

# Game Design Workshop with Macromedia Flash

## **Description:**

Are you looking to incorporate games into your curriculum? Have you ever thought about having your students create a game? Do you want to learn more about creating games within Macromedia Flash? Using basic game design concepts and Macromedia Flash, find out how you can engage your students in a truly collaborative and authentic learning experience.

## **Objectives:**

- Participants will be introduced to beginning game design concepts.
- Participants will develop a concept for an educational game while working in a small-group environment.
- Participants will learn how to utilize common Actionscript elements to perform various game-related tasks.
- Participants will leave the workshop with access to supplemental resources and knowledge gained from small-group discussions with their peers.

## **Tentative Schedule:**

### **Morning Session (9am – 12pm):**

- Overview of Workshop
- Introduction to Game Design
- Brainstorming Session – Initial Game Ideas
- Break
- How-To Session
  - Common interactions (drag-n-drop, matching, multiple choice, etc).
  - Utilizing variables to track information (score, inventory, time, etc).
  - Incorporating audio and video (sound effects, cut scenes, dialogue, etc).
  - Using XML data in your games (question/answer sets, etc).
- Break
- Design Time – Game Concept/Design Document

### **Lunch (12pm – 1pm)**

### **Afternoon Session (1pm – 3pm):**

- Design Time – Proof of Concept
  - Create a few screens of game play.
  - Resource: [The Fundamentals of POC Development](#)
- Team Presentations
- Closing Comments

# The Copyright Game

## Description:

WiredSafety.org has been working with the MPAA (Motion Picture Association of America) and RIAA (Recording Industry Association of America) to help educate teens about Intellectual Property, Copyright, and Fair Use. Your company has been asked to design a game that would cover these topics as they pertain to music, videos, and software. The Educational Technology Director at WiredSafety.org has forwarded a script and some example scenarios that might be helpful during the planning stage of this project.

## Tasks:

### — **Game Concept/Design Document**

- ✓ Define the key resources and core mechanics of the game.
- ✓ Create the challenges and player actions at the heart of the gameplay.
- ✓ Devise and document the user interface.
- ✓ Choose an art style and produce concept drawings.
- ✓ Invent the main characters and storyline of the game.
- ✓ Brainstorm some levels the game might include.
- ✓ Utilize flowcharts and storyboards.

### — **Proof of Concept**

- ✓ Create a few screens of game play.
- ✓ Include a screen for each mode of the game.

## Attachments

- Script
- Scenarios



## Script

Have you ever had something stolen from you? How did you feel? What was it? Was it a bike, a book, a favorite toy, or something else? Regardless of what it was, I'm sure you weren't happy about it.

Sometimes we can have things stolen from us that are the products of our minds. When I was in college, I had a funny experience. I told it to a friend of mine one day. We laughed and I forgot about the conversation. A few months later, I opened a magazine and read a story. It sounded familiar. It was MY story and my friend's name was on it! Not only was his name on it, he was paid money by the magazine. I felt cheated! He had stolen my idea.

That's when I learned about copyright. I had heard the word plenty of times, and knew about it in general terms, but never paid much attention. I thought that was something that big business, newspapers, and publishers worried about. I never thought much about it until I was affected. This incident caused me to look at it more closely.

You know what I found out? I found out that my friend had every right to do what he did because my story was not copyrighted. I had never written it down or recorded it. Because I never put it on any kind of media, it was considered an idea and you can't copyright an idea. In order to copyright something you must write it, record it, film it or put it into some tangible form.

If I had written my story and gave it to my friend to read, he would have violated my copyrights by sending it to the magazine. I wouldn't even have to put a copyright symbol or copyright notice on it. As soon as I write it down, I own all of the rights to my work. My ideas are now turned into intellectual property. I own it and it has value just like a bike or toy. No one can take it, use it, or change it without my permission.

Here's what I learned about copyright.

