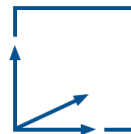


# Orpheus' Journey – Using Serious Games to Prepare for an Opera Visit of Monteverdi's I'Orfeo

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Final: Bachelor/Master Games Engineering

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# Content

1. **Introduction**
2. Related Work
3. Implementation of Orpheus' Journey
4. Study and Evaluation
5. Outlook and Conclusion

# Introduction

- Preparing for an opera is an essential part of the opera experience
- Serious Games became increasingly relevant
- Can a Serious Game be used as an opera preparation tool?

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# Related Work: Serious Games

„A Serious Game is a digital game created with the intention to entertain and to achieve at least one additional goal “ [1]

# Related Work: Serious Games about Greek Mythology



Figure 1: Trials of Acropolis Gameplay [2]



Figure 2: Myth Troubles [3]

# Related Work: Serious Game about Mozart's Opera Magic Flute



Figure 3: Game set-up, science level [4]



Figure 4: Script Guidance Scene [4]

# Goals of this Thesis

- Is playing a Serious Game a sufficient opera preparation tool?
- Can playing a Serious Game enhance the opera watching experience?
- Is a Serious Game about opera engaging?



# Proposed Work

- Implementation of a Serious Game about the opera l'Orfeo from Monteverdi
- Evaluation of the game's effects as an opera preparation tool

