

*Commonalities and Coincidences:*

*What Data and Interpretation Tells Us About Global Game Jam Games*

**An Honors Thesis (HON 499)**

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## **Abstract**

The Global Game Jam is an annual event that invites people from around the world to participate in a 48-hour period dedicated to the art of game design. In an effort to find any commonalities between design choices among Global Game Jam games, a total of 40 games were randomly chosen and played for the purpose of recording data into a form. The form consists of questions regarding artistic, mechanical, and narrative choices, as well as the presence of Laws (2010) ideas on narrative and Koster's (2012) thoughts on feedback. The data was then analyzed to find any meaningful information. Diversifiers, which are restraints that jammers can choose to put on themselves during the design process, were found to possibly have some effect on how well a game is enjoyed. Games with no diversifiers were far more likely to be disliked during play, and 8 out of all 10 disliked games had no diversifiers. Games that focused more on art tended to be more difficult to play and less fun. Many times, games seemed to lack any sort of instructions. Games with certain diversifiers that inspired clearer understanding had a greater chance of being enjoyed, and games that were enjoyed had a greater mean of feedback than in that of all games. Elements of Hope and Fear were found in 10 of the 15 games that I enjoyed. The presence of a three-part narrative wasn't conclusive in whether or not it could improve a game's entertainment value.

### **Acknowledgements**

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I would like to thank Ian, Joel, and Aurora for fostering my continued interest in the subject and encouraging my continued growth.

## **Process Analysis Statement**

Through examining the games created by Global Game Jam, I wanted to gather data that would reveal correlations between certain elements and design choices that could add to our already existing knowledge of how games can be successful and why certain choices matter. In order to collect this data, I played through several games created through the Global Game Jam and answered a series of questions put into a form. Organizing the data became important because after collecting it, I had to go through, break it down, and see which series of data connected to the others in a meaningful way. The challenge of organizing it correctly was almost essential to the success of the project, and I often had to reorganize it again and again to further understand the relationships I was seeing. As a player, I didn't see much that I could deem helpful. It wasn't until I began breaking down the information that I found specific topics that could be fleshed out and discussed in the thesis. The thesis takes different elements found in a variety of games and examines their relationships to see what they can reveal in terms of information that is useful to the gaming community. The data was gathered and analyzed for the use of others if they ever desired to further explore any of the connections found throughout the process.

## **Introduction**

Global Game Jam is an annual event where both friends and strangers gather together to collaborate in the art of game design. The goal of the event is simple but challenging: create a game over the course of two short days. Though the goal is inevitably the same for all participants—to create games—the intent can vary between individuals. As the official website puts it, “the weekend stirs a global creative buzz in games, while at the same time exploring the process of development, be it programming, iterative design, narrative exploration or artistic expression. It is all condensed into a 48 hour development cycle” (Global Game Jam, n.d., para. 1). It’s certainly not an easy task, and the games produced range wildly from fun and innovative to unsuccessful or unrefined.

The goal of this research project is to create a compendium of information that was pulled from playing through a random sample of 2019’s Global Game Jam creations and recording their information using a form. The form includes questions based around artistic, mechanical, and narrative elements. The information presented will serve the purpose of finding commonalities, differences, and relationships between elements and ideas used during the process of game design. Finding design choices and effects that go hand in hand will provide better

insight into the minds of developers and, with all hope, what a team can do to make more successful games.

Two main concepts served as a driving force in most of the questions written for data collection: Koster's (2012) views on input and feedback and Laws' (2010) thoughts on story structure found throughout classical storytelling. In order to provide a better understanding of the questions I chose to focus on and the conclusions I inevitably drew from them, I feel it necessary to offer a brief explanation of both descriptions. Koster presented his article "Narrative is not a game mechanic" on his website in 2012 where he explored the ties of input and feedback in games and their unavoidable relationship with the player. Koster's ideas were put simply. When a character inputs data into the game, the game responds with feedback, and the player reacts according to the feedback given. Imagine, for example, pressing the 'hit' button on an 8-bit arcade game: that would be the input. The feedback would then be the attack animation, the sound the character makes when attacking, and, if all things go well, the cry of the enemy as it takes damage. These are all responses the game provides after the player presses the 'hit' button. They make the player aware that the attack took place and that it was successful.

Koster mainly discussed the proportions of input to feedback and how a player's entertainment could be enhanced or diminished through this. For the sake of this research, there was more emphasis put onto how the input and feedback relationship can help the player learn. The attack feedback example is more noticeable. On a more subtle note, *The Last of Us* (Straley & Druckmann, 2013) would have only certain ledges that the character could climb over, and plenty of ones that they couldn't. How does one tell the difference? Well, all the ledges that were accessible to the player were often lined or draped with yellow material, as shown in Figure 1.