- 1) Some material is considered in the public domain. That means anyone can do with it as they wish. Material that is in the public domain is there either because the author has stated it is for public domain or the term of the copyright has expired.
- 2) The length of time something is copyrighted depends on who is copywriting it and when it was created. For you and I, if we create something on our own, the copyright is the life of the author plus 70 years.
- 3) You can only copyright things that you created from your original ideas. You can't copyright facts or commonly known material. You can't copyright titles or books, songs, or movies. However, these things could be protected under something called a Trademark.
- 4) You don't have to use a © or put a copyright notice on your work. You own the copyright as soon as you put it in some tangible form. It wasn't always like this. Before January 1, 1978, if you didn't put a copyright notice on your work, you could lose the copyright.
- 5) Other people can't make derivative works from your copyrighted material. For example, if you were to write a story about a character from your favorite TV show, you would be violating a copyright, because that TV show is copyrighted and you can't make a work based on it. However, you can make a parody of the TV show.

Very simply put, if you have an idea and turn that idea into intellectual property, you own the copyright and have a great deal of control over how that work is used. No is allowed to copy, distribute, make derivative works, or profit from your work without out your permission.

The exception to that is something called Fair Use. Fair Use allows for the use of a certain amount of copyrighted work without permission if the work is “for purposes such as criticism, comment, news, reporting, teaching, scholarship, or research.”

Fair use is complicated, but some things to remember that will help you are that it must be for educational purposes. Entertainment is NOT fair use.

If you are a student or teacher using copyrighted material, you can only use it in your class. You can’t distribute it beyond the original intended audience. For example, if you have a project you are doing for school, you can’t put it up on the web for others to see if it has copyrighted material in it.

You can’t use entire copyrighted works in your project. There are limits to the amount of material you can use. For example, if you wanted to use a pop song in your project, you could only use 10% or a maximum of 30 seconds of the song. Here’s [a chart](#) that gives you some guideline about the amount of copyrighted material you can use.

Fair use is not black and white. There have been many lawsuits to determine if something is being used under fair use.

There is a new and interesting way of licensing intellectual property. It is called Creative Commons. Creative Commons is a way that people can share their intellectual property with other people to use for non-commercial purposes without giving up their copyrights. It is a way for musicians, artists, and authors to get their work known.

There are many web sites that allow users to post their work to share with others. The authors decide how much freedom to allow with their work. Generally, Creative Commons means you can use the authors work for non-profit projects as long as you give credit to the author. Many even allow you to make derivative works as long as you agree to share them under Creative Commons licensing.

Downloading commercial songs or videos from the internet is illegal. It is a violation of copyright and can get you in a lot of trouble. It can result in big fines and possibly even jail time. However, there are places you can download free video and music legally. Archive.org <http://www.archive.org/> has over 36,000 concerts, 36,000 movies, 81,000 audio recordings, and 30,000 texts that can be downloaded and shared with friends. Creativecommons.org <http://www.creativecommons.org> has links to hundreds of sites and thousands of files shared under Creative Commons licensing.

## Example Scenarios

- Your friend copies a video clip from the internet and places it on his web site. You ask your friend if you can use the clip on your web site. Since you have his permission, it is ok.  
*Answer:* No. Your friend may have posted it in violation of copyright and even if she did get permission, she can't give you permission to put it on your site. Only the copyright owner can give you permission.
- Mary runs a fan site for a popular band. She has clearly posted a disclaimer saying she is not associated with the band, it is not an officially approved fan site, and she is making no money from the site. This allows her to post pictures, lyrics, and songs from the band.  
*Answer:* No. Posting copyrighted pictures, lyrics, and music on a site is a copyright violation. Being a fan and creating a fan site doesn't give you the right to violate copyright
- If you dont charge money or profit from posting copyrighted graphics, music or video on your web site, it is ok.  
*Answer:* No. You need permission from the copyright owner to post their material. You may not be making money, but you might be preventing them from making money.
- You are making a classroom presentation. As part of the presentation, you show five minutes of a half-hour interview that you taped from TV. This is ok.  
*Answer:* No. You can use small amounts for in class projects (10%), but five minutes is more than is allowed under Fair Use.
- Your class is studying H.G. Wells. Your teacher rents a copy of War of the Worlds to show in class. Is this ok?  
*Answer:* Yes. The video was obtained legally and is being used for educational purposes. This is covered under fair use.
- The class did very well on an H.G. Wells test. The teacher decides to allow the class to select a movie of their choosing to watch as a reward. Is this ok?  
*Answer:* No. Even though the movie is obtained legally, it is not being used for educational purposes and is considered entertainment. The teacher could request permission or get a license to use it.
- You buy a software program and install it on your portable computer. You are worried that the original disk may get damaged. Its ok to make two backup disks.  
*Answer:* No. You are allowed to make a single backup copy, but more than that is not allowed. If your original gets damages, you could then make a backup of your backup.
- You buy 10 CDs and rip one songs from each CD to make a collection of your favorites. You make copies and give them to three of your friends. Since there was only one song from each CD, this is ok.  
*Answer:* No. This is an out and out copyright violation and has taken money away from the companies and the artists. Even if you were going to use music in a class project, you couldn't even use a single entire song, only up to 30 seconds of it.