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# Implementation

## *Gameplay: Adventure Scenes*



Figure 5: Orpheus' Journey Gameplay

# Implementation

## *Gameplay: Music Sequences*



Figure 6: Music Sequence Gameplay

# Implementation

## 1. Prologue

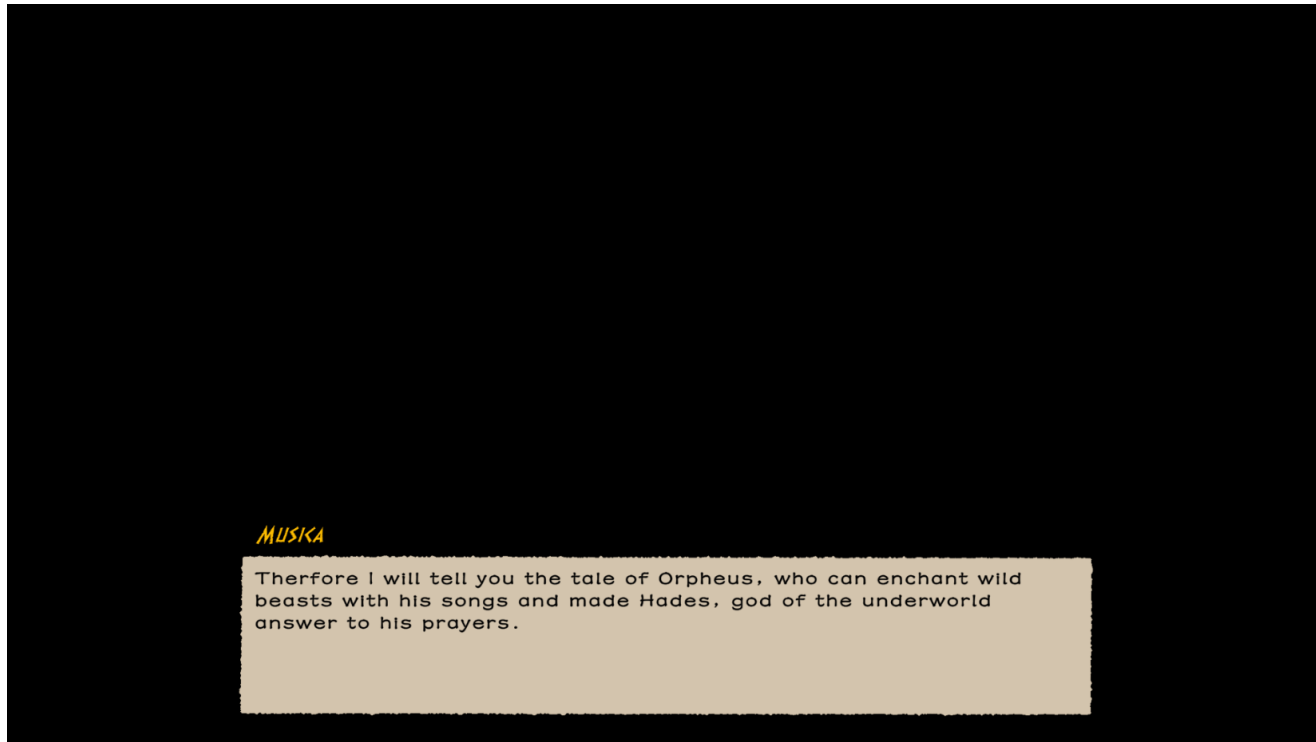


Figure 7: Prologue Gameplay

# Implementation

## 2. Wedding

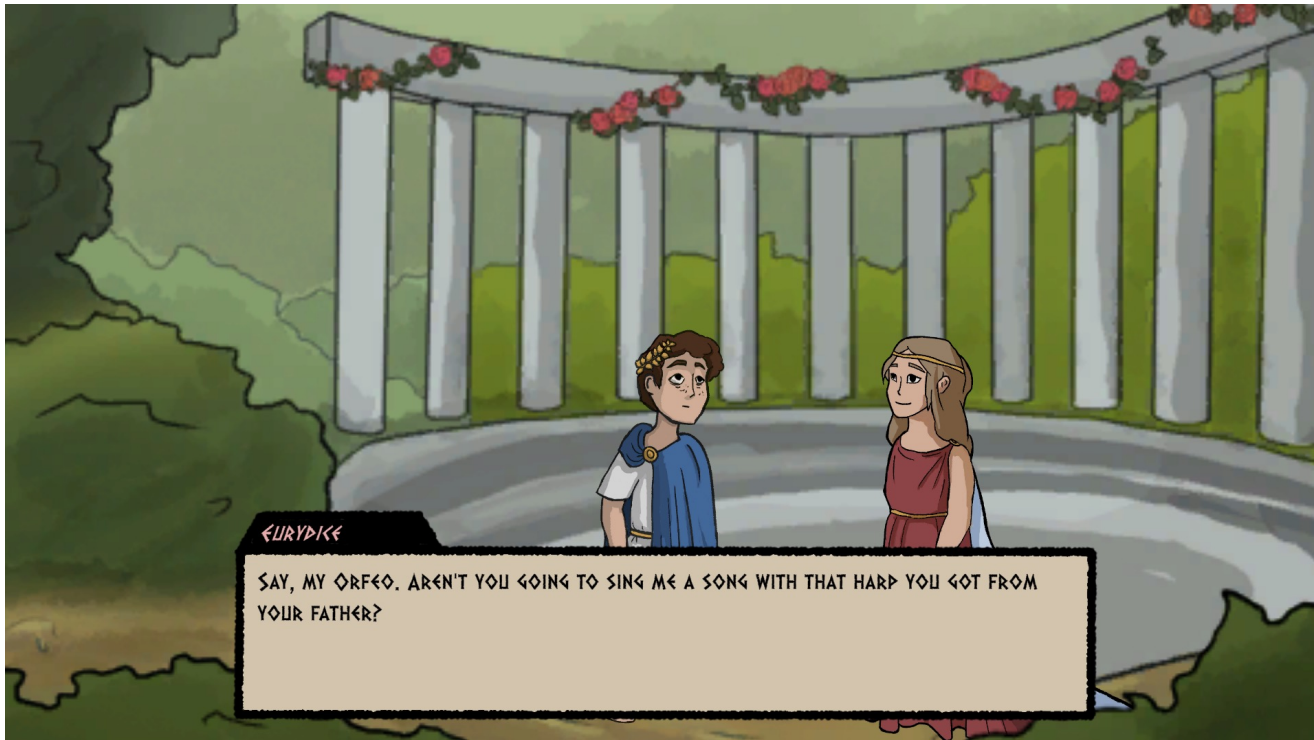


Figure 8: Wedding Gameplay

# Implementation

## 3. *Eurydice's Death*



Figure 9: Talking to the Messenger

# Implementation

## 4. *Gate to the Underworld*



Figure 10: Gate to the Underworld Gameplay



# Implementation

## 5. Charon



Figure 11: Charon Gameplay

# Implementation

## 6. *Hades*



Figure 12: Hades and Persephone Cutscene

# Implementation

## 7. *Through the Underworld*



Figure 13: Receiving the news



Figure 14: Music Minigame

# Implementation

## 8. *Turning around*



Figure 15: First Doubts



Figure 16: Choice to turn around

# Implementation

## 9. Apollo



Figure 17: Talking to Apollo

# Implementation

## Game Art

- Historical Accuracy
- Opera Costumes
- Fitting Art Style



Figure 18: Traditional Greek Chlamys [5]



