PLAY WITH PURPOSE — GRADE 6 · YOU CANNOT PROGRESS ALONE

Duck Detective

The Ghost of Glamping

Developer: Happy Broccoli Games | 2025 | ESRB: Everyone | PEGI: 3+

Steam $9.99 · Nintendo Switch $9.99 · PS5 · Xbox · Overwhelmingly Positive on Steam (97% of 1,800+ reviews) · OpenCritic 81 · Fully voice-acted · 2–3 hours, completable in one or two sessions · Sequel to Duck Detective: The Secret Salami

Primary DGO: **DGO 5 — Raise Consciousness Above the Collective**

Supporting DGOs: DGO 3 (Move Away from Victim Mindset) · DGO 8 (Not Being Controlled By Others)

Best For: Ages 11–14 · Play The Secret Salami (Grade 5) first — Eugene's arc is richer when your child already knows him · Excellent as shared play or solo · Story Mode available if needed

Grade 6 Theme: You Cannot Progress Alone — and Eugene is the proof. He's trying to. It's not working. Freddy refuses to let him. The game's deepest argument is that the detective who can see through everyone else's defences is the last person to see through his own.

How the Game Works

Eugene McQuacklin — the Duck Detective — has been dragged on a glamping trip by his enthusiastic roommate Freddy. Eugene doesn't want to be here. He'd rather be back at his apartment, eating bread, wallowing in his divorce, and definitely not being optimistic about anything. But when strange things start happening at the campsite — stolen property, ransacked tents, and rumours of a ghost haunting the nearby abandoned sanatorium — Eugene can't help himself. He's a detective. Detecting is what he does.

The mechanic is the same one your child learned in The Secret Salami: as Eugene investigates, he collects keywords from conversations and evidence — names, objects, actions, motivations. These populate a deduction board: a series of blanks that your child fills in to construct the narrative of what actually happened. The game tells them how many answers are wrong. It doesn't tell them which ones. That forces exactly the right kind of thinking: not 'which word fits this space?' but 'does my whole understanding of this situation actually hold together?'

No prior game required — but: The game is fully standalone. However, your child has already played The Secret Salami in Grade 5. Eugene's relationship with Freddy, his struggle with his divorce, and his relationship with bread all carry significantly more weight when you've already spent two hours with him. Play Secret Salami first. The Ghost of Glamping is a more complete experience for a child who already knows this duck.

Why This Game for Raising Consciousness Above the Collective

Everyone at this campsite is lying. Not about everything, and not always on purpose — but every single character is hiding something, saying one thing while meaning another, or telling a version of the truth that conveniently omits the parts that make them look bad. Your child's job is to figure out which pieces are real, which are deflection, and which are the kind of lies people tell themselves so often they've started to believe them.

DGO 5 — Raise Consciousness Above the Collective — reaches its Grade 6 form here, and the escalation from Grade 5 is specific. In The Secret Salami, the suspects were individuals hiding individual secrets. In The Ghost of Glamping, there's a collective narrative — the ghost story, the legend of Patient Twelve, the haunted sanatorium — that shapes how every character at the campsite interprets events. Everyone has agreed, semi-consciously, to explain the strange occurrences through the dramatic, supernatural lens. This shared narrative serves everyone's interests: it keeps people from asking more uncomfortable questions, it provides a ready-made explanation for anything suspicious, and it relieves individuals of the responsibility to look harder. Eugene refuses the collective explanation. He goes to the sanatorium. He examines what's actually there. He asks who benefits from everyone believing in the ghost. And he finds something embarrassingly, characteristically human: jealousy, greed, and fear dressed up as a legend.

This is the Grade 6 form of DGO 5: not just 'question what individuals tell you' but 'question the narratives that groups construct to avoid uncomfortable truths.' Your child is eleven — old enough to begin encountering collective narratives online, in social groups, in the cultural air. The habit of asking 'who benefits from everyone believing this?' is one of the most important protective skills they can develop before adolescence, and this game builds it while they're solving a duck mystery in a haunted glamping site.