- If someone creates a piece of free software and posts it on their web site to download, they give up their copyright to that software.  
*Answer:* No. They still have the copyrights and can set the rules for distribution etc.
- If you someone doesnt place the Copyright symbol or attach a copyright notice to something, it is not considered copyrighted.  
*Answer:* No. That used to be the case, but now as soon as you put your work into some sort of tangible medium, you own the copyright.
- If you bring a camera into a movie theater the worst that can happen to you is that you will be kicked out.  
*Answer:* No. The camera can be taken, you can end up in court and have to pay big fines.
- Sites that provide peer-to-peer networking software state on their home pages that the software is absolutely legal. This mean downloading free videos or music with the software is always legal.  
*Answer:* The sites themselves are legal, but users post material in violation of copyright and downloading that material is illegal.
- If you only download videos or music once in a while, no one is being hurt.  
*Answer:* No. That's like saying if you only shoplift once in a while no one is being hurt.
- If you download free videos and music from peer-to-peer networks, the only thing you have to worry about is getting caught and thats not likely.  
*Answer:* No. You have to worry about sypware, trojans, and viruses.
- If you buy software, video, or music on CD, once you load it on your computer, you can give the CD to a friend.  
*Answer:* No. That software, video, or music is licensed to you. You could give it to a friend, but you would have to take it off of your computer.
- A person can go to jail for violating copyright.  
*Answer:* Yes. Though most copyright cases involve civil suits and monetary payment, if it is more than 10 copies, it can be a felony.

# Game Concept Worksheet

From Andrew Rollings and Ernest Adams on Game Design

## Gameplay

- What challenges will the player face?
- What actions will the player take to overcome them?

## Victory Condition

- What is the player trying to achieve?
- Is the game competitive, cooperative, team-based, or single-player?

## Player Role

- Is the player pretending to be someone or something?
- How does the player's role help to define the gameplay?

## Setting

- Where does the game take place?

## Interaction Model

- Omnipresent, avatar, combination, something else?

## Perspective

- How will the player view the game's world on the screen?
- Will there be more than one perspective?

## Game Structure

- How many modes will exist?
- What is going on in each mode?
- What function does each mode fulfill?

## Story

- Does the game have a narrative or story as it goes along?
- Summarize the plot in a sentence or two.

## Genre

- Does the game fall into an existing genre? If so, which one?

## Audience

- Why would anyone want to play this game?
- What makes it different or unique?
- What sort of people would be attracted to this game?

# Game Genres

Computer and video game genres. (2006, July 22). In *Wikipedia, The Free Encyclopedia*.

## Action

Action games are perhaps the most basic of gaming genres, and certainly one of the broadest. Action games are characterized by gameplay with emphasis on actions that the player must perform reflexively, in realtime.

## Role-playing

Computer role-playing games (CRPGs or simply RPGs) often place the player in a fantasy or science fiction setting and drive the gameplay via a prominent storyline. Most of these games have the player acting in the role of a specific type of "adventurer" who specializes in a certain set of skills (such as combat, or casting magic spells). These various types of adventurer are called "classes" and players can normally control one or more of these characters.

Most of these games are similar to traditional role-playing games played with pencil and paper (notably *D&D*) except, in this case, the computer takes care of all the record keeping and nondeterministic elements such as dice rolling. Since the emergence of affordable home computers coincided with the popularity of pencil and paper role-playing games, this genre was one of the first in video games and continues to be popular today. Gameplay elements strongly associated with RPGs, such as statistical character development, have been widely adapted to other video game genres.

## Massively Multiplayer Online Games

Massively-multiplayer online games are virtual worlds in which potentially thousands of players may interact together over the Internet. Most of these games are subscription-based, but recently some MMOs have allowed for players to purchase the game one time and play online with no monthly fees. MMORPGs emerged in the mid to late 1990s as a commercial, graphical variant of text-based MUDs, which had existed since around 1979. The massively multiplayer concept was quickly combined with other genres.