**Fig. 1**

*The Last of Us Screenshot*



*Note.* Player character examining ledge, ready to climb. (Straley & Druckmann, 2013)

In this example, the input is when a player presses the controls meant to climb, and the feedback is whether or not the character goes through the motion of climbing.

As the player receives feedback of when the character does and doesn't climb, they begin to develop a new visual language. Not long after, players begin recognizing instantly which parts of the environment are climbable and which aren't, and it's not at all uncommon for this to occur without the player even realizing. Through this kind of feedback, game designers can assist players in navigating their worlds and understanding their games.

In his book, *Hamlet Hit Points*, Laws created a system that identified elements within key points of a story and placed them along a flow chart depending on the ups and downs of a hero's journey. In other words, to every main event, internal or external, that occurred, there were only three options. Things improved for the hero, things became worse for the hero, or nothing changed.

Underlying this entire philosophy is an idea of Hope and Fear that Laws' wrote about in the introduction to his book. "At any given point in a story, we **hope** that the situation at hand will resolve favorably for the character we identify with, and **fear** that it won't" (Laws, 2010, p. 22, emphasis in original). In game design, this

can be applied by creating challenging situations that are manageable enough for players to hope that they can accomplish it, but difficult enough that they fear failing. Too much hope, and the game becomes too easy. With too much fear and difficulty, it becomes discouraging and frustrating.

### **Methods**

The questions included in the form were selected to examine either the visual qualities, the narrative choices, or the mechanics of the game. Any other information listed was just to note what games were played and what diversifiers were used. The purpose of such questions was to examine a wide variety of elements in games from various aspects to determine whether or not any noticeable connections could be found. Laws' (2010) and Koster's (2012) ideas were included in the design of some questions because they provide a base in which certain terms such as feedback and narrative could be described in context of the overall goal.

To have a better controlled and comprehensive sample of games to choose from, only games developed during the 2019 Global Game Jam were played and used for recording data. Games were chosen at random—selected and recorded in the order that they appeared on the webpage at the beginning of each session. Games were played on Windows 10, and any games that were not able to run on

provided systems were not included as part of the analytical process. If games were not able to be opened or if they were designed as tabletop games, then they were also not included. The documentation of results was done in a form using Google Forms for quick and easy analysis, which includes simple conversion into a spreadsheet. Tables representing the recorded observations are located in the appendix. Each table represents a question from the form and its corresponding answers from 40 different games. A list of the games played, as well as links to each, have also been included.

## **Discussion**

### **Restrictions in the Game Design Process**

Diversifiers, as the official website puts it, are “optional restraints” (Global Game Jam, 2019, para. 5) that are provided each year during the Global Game Jam for players to use freely. These restraints are separated into eight different categories: sponsored, accessibility, art, audio, code, design, narrative, and meta. Using these, jammers can find a starting point during their game creation process. Each diversifier is different, and each provides a different kind of restraint that jammers would then willingly force themselves to work within.

During my process of playing games and gathering data, I took the time to record each diversifier listed for each game. As I looked over them during the analysis phase of my project, I began to find connections that I hadn't expected. At this point, I think it's also important to explain that along with the same series of questions for each game, I provided a space at the end to make a few notes and comments. I almost always took the time to state whether or not I had enjoyed the game. And so, while analyzing data, I was able to separate games that I had only positive remarks for at the time, those with only negative remarks, and those with a mix of both. Out of 40 games, 15 (37.5%) were well liked by me at the time, and ten (25%) were rather disliked. Using this, I drew up which diversifiers were connected to the games I liked and to the games I disliked. Here's the most important thing I found. Out of the ten games which I had only negative remarks for, eight (80%) of them didn't use any diversifiers. Now, it may seem a bit odd to some readers that the games with no restrictions, the ones with all the space they need for pure creativity, are the ones that ended up being less successful.

*Protect Home* (Hamdam, 2019) is one of the many 2019 GGJ games that I had the opportunity to play, and it may provide some answers into the oddity presented. To start, it wasn't the first game that the creator made that weekend. In fact, this was the second, which he made on a whim with only a few hours left.