DGO 8 — Not Being Controlled By Others — appears in the game at two levels simultaneously. At the individual level: each suspect is managing their account of events to steer the investigation away from certain facts and toward convenient ones — the same pattern from Grade 4's Detective Grimoire, now operating in a more complex social environment. At the collective level: the ghost narrative itself is a steering mechanism, directing everyone's attention upward toward the dramatic and supernatural and away from the prosaic and human. Resisting that double layer of misdirection — individual manipulation and collective narrative — is what makes Eugene's thinking extraordinary.

DGO 3 — Move Away from Victim Mindset — is where Eugene's personal arc connects to the Grade 6 theme. In Grade 5, the argument was simple: he's a mess, he shows up anyway, that's the lesson. In Grade 6, the argument goes further. Eugene isn't just showing up despite his circumstances. He's being specifically invited — by Freddy, by the mystery, by the situation — to let someone in, to accept help, to stop treating isolation as a form of dignity. The victim mindset Eugene is moving away from isn't self-pity about his divorce — it's the belief that keeping people at arm's length protects him. Freddy's refusal to be pushed away is the game's argument that you cannot progress alone, delivered not through the mechanic but through a friendship. Eugene resists. Freddy stays. And very, very slowly, something shifts.

From The Secret Salami to The Ghost of Glamping

These are the two Duck Detective games in the Play With Purpose curriculum, placed one year apart. This table shows how the sequel builds on everything your child learned in Grade 5.

	The Secret Salami — Grade 5	The Ghost of Glamping — Grade 6
The mystery	A stolen salami at a bus company. Individual suspects with individual secrets. Clear culprit, complex conspiracy.	A ghost at a glamping site. A collective legend that explains everything conveniently. Individual secrets embedded in a shared false narrative.
The narrative layer	Individual suspects steering the investigation toward their preferred conclusion.	A collective narrative — the ghost — that keeps everyone from looking at more uncomfortable truths. Individual steering plus group-level misdirection.
Eugene's arc	A broken person who shows up anyway and does excellent work. The Grade 5 argument: you don't have to be whole to be useful.	A person who is being specifically invited to stop isolating — by Freddy, by the mystery, by Grade 6's theme. The deeper argument: you cannot progress alone, and defending your isolation isn't dignity.
The moral complexity	Who deserves to be arrested when multiple people are complicit at different levels? A contested answer with community splits.	What does justice look like for someone whose actions were shaped by secrets, insecurity, and the pressure of a situation they didn't fully understand? Even more contested.
The Grade 6 addition	N/A — this is the foundation.	Conspiracy resistance: the ability to question a narrative that everyone around you has accepted. The recognition that the dramatic explanation is usually less true than the mundane one.

Seven Moments to Watch For

Don't interrupt their play — just notice what's happening. Let the discussion questions do the work afterward.

The deduction boards.

Watch how your child fills in the blanks — guessing from gut feeling, or going back to verify? Do they slot in the first word that seems to fit, or consider multiple options before committing? The hint system reveals how many answers are wrong without revealing which ones. That gap — knowing something is wrong, not knowing what — forces your child to re-examine their whole

model of the situation, not just swap out individual words. That process of testing a conclusion and finding it doesn't hold is the core of evidence-based thinking.

How they read the characters.

Every suspect tells a story that serves their interests. Watch whether your child takes statements at face value or starts questioning them. The first time your child says 'I don't think they're telling the whole truth' based on a contradiction they noticed — not because the game told them to be suspicious — is a genuine developmental milestone. They're learning to listen critically, which is one of the most important skills they'll ever develop and one of the hardest to teach directly.

Eugene's self-destructive patterns.

The bread addiction is funny, but it's also a pattern Eugene can't break. His prickliness pushes people away. His fixation on Ana keeps him stuck. Watch whether your child notices these patterns or just laughs at the jokes. Both are fine — the humour is the delivery mechanism. But if your child starts commenting on Eugene's behaviour, they're developing the ability to observe character patterns without being told to look, which transfers directly to reading people in real life.

The Freddy dynamic.