## Simulators

Simulation games aim to simulate an experience, such as flying an aircraft, as realistically as practically possible, taking into account physics and other real-world limitations. Some require a great deal of reading before the game can even be attempted, while others include a simple tutorial.

## Strategy

Strategy games focus on careful planning and skillful resource management in order to achieve victory, and are therefore classified as "thinking games". These games may be turn-based or realtime, but there are some that mix the two types of play (such as *X-Com*). This genre has had a consistent following since the mid-1980s. Though a large portion of strategy games tend to be wargames, many are not based or focused on war. Common alternative foci are simulation and management of economic transactions, of building things, of managing large-scale affairs, etc.

## Adventure

Adventure games were some of the earliest games created, beginning with *Colossal Cave Adventure* in the 1970s, later developing into the *Zork* series, and rising to popularity in the 1980s and early to mid-1990s. They cast the player as the protagonist of a story, normally requiring the player to solve various puzzles using various artifacts. The earliest adventure games were textual (text adventures or interactive fiction). In these early adventure games, the player uses a keyboard to enter commands such as "get rope" or "go west" and the computer describes what is happening.

## Puzzle

Puzzle games require the player to solve logic puzzles or even navigate complex locations such as mazes. This genre frequently crosses over with adventure and educational games. Some arcade games, in particular Tetris-variants, are often labeled puzzle games, despite the fact that gameplay depends on hand/eye coordination and quick reflexes, rather than thought and logic.

# Games versus Simulations

The Art of Computer Game Design by Chris Crawford, 1982

In chapter one of The Art of Computer Game Design, Crawford defines what is meant by the word “game.” Afterword, he lists four common factors that are fundamental to games:

- **Representation** – A game is a closed formal system that subjectively represents a subset of reality.
- **Interaction** – Some media are static (paintings, sculptures, etc) while others are dynamic (movies, music, dance, etc). The highest form of representation is interactive representation where the audience is allowed to explore and generate causes and observe effects.
- **Conflict** – Conflict naturally comes from interaction. As a player pursues a goal, he or she might encounter obstacles which prevent completion of that goal.
- **Safety** – Conflict implies danger; danger means risk; harm is undesirable. Games provide the psychological experiences of conflict and danger while keeping the player safe.

The passage that follows can be found under “representation” and addresses the differences between games and simulations.

“A simulation is a serious attempt to accurately represent a real phenomenon in another, more malleable form. A game is an artistically simplified representation of a phenomenon. The simulation designer simplifies reluctantly and only as a concession to material and intellectual limitations. The game designer simplifies deliberately in order to focus the player’s attention on those factors the designer judges to be important. The fundamental difference between the two lies in their purposes. A simulation is created for computational or evaluative purposes; a game is created for educational or entertainment purposes. (There is a middle ground where training simulations blend into educational games.) Accuracy is the sine qua non of simulations; clarity the sine qua non of games. A simulation bears the same relationship to a game that a technical drawing bears to a painting. A game is not merely a small simulation lacking the degree of detail that a simulation possesses; a game deliberately suppresses detail to accentuate the broader message that the designer wishes to present. Where a simulation is detailed a game is stylized.

Consider, for example, the differences between a flight simulator program for a personal computer and the coin op game RED BARON. Both programs concern flying an airplane; both operate on microcomputer systems. The flight simulator demonstrates many of the technical aspects of flying: stalls, rolls, and spins, for example RED BARON has none of these. Indeed, the aircraft that the player flies in RED BARON is quite unrealistic. It cannot be stalled, rolled, spun, or dived into the ground. When the stick is released it automatically rights itself. It is incorrect to conclude from these observations that RED BARON is inferior to the flight simulator. RED BARON is not a game about realistic flying; it is a game about flying and shooting and avoiding being shot. The inclusion of technical details of flying would distract most players from the other aspects of the game. The designers of RED BARON quite correctly stripped out technical details of flight to focus the player’s attention on the combat aspects of the game. The absence of these technical details from RED BARON is not a liability but an asset, for it provides focus to the game. Their absence from a flight simulator would be a liability.”