Secondly, out of all the games I analyzed, this one had the most diversifiers: Keep it simple, Thomas Wasn't Alone, In Ink, and Assetless. Explaining these four diversifiers should give you a good idea of what kind of game I was playing. *Keep it simple* is the restriction of making a game that uses only a D-pad and two buttons. You could use less and still use this diversifier, but that was the max of what you could have. *Thomas Wasn't Alone* is a diversifier that plays off the game of the same name. "Thomas Was Alone" (Bithell) is an indie platformer created back in 2012. It had the unique quality of being made entirely from geometric shapes. As such, this diversifier requires the designer to use only geometric shapes to represent everything in the game. *In Ink* is an easier diversifier to understand. It simply means that everything must be in black and white. Not even shades of grey are allowed. *Assetless* means that all visuals must be made in the game-making engine itself. Not outside sources can be used or imported to act as visuals. So, basically, "Protect Home" is a black and white game that uses only squares as visuals and only a D-pad as controls. Imagine any 8-bit game. This game was simpler visually than that, and far simpler in design as well. This game is also one of the 15 that I had nothing but positive remarks for.

The game mechanics were simple as well. You move a small white square that you crash into other small squares to keep them from hitting the big square in

the center. Incredibly simple game, and yet I played it more than a couple times. Laws' thoughts on hope and fear could be sufficient in explaining why such a game with incredibly limited resources could still be so enjoyable. In game design, this idea shines through whenever a player is allowed to feel both the fear of losing and the relief of completing a task in time, defeating an enemy, avoiding an attack, etc. In "Protect Home", the squares attacking you are constantly becoming faster and increasing in number. This alone will cause close calls and difficult situations to inevitably happen, no matter how skilled a player is. The challenge of a continually increasing pressure from attackers is what makes this game fun.

What does this have to do with having the most diversifiers? It seems that perhaps the more diversifiers a game is working under, the more focused it could be on exploring its main source of fun. By limiting the scope of the project, jammers also allow for greater creative freedom when exploring the core elements of their game. These elements are often what the designer believes makes the game fun. Without these restraints, it can become very easy to move away from core programming in order to include everything you want in a game within the short 2-day period.

### **Art and Sound vs. Mechanics**

Admittedly, this section will have less verifiable evidence as any of the others. It's based mainly around an observation I had jotted down during the second half of my playthroughs. There were plenty of games that had really interesting art styles. They were rather appealing to look at and had me excited for the game. However, the more I played, the more I noticed that games with the best art styles tended to also be the most lacking in terms of smooth gameplay. Sometimes, they would even lack interesting gameplay at all. They *looked* real nice, but they didn't *play* well.

*Dust Bunnies* (Polak et al., 2019) is one of the last games that I was able to play, and it provides a good example of this commonality. It's a puzzle game with an art style that is simple, but interesting. Very stylized monochromatic drawings (Fig. 2) are used to build the little world imagined for this game.

## **Figure 2**

*Screenshot of Dust Bunnies*



*Note.* Bunny is shown approaching a dust ball. (Polak et al., 2019; illustration from GGJ game page)

It was an enjoyable experience just to look at. However, the art was compromised with what I can only assume were glitches and bugs, or otherwise just insufficient level design. I understood the controls, but there was nothing that informed the player on the goal or how to achieve it. I very quickly became lost in the game, which becomes a critical problem in games that present a puzzle for you to solve as you explore the environment. Though visually appealing, the game wasn't interesting to play, and it was mostly due to a lack in developing the core qualities of what made it fun.

As a note, among the 40 games analyzed, those with more prominently neutral color schemes tended to be better well liked. There were three (30%) games

with neutral color schemes out of the ten that were disliked after play. Out of the 15 games liked after play, seven (47%) of them had neutral color schemes. It's not an incredibly large difference; however, implementing a neutral color scheme is often simpler and less time consuming. It would be rather presumptuous to say that choosing a more neutral color scheme is what allowed some jammers to make more liked games, but I believe it was interesting to note in this discussion. While games that were disliked seemed to evenly space out their color schemes between warm, cool, and neutral, those that were liked had far more neutral schemes.

### **Clear Directions and Objections**

During the gameplay process, I found myself often noting a recurring circumstance. Games either didn't present instructions to follow, or they didn't provide the player with a clear directive or goal. (Some games provided instructions on their own sites, though it was often the case that when instructions weren't found in game, they weren't found there either.) In most cases, both are essential in allowing the player to experience a game in the way that the creator intended. Without clear directives, it's very easy to become lost and frustrated during play. Not informing the player on essential game design and mechanics

often ended up being a decisive factor in whether or not I, as a player, liked or disliked the game during play.