Figure 19: Orpheus Game Art



Figure 20: Charon in Opera [6]

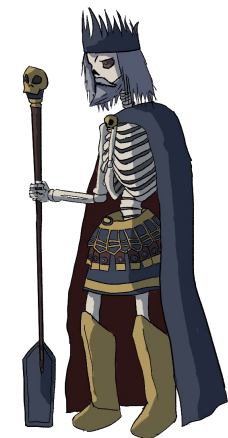


Figure 21: Charon Game Art

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# Study

- 14 Participants, evenly split into two groups:
  - Group A: Playing the game as preparation
  - Group B: Alternative preparation tools



# Study Procedure

- Opera Preparation
- Questionnaire 1
- Watching the opera
- Questionnaire 2

# Evaluation: Reception of the game

- Engaging and fun to play
- Appropriate playtime
- Music sequences too hard but fun to enjoyable
- Fitting Gameplay

# Evaluation: Opera Preparation Tools

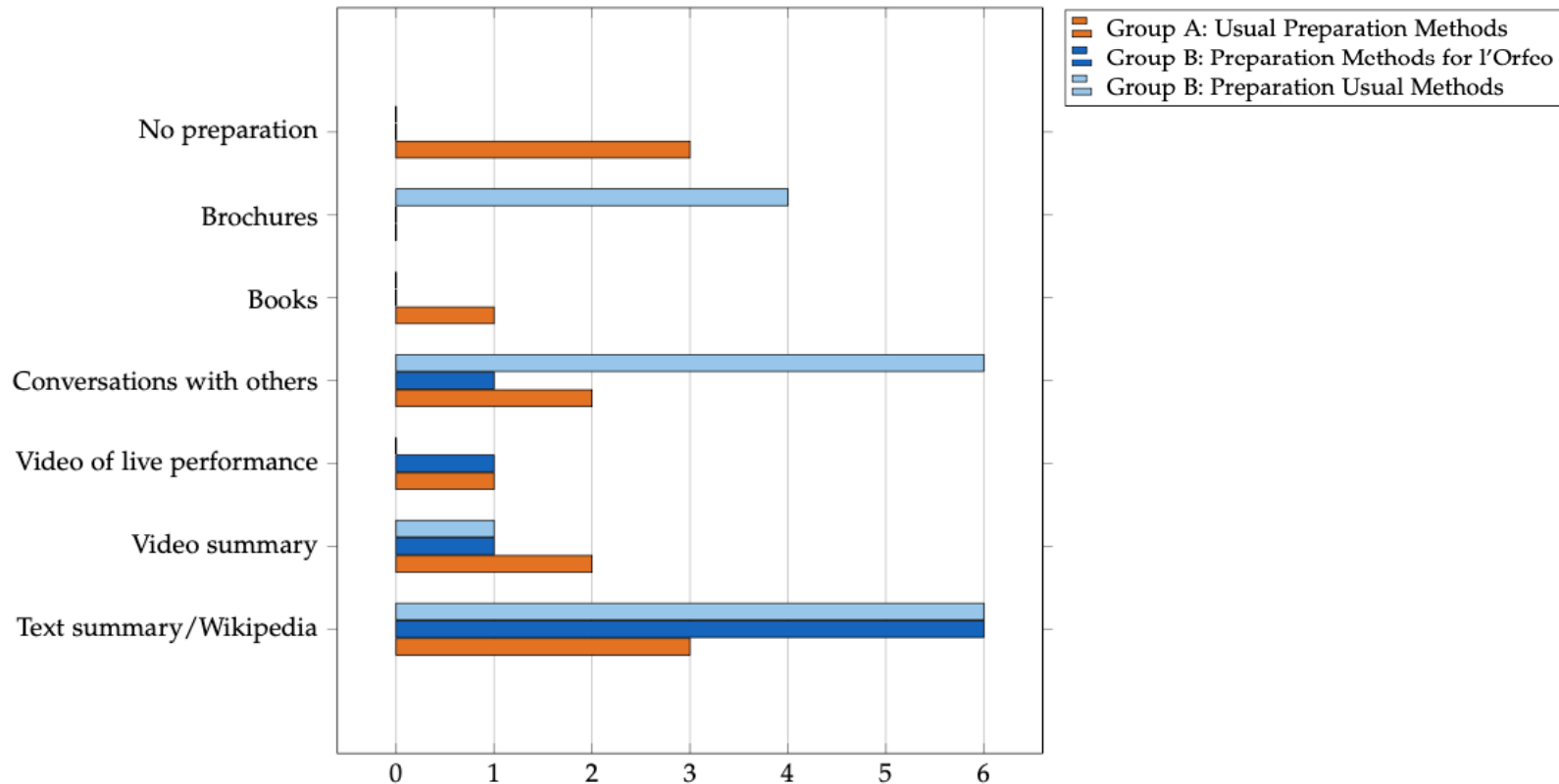


Figure 22: Opera Preparation Methods

# Evaluation: Knowledge Test

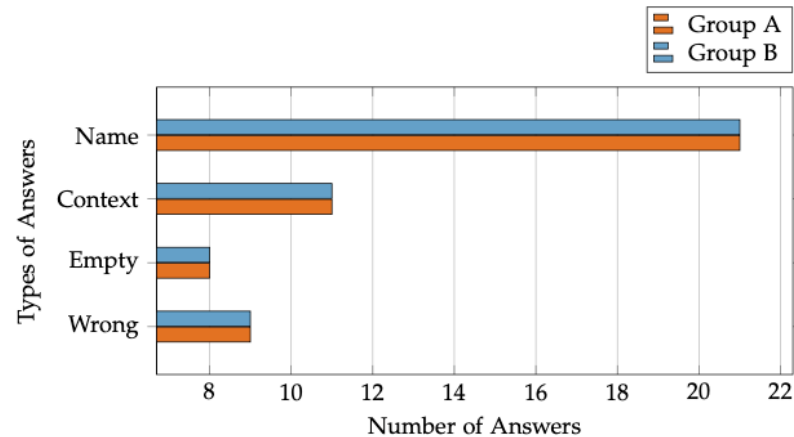


Figure 23: Character quiz answers sorted by groups