# The Hero's Journey

Excerpt from Into the Woods: A Practical Guide to the Hero's Journey by Bob Bates, June 17, 2005

A professor named Joseph Campbell analyzed thousands of myths and found that some common elements kept popping up. No one myth has been found that contains every one of these elements. But in categorizing them, he tells us that the more of them a narrative has, the more likely it is to strike a deep mythological chord with the audience.

Campbell summarizes these elements, which became known as the Hero's Journey, in these words:

*A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.*

Campbell goes on to make an exhaustive list of all the possible steps in the Journey. But we don't need to write a game that contains every motif ever to appear in a mythical story. Instead we're going to focus on the most important elements – the ones that have to be there. These are:

- Establishing the hero's world
- The call to adventure
- Entering the mythological woods
- Trail of trials
- Encountering the evil one
- Gaining the hero's prize
- Returning that prize to the community

## Two things NOT to do:

- Don't look at all the possible steps in the Hero's Journey and make sure you've got them all in there and in the proper order. Fiction is flexible.
- Don't make a list of all of Campbell's mythological characters and try to find a spot for each of them in your story. The Herald, the Threshold Guardian, the Trickster, the Shape Shifter, etc. Just create the characters you need to tell your story and you'll be fine.

## What DO you do?

**Step 1:** Pick your premise – your theme, your myth.

**Step 2:** Create your hero. Match the hero to your premise.

**Step 3:** Create a great villain. “The strength of your villain is the strength of your story.”

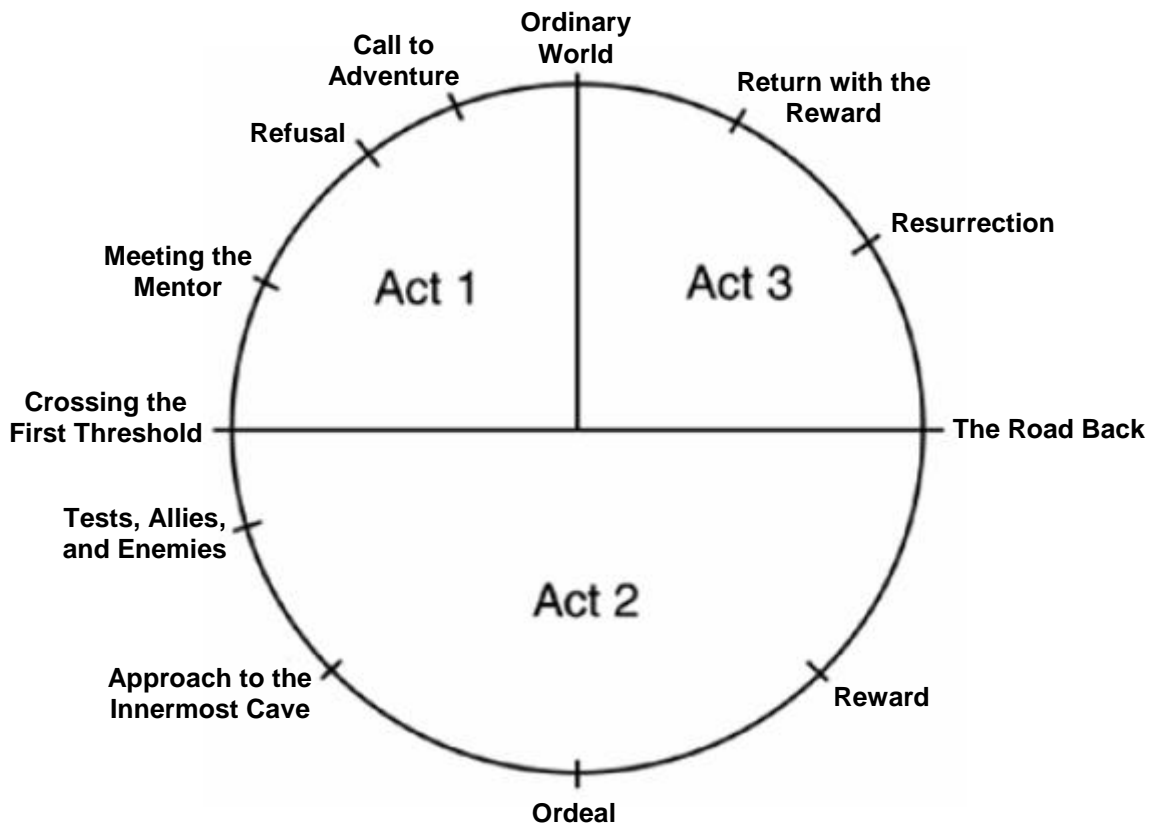
**Step 4:** Show the hero's regular world.