Certain diversifiers were created for the effect of reigning in games towards more understandable mechanics and play. *Keep it Simple* is a diversifier that limits the controls of the game to only a few buttons, and these tend to be universally used and adapted into most games. It makes the controls all the more intuitive. When the controller is quick and easy to be understood, the lack of instructions can be easily excused. The diversifier *Language Independence*, though perhaps more challenging, can prove effective in making jammers focus on more useful ways of guiding players throughout their world. Without the ability to use language to offer directions and tell a story, it becomes necessary to instruct players through more visually derived directives. A map or an arrow is often more effective in leading a player than worded instructions, especially when the player doesn't know the environment they're being introduced to inside the game. It's similar to how medical institutions will hire animators to help patients visualize treatments or procedures. We understand things better when we can see them. The narrative may take a hit depending on how well versed the jammer is at visual communication, but the player will probably be better informed on where to go and how to get there.

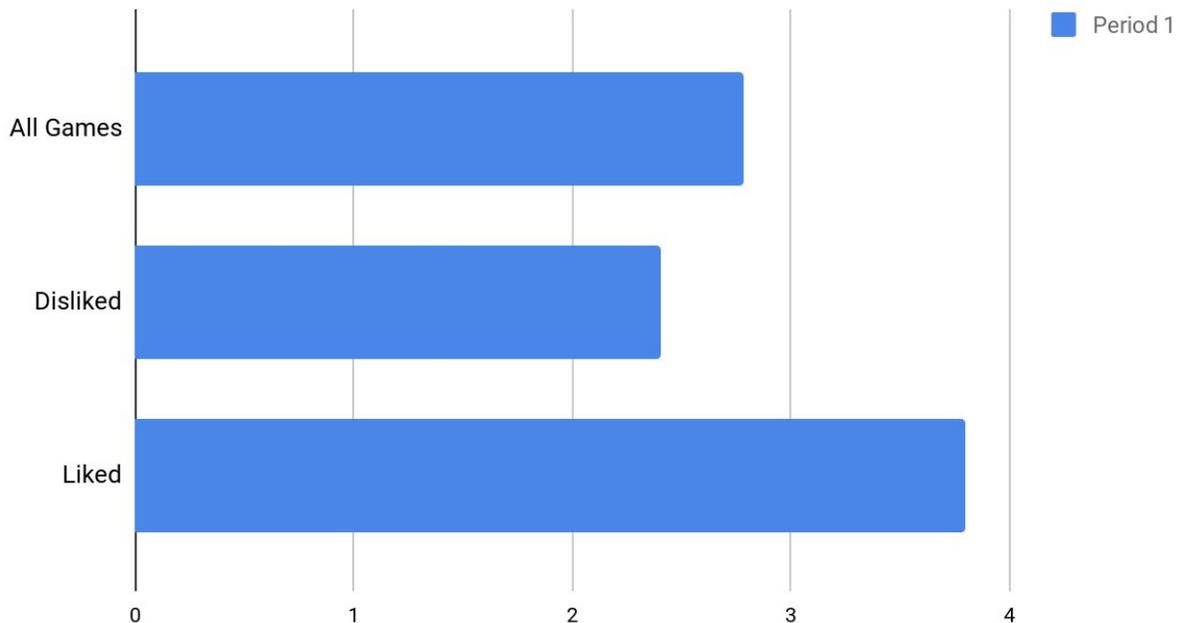
Games that listed these two diversifiers as being a part of the design process also tended to be more enjoyable during play. Out of the 15 games that I enjoyed, three listed the *Language Independence* diversifier. On the same grounds, five out of 15 listed the *Keep it Simple* diversifier. Both can be useful in guiding and instructing the player as they navigate and try to understand your game. These two diversifiers also have the greatest amount of association with liked games than any other diversifiers. I believe this is because games that have clearly understood objectives and controls are far more convenient to the player and allows them to play the game as intended. Without knowing exactly what they're doing, a player may attempt to play in a way that the game isn't designed to accommodate.

As mentioned in the methods section, the end of each form had a space to note how effective I believed the feedback to be for each game. This was measured on a scale of one to five—one meaning little to no feedback and five meaning efficient amounts of rather effective feedback (Fig. 3). In all fairness, this is probably the most subjective data collected, but I believe it provides a clearer look into how a player felt after playing.

### **Figure 3**

*Feedback in Games Played*

## Averaged Feedback based on Game Enjoyment



*Note.* The table shows the mean rated feedback of games that were liked, games that were disliked, and all 40 games.

Consider in the introduction how it was explained that feedback often provided players with direction throughout the game, guiding them where to go, what to do, what could be done, and the outcome of their actions. With this in mind, the numbers recorded seem to suggest that the liked games, which on average had better feedback, were also ones where the player was more clearly advised and directed. They had more in the game that provided a clear path forward for them to follow.