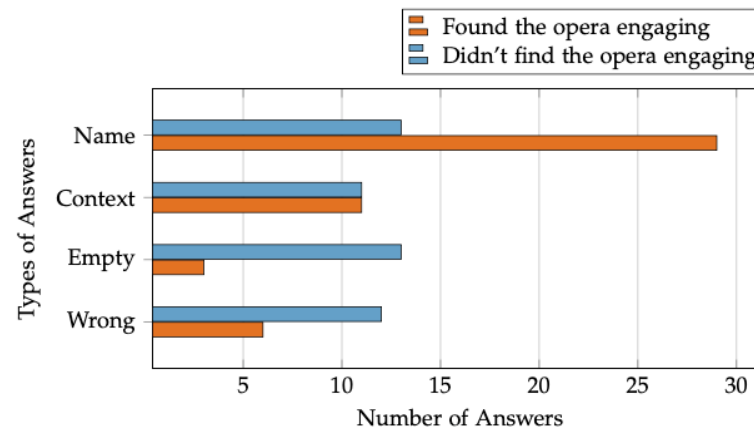


Figure 24: Character quiz answers sorted by opera engagement

# Limitations

- Limited number of participants
- Participants might not be representative of the opera visiting demographic
- Fluctuations in opera preparation methods for Group B

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# Suggested Future Work

- Expansion of Gameplay Features



Figure 25: Monkey Island [7]



Figure 26: The Legend of Zelda [8]

# Conclusion

- "Orpheus' Journey" proved to be a sufficient preparation tool
- A Serious Game about opera can be engaging
- The Game had no significant impact on the opera experience when compared to other preparation methods



# List of References

- (1) R. Dörner, S. Göbel, W. Effelsberg, and J. Wiemeyer. *Serious games*. Springer, 2016.
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