**Step 5:** Disrupt the hero's world. Threaten the hero, his way of life, or something he holds dear. Force the hero into action.

- Step 6:** Enter the mythological woods for the trail of trials. Each level should show some incremental growth, or even stumble, in the character's overall development.
- Step 7:** Confront the evil one. The important part is that the hero confronts evil in whatever form you have chosen to present it, and defeats it.
- Step 8:** Acquire the prize. Remember your premise? That's the prize. The thing worth fighting to acquire. The thing that makes the journey worthwhile for the hero, and for the player.
- Step 9:** The hero's return. If the hero acquires the prize, you've done your job of delivering it to the community. Whether or not your hero survives to deliver it to his community depends on the kind of story you want to tell.

**Three Act Structure**

- First Act:** You get the hero up a tree.
- Second Act:** You throw stones at him.
- Third Act:** You get him down out of the tree.



**Figure taken from Andrew Rollings and Ernest Adams on Game Design  
Storytelling and Narrative**

# Arrays

## One Dimensional Array

Index	0	1	2	3
Value	orange	apple	mango	banana

## Creating an Array

```
// Empty arrays – no parameters passed
```

```
var basket:Array = new Array();
```

*or the literal equivalent*

```
var basket:Array = [];
```

```
// New array with four elements
```

```
var basket:Array = new Array("orange","apple","mango","banana");
```

*or the literal equivalent*

```
var basket:Array = ["orange","apple","mango","banana"];
```

## Adding Values to an Existing Array

```
// Add to the end
```

```
basket.push("grapes");
```

```
// Add to the beginning
```

```
basket.unshift("grapes");
```

```
// Add in the middle
```

```
// Array.splice(startingIndex, numberOfElementsToDelete, element1[...elementN])
```

```
basket.splice(2, 0, "grapes");
```

## Removing Values From an Array

```
// Remove from the end
```

```
basket.pop();
```

```
// Remove from the beginning
```

```
basket.shift();
```

```
// Remove from the middle
```

```
// Array.splice(startingIndex, numberOfElementsToDelete)
```

```
basket.splice(2, 1);
```

## Multidimensional Arrays (2D example)

Index	0	1	2	3
0	orange	apple	mango	banana
1	4	5	3	4

### Creating a Multidimensional Array

```
var basket:Array = new Array();
basket.push(["orange","4"]);
basket.push(["apple","5"]);
basket.push(["mango","3"]);
basket.push(["banana","4"]);
for(var i:Number = 0; i < basket.length; i++){
    trace("Fruit: "+basket[i][0]);
    trace("Quantity: "+basket[i][1]);
}
```

### Creating an Array of Associative Arrays

```
var basket:Array = new Array();
basket.push({fruit: "orange", quantity: "4"});
basket.push({fruit: "apple", quantity: "5"});
basket.push({fruit: "mango", quantity: "3"});
basket.push({fruit: "banana", quantity: "4"});
for(var i:Number = 0; i < basket.length; i++){
    trace("Fruit: "+basket[i].fruit);
    trace("Quantity: "+basket[i].quantity);
}
```

### Performing Sorts

Each of the following sort methods will permanently change the order of the array (ie. give the values new indices according to the sort terms).

```
// One dimensional array – alphabetical (default)
basket.sort();
// One dimensional array – descending order
basket.sort(Array.DESCENDING);
// One dimensional array – regardless of case
basket.sort(Array.CASEINSENSITIVE);
```

If you want to keep the original array in tact, use *Array.RETURNINDEXEDARRAY*.

```
// A list of the indices sorted alphabetically by their value
var sortIndices:Array = basket.sort(Array.RETURNINDEXEDARRAY);
trace(sortIndices.toString());
```

## Sorting an Array of Associative Arrays

```
// Sorting by a single key
basket.sortOn("fruit");
for(var i:Number = 0; i < basket.length; i++){
    trace("Fruit: "+basket[i].fruit);
    trace("Quantity: "+basket[i].quantity);
    trace("=====");
}

// Sorting on multiple keys
basket.sortOn(["fruit","quantity"]);

// Sorting on multiple keys with sort flags
basket.sortOn(["fruit","quantity"],Array.DESENDING);
```