## Hope, Fear, and Story

Elements of hope and fear were found in ten (67%) of the 15 games I enjoyed at the time, and only in three (30%) of the ten games that I had not enjoyed. Besides which diversifiers were listed, this is one of the only other major differences between the games that were noted as being liked and those that weren't. It's important to keep in mind that this is all conjecture based on statistics recorded from very subjective data. Hope and fear aren't necessarily elements that are likely to improve gameplay, but they are worth considering during the design process. Being presented with challenges and overcoming them are the base ideas that inspire all storytelling, which we naturally find ourselves entertained by. Conflict is exciting.

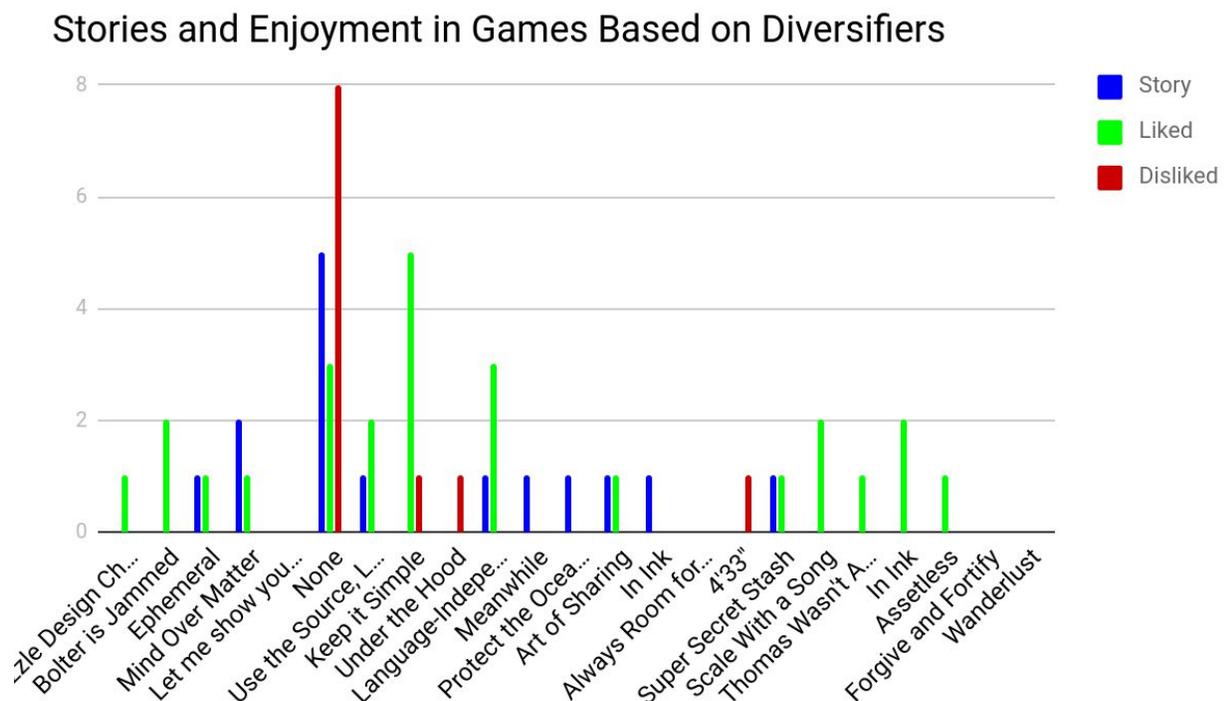
Stories are continually becoming more and more prominent in video games, though it's not certain whether this inherently makes a game better. As someone who greatly enjoys narratives in games, I was rather curious to find if they happened to be more present in liked games as opposed to disliked games. After looking over the recorded data and analyzing what I could, my findings weren't as conclusive as I thought they might be. Out of the 15 liked games, 7 (47%) of them had an identifiable story. For the 10 disliked games, only 3 (30%) shared this trait. A 17% difference is noticeable, but from such a limited sample size it's not enough

of a difference to make any strong conclusions. It is a difference though, and it seems to suggest that a story *could* improve the entertainment value of a game.

When examining games that had identifiable stories and the diversifiers listed (Fig. 4), there seems to be a conflicting idea presented.

**Figure 4**

*Diversifier-Based Record of Stories Compared to Liked & Disliked Games*



*Note.* Graphs the presence of a three-act story structure, the number of games that were liked, and the number of games that were disliked for each diversifier identified during playthroughs.

