

游戏学沉浸视角下的 剧本杀沉浸归因与设计建议

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INTRODUCTION

剧本杀自 2016 年开始在中国普及, 在具备社交和叙事属性的同时, 带有极强的交互性与沉浸性。作为一类带有角色扮演性质的推理解谜桌面游戏, 剧本杀如何令玩家认同虚拟化身, 又为何令人沉浸? 本文从游戏学视角出发, 基于扎根理论, 以对剧本杀玩家进行的半结构访谈内容作为文本基础, 通过编码和分析, 结合具体的剧本杀案例, 分析其在游戏交互与试听表现上的设计, 发现玩家在剧本杀中的化身认同模式, 总结剧本杀沉浸的影响因素, 最后尝试为后续的剧本杀创作提出游戏专业角度的设计建议。本研究认为, 玩家的化身认同具有多重性和流动性, 在现实自我、理想自我、虚拟化身、混合化身之间不断变换; 玩家的行动力、掌控感、关联感能够帮助其沉浸, 剧本杀的引导、道具、音乐、房间布置、演绎与之联系紧密, 优秀的破冰环节、搜证形式、小剧场也可以使玩家快速沉浸, 音乐、小剧场、演绎、破冰如果设计不好也会使玩家感到更加游离。

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