## Shuffling an Array

```
// Generates a random (-1 or 1) sort term and returns
// the value to the sort method.
// "-1" = "a" should come before "b"
// "1" = "a" should come after "b"
function shuffle () {
    // The line below makes use of the conditional operator
    // The first part is the conditional expression (before the "?")
    // The second part is the true expression (after "?" - before ":")
    // The third part is the false expression (after the ":")
    return Math.round(Math.random()+1)%2 ? -1 : 1;
}
basket.sort(shuffle);
trace(basket.toString());
```

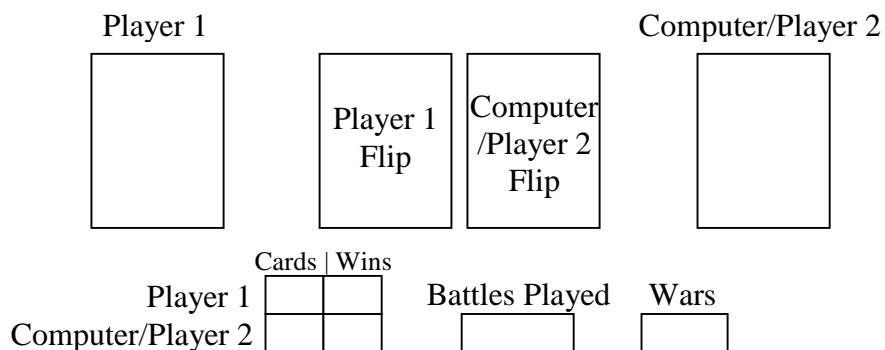
# It's War!

## Game Play:

- Shuffle the deck.
- Split the deck into two hands.
- Flip the top card off each hand and compare.
  - o Hand 1 card > Hand 2 card
    - Hand 1 wins!
    - Shuffle the pile and place on bottom of Hand 1
  - o Hand 2 card > Hand 1 card
    - Hand 2 wins!
    - Shuffle the pile and place on bottom of Hand 2
  - o Hand 1 card = Hand 2 card
    - War!
      - Next card in each hand goes face down.
      - Flip the second one and compare.
      - Repeat until one hand wins.
- Game is over when one hand runs out of cards.

## Specifications:

- Keep track of and display the following...
  - o Number of cards in each hand.
  - o Number of "battles" won.
  - o Number of "battles" played.
  - o Card names/values currently in the "pile".
- Player Interaction...
  - o Player vs. Computer
    - Player clicks on "Player" deck to flip cards.
    - Player presses the "F" key to flip cards.
  - o Player 1 vs. Player 2
    - Player 1 presses "A" key – Player 2 presses "L" key to flip cards
- Layout...



## For More Information...

### Online

- GameDev.Net  
<http://www.gamedev.net/>
- Gamasutra.com  
<http://www.gamasutra.com/>
- The Art of Computer Game Design by Chris Crawford  
<http://www.vancouver.wsu.edu/fac/peabody/game-book/Coverpage.html>
- The Education Arcade  
<http://www.educationarcade.org/>
- Digital Games for Learning  
[http://www.ibritt.com/resources/dc\\_games.htm](http://www.ibritt.com/resources/dc_games.htm)
- Water Cooler Games: Educational Games Archives  
[http://www.watercoolergames.org/archives/cat\\_educational\\_games.shtml](http://www.watercoolergames.org/archives/cat_educational_games.shtml)
- Serious Games Source  
<http://seriousgamesource.com/index.php>
- Serious Games Initiative  
<http://www.seriousgames.org/index2.html>
- Tile Based Games with Macromedia Flash  
<http://www.tonypa.pri.ee/tbw/start.html>
- Kirupa.com  
<http://www.kirupa.com/>
- Flashkit.com  
<http://www.flashkit.com/index.shtml>

### Books

- Macromedia Flash MX Game Design Demystified (ISBN: 0201770210)
- Flash Professional 8 Game Development (ISBN: 1584504870)
- Flash 8 ActionScript Bible (ISBN: 047177197X)
- Game Design For Teens (ISBN: 1592004962)