Games with no diversifiers listed, which were far more likely to be disliked, also had the greatest amount of games with identifiable stories. Out of the 12 games

with narrative aspects, five (42%) of them had no diversifiers. By association, this would seem to suggest that there is no correlation on the inclusion of story and whether or not a game is enjoyed. However, it is important to note that of the five games with no diversifiers that also had stories, three of them were liked. These three were also the only liked games from among those with no diversifiers. If a game had no diversifiers and *also* had a narrative, it was far more likely to be a liked game than if it had no diversifiers and *didn't* have a narrative. I want to reiterate that this isn't substantial enough to be anything conclusive, but it was worth noting.

### **Conclusion**

In looking over the data, there were a few noticeable things that had stuck out to me. Jammers that listed the use of diversifiers, and therefore restrained themselves in the process, tended to create games that I found more enjoyable. Balancing art and sound with well developed mechanics seemed difficult for some jammers, and oftentimes games that struck a balance with both turned out for the better. Games that had good directions were easier to play and easier to enjoy. Same goes for those with conflict and interesting stories. Whether or not these

helped the games reach some agreed upon state of *good*, it made them more enjoyable to me as a player.

This project as a whole was done not to examine how to make the best Global Game Jam game, but rather to provide a small compendium of data that could help guide game designers towards understanding both the qualities of games that seemed successful and the qualities of games that didn't. These qualities exist both in the 2-day process of game design and in the eventual product itself. Though nothing in this research can promise or predict a good game, it can certainly allow others to examine what creators are doing during their experimentation, and what aspects seem to lead to greater success.

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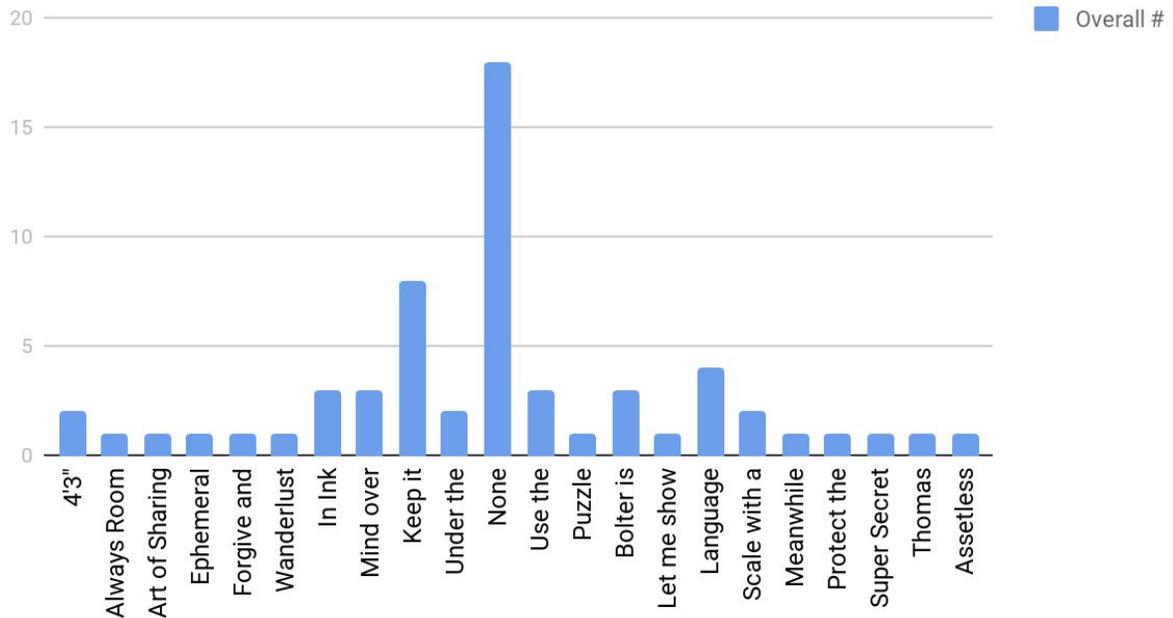
Polak, A., Antalec, I., & Hatala, M. (2019). *Dust Bunnies* [Video Game]. Global Game Jam.

Straley, B., & Druckmann, N. (Director). (2013). *The Last of Us* [Video Game].

Naughty Dog.

### Appendix

Diversifier Count



*Note.* This chart shows the number of occurrences found for each diversifier across all 40 games. Diversifiers here are organized from left to right based on the order they were recorded during the analytical process.

Does the Game Work?

Yes	89.2%
No	10.8%

Is there an identifiable three-part story structure?

Yes	32.4%
No	67.6%

Is there sound?

Yes	81.6%
No	18.4%

What is the basic color scheme?

Reds, Oranges, & Yellows	29.7%
Blues, Greens, & Violets	32.4%
Netural	37.8

Are there elements of Hope and Fear as described by Laws?

