tests everything the player learned, followed by a satisfying reward sequence
140. Players feel they have invested too much time to quit, so they continue even though they are not having fun
Matching (Game Design Basics): 1→C, 2→D, 3→B, 4→E, 5→A
141. C — The reward for collecting gems is not valuable enough compared to the satisfaction of reaching the exit
142. C — By placing bright light sources along the intended path so players naturally move toward the light
143. D — Different players have different skill levels, and self-selected difficulty keeps everyone in their personal flow zone
144. B — Having people play the game to discover problems, confusion, and areas for improvement
145. D — Gradually shift their color palette from warm, bright colors to dark, desaturated tones; change posture from upright to hunched; add angular, sharp design elements
146. C — Must Have: A (Core puzzle mechanic) and D (Tutorial level). Should Have: C (Background music). Could Have: B (Online leaderboard)
147. Scaffolding -- gradually increasing difficulty within a single section to build player confidence
148. Place hidden collectibles in off-path locations with a tracker showing how many remain in each area
149. Introducing all mechanics too quickly overwhelms players, and the remaining levels feel repetitive without new elements to discover
150. Placeholder art lets designers test mechanics quickly without wasting time on visuals that might change after testing
Matching (Game Design Basics): 1→C, 2→A, 3→E, 4→B, 5→D
151. B — Game A, because multi-sensory celebration makes achievements feel more

significant and triggers stronger positive emotions

- 152. A — Add activities during the wait period like watering for bonus growth, protecting crops from pests, or tending other farm areas
- 153. C — Different players have different skill levels, suggesting the game might benefit from difficulty options or adaptive difficulty
- 154. D — Arranging visual elements so that the most important information stands out and is seen first
- 155. D — The studio should weigh their financial stability, team expertise, market timing, and risk tolerance. A struggling studio might need Project A's safe revenue, while a stable studio can afford Project B's innovation risk
- 156. C — Putting the hardest part first is usually poor design because it blocks all players before they can warm up or build momentum
- 157. Where they pause, what they try first, where they get confused, what they skip, and their facial expressions during play
- 158. Using color shift to visually communicate that something dramatic has changed in the narrative
- 159. Make smaller, incremental changes over multiple patches rather than dramatic overhauls, and give advance notice so players can adapt gradually
- 160. Scheduled checkpoints where the team demonstrates progress, evaluates whether the project is on track, and decides whether to continue, adjust, or cancel the project
Matching (Game Design Basics): 1→A, 2→D, 3→E, 4→B, 5→C
- 161. To level up their education!
- 162. Because it had too many jumps to conclusions!
- 163. Because the designer forgot to set a boundary!
- 164. "Your work has a lot of bugs, and I'm not talking about the insect enemies!"
- 165. Because it kept making things harder for everyone!
- 166. It said, "You're not giving me enough of a boost!"