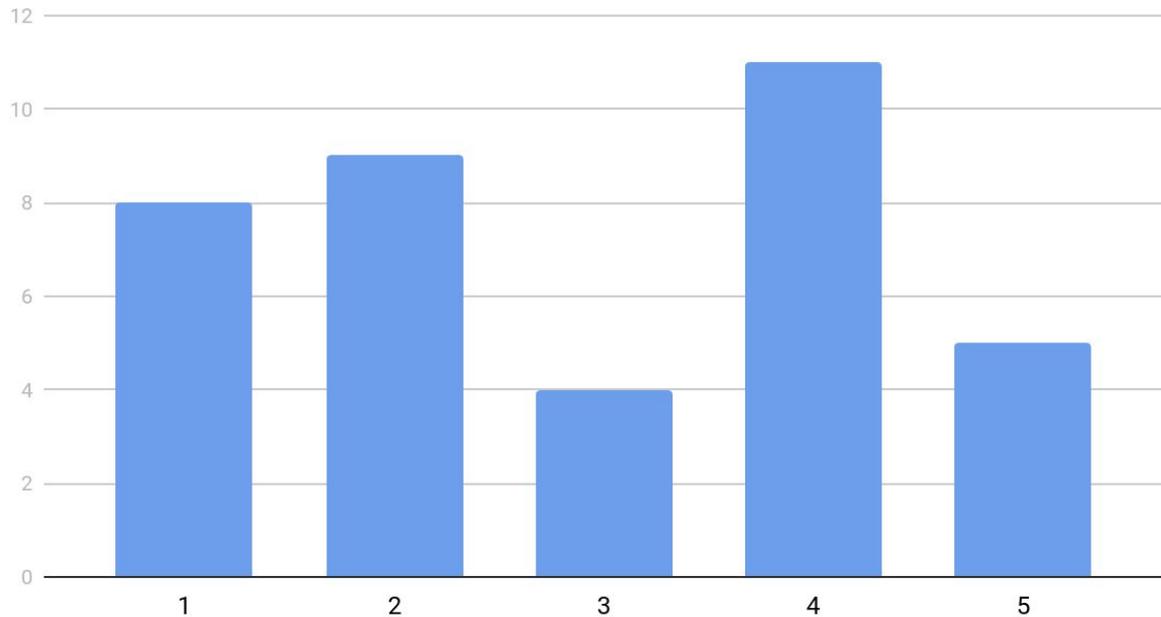
Yes	42.1%
No	57.9%

Is there high contrast in the visuals of the game?

Yes	34.2%
No	65.8%

*Note.* High contrast, in this sense, refers to any time during play that I recognized, as a player, a game as having large variations between color and value and subjectively recording it as such.

### Level of Feedback in Games



### List of All Games Played.

Order #	Game Title	Website Link
1	Colony Defense	<a href="https://globalgamejam.org/2019/games/colony-defense">https://globalgamejam.org/2019/games/colony-defense</a>
2	I want to go home	<a href="https://globalgamejam.org/2019/games/i-want-go-home">https://globalgamejam.org/2019/games/i-want-go-home</a>
3	Flying Home	<a href="https://globalgamejam.org/2019/games/flying-home-0">https://globalgamejam.org/2019/games/flying-home-0</a>
4	Comfort Food	<a href="https://globalgamejam.org/2019/games/comfort-food">https://globalgamejam.org/2019/games/comfort-food</a>
5	Cat Nabbit	<a href="https://globalgamejam.org/2019/games/cat-nabbitGame">https://globalgamejam.org/2019/games/cat-nabbitGame</a>
6	Fireplace	<a href="https://globalgamejam.org/2019/games/fireplace">https://globalgamejam.org/2019/games/fireplace</a>
7	PlanetHome	PlanetHome - <a href="https://globalgamejam.org/2019/games/planethome">https://globalgamejam.org/2019/games/planethome</a>

8	Kitten Purrrr....	Kitten Purrrr.... - <a href="https://globalgamejam.org/2019/games/kitten-purrrr">https://globalgamejam.org/2019/games/kitten-purrrr</a>
9	Dark Forest	<a href="https://globalgamejam.org/2019/games/dark-forest">https://globalgamejam.org/2019/games/dark-forest</a>
10	In Somnium	<a href="https://globalgamejam.org/2019/games/somnium">https://globalgamejam.org/2019/games/somnium</a>
11	Way Home	<a href="https://globalgamejam.org/2019/games/way-home-24">https://globalgamejam.org/2019/games/way-home-24</a>
12	Heritage	<a href="https://globalgamejam.org/2019/games/heritage">https://globalgamejam.org/2019/games/heritage</a>
13	Cotton	<a href="https://globalgamejam.org/2019/games/cotton">https://globalgamejam.org/2019/games/cotton</a>
14	Living at my home	<a href="https://globalgamejam.org/2019/games/living-my-home">https://globalgamejam.org/2019/games/living-my-home</a>
15	Shopping Mole	<a href="https://globalgamejam.org/2019/games/shopping-mole">https://globalgamejam.org/2019/games/shopping-mole</a>
16	Nostrum Adfectus	<a href="https://globalgamejam.org/2019/games/nostrum-adfectus">https://globalgamejam.org/2019/games/nostrum-adfectus</a>
17	Spider Adventure	<a href="https://globalgamejam.org/2019/games/spider-adventure">https://globalgamejam.org/2019/games/spider-adventure</a>
18	Welcome Home!	<a href="https://globalgamejam.org/2019/games/welcome-home-8">https://globalgamejam.org/2019/games/welcome-home-8</a>
19	Adventure Home	<a href="https://globalgamejam.org/2019/games/adventure-home">https://globalgamejam.org/2019/games/adventure-home</a>
20	Auto Go	<a href="https://globalgamejam.org/2019/games/auto-go">https://globalgamejam.org/2019/games/auto-go</a>

21	Home Bound	<a href="https://globalgamejam.org/2019/games/home-bound-0">https://globalgamejam.org/2019/games/home-bound-0</a>
22	Super Homies RPG	<a href="https://globalgamejam.org/2019/games/super-homies-rpg">https://globalgamejam.org/2019/games/super-homies-rpg</a>
23	Relief....	<a href="https://globalgamejam.org/2019/games/relief">https://globalgamejam.org/2019/games/relief</a>
24	Dust Bunnies	<a href="https://globalgamejam.org/2019/games/dust-bunnies">https://globalgamejam.org/2019/games/dust-bunnies</a>
25	Glavnaya	<a href="https://globalgamejam.org/2019/games/glavnaya">https://globalgamejam.org/2019/games/glavnaya</a>
26	shapes	<a href="https://globalgamejam.org/2019/games/shapes-0">https://globalgamejam.org/2019/games/shapes-0</a>
27	U R Home	<a href="https://docs.google.com/forms/d/e/1FAIpQLScjt1IXE">https://docs.google.com/forms/d/e/1FAIpQLScjt1IXE</a>

		OviPnXXTw1p6-nRutJZ2T2cEzdJ0Zd9LJ1krvbm Q/viewform?usp=sf_link
28	My Story	<a href="https://globalgamejam.org/2019/games/my-story">https://globalgamejam.org/2019/games/my-story</a>
29	EugeneOr	<a href="https://globalgamejam.org/2019/games/eugeneor">https://globalgamejam.org/2019/games/eugeneor</a>
30	Sweet Home	<a href="https://globalgamejam.org/2019/games/sweet-home-0">https://globalgamejam.org/2019/games/sweet-home-0</a>
31	Stray	<a href="https://globalgamejam.org/2019/games/stray-0">https://globalgamejam.org/2019/games/stray-0</a>
32	60 seconds to moon	<a href="https://globalgamejam.org/2019/games/60-seconds-moon">https://globalgamejam.org/2019/games/60-seconds-moon</a>
33	FRED O'MERCURE	<a href="https://globalgamejam.org/2019/games/fred-omercure">https://globalgamejam.org/2019/games/fred-omercure</a>
34	HouseToHome	<a href="https://globalgamejam.org/2019/games/housetohome">https://globalgamejam.org/2019/games/housetohome</a>
35	Protect Home	<a href="https://globalgamejam.org/2019/games/protect-home-0">https://globalgamejam.org/2019/games/protect-home-0</a>
36	How Dare You Leave Me Home Alone	<a href="https://globalgamejam.org/2019/games/how-dare-you-leave-me-home-alone">https://globalgamejam.org/2019/games/how-dare-you-leave-me-home-alone</a>
37	Uproot	<a href="https://globalgamejam.org/2019/games/uproot">https://globalgamejam.org/2019/games/uproot</a>
38	WOOED	<a href="https://globalgamejam.org/2019/games/wooded">https://globalgamejam.org/2019/games/wooded</a>
39	Wizard's Bizarre Adventure	<a href="https://globalgamejam.org/2019/games/wizards-bizarre-adventure">https://globalgamejam.org/2019/games/wizards-bizarre-adventure</a>
40	Dragontongue	<a href="https://globalgamejam.org/2019/games/dragontongue">https://globalgamejam.org/2019/games/dragontongue</a>