Freddy tries and tries to connect with Eugene, who rebuffs him constantly. Watch your child's reaction — do they find Eugene's resistance funny, frustrating, or sad? Do they root for Freddy? Do they understand why Eugene pushes people away? This dynamic models a relationship pattern your child will encounter many times in their life: the person who needs connection but is afraid of it, and the person who refuses to be deterred. Eugene's resistance is the Grade 6 theme's central obstacle. Freddy's persistence is the argument for why staying is worth it.

The ghost versus the real mystery.

The game uses the ghost story as a surface narrative — the spooky sanatorium, the legend of Patient Twelve — but the real mystery underneath is entirely human. Watch whether your child gets caught up in the ghost angle or sees through it early. The gap between the dramatic explanation and the mundane truth is the game's quietest and most important lesson: the scariest things aren't ghosts. They're people with secrets, insecurities, and the collective agreement not to look too hard at what's actually going on.

The ending choice.

The game gives your child the power to decide what happens to the person responsible. Watch what they choose and, more importantly, listen to why. Their reasoning reveals how they weigh justice, mercy, context, and consequence — all categories that are more sophisticated than 'good versus bad.' The game deliberately refuses to tell them what justice looks like. Whatever their answer, the conversation about why is worth more than the choice itself.

The quacking.

Your child can press a button to make Eugene quack at any time. This is delightful, ridiculous, and entirely the point. The game never takes itself too seriously — serious themes delivered through absurd comedy is itself a lesson in how truth often arrives wrapped in laughter. Watch whether your child uses the quack button constantly, strategically, or not at all. All three responses are completely correct.

How to Play With Purpose

Play or watch together: This game works as solo play with a parent watching, or as shared play with both people contributing to the deductions. Either way, pause before each deduction board and ask: 'What do you think goes there? What evidence supports that?' You're not testing them — you're modelling the habit of checking reasoning before committing to a conclusion. The deduction boards are the richest curriculum moments in the game.

Ask about Eugene, not just the mystery: After each session, ask two things: 'What happened in the case?' and 'How's Eugene doing — not the investigation, but him?' The second question opens the DGO 3 conversation and the Grade 6 theme: is Eugene letting Freddy in? Is the isolation working? Is he better or worse than where he started? Your child will have opinions about this — they've known Eugene since Grade 5.

Name the ghost narrative: Before the mystery is solved, ask: 'Why does everyone at the campsite believe in the ghost? Who does that explanation help?' This question surfaces the DGO 5 and DGO 8 argument at the group level — the ghost isn't just a red herring, it's a collective agreement not to look at what's actually happening. Naming that explicitly helps your child transfer it to real-world group narratives.

Before the ending choice: Ask your child to state their position before they make the choice: who is responsible, how responsible, and what should happen to them? Get the reasoning on the table before the game formalises it. Then compare their reasoning to what they end up choosing. The gap between pre-decision reasoning and actual choice is often where the most interesting conversation begins.

Family Discussion Questions

These questions are designed for after play sessions. Your child has known Eugene since Grade 5 — the questions that ask about him directly will land with more depth now than they would have a year ago.

1. Every character at the campsite was hiding something — not because they were evil, but because people have things they don't want others to know. Do you think that's normal? Does everyone have a version of themselves they show the world and a version they keep private?

BUILDS: DGO 5 — SOCIAL AWARENESS AND NUANCED THINKING ABOUT PEOPLE

This is the game's foundational insight: everyone curates what they share, and that curation is not always dishonest — it's often just human. Nobody walked up to Eugene and said 'here's my secret.' They all presented their best or most convenient version. Your child is old enough to have noticed this pattern in real life — this question invites them to name it explicitly.

"Do you do that too? Is there a difference between the you that your friends see, the you that your family sees, and the you that only you know? Is keeping parts of yourself private the same as lying?"

2. The deduction boards made you build the answer from pieces rather than finding it written down somewhere. Did you ever have to go back and change an answer you were completely sure about? How did that feel?

BUILDS: DGO 5 + DGO 8 — EVIDENCE-BASED REASONING AND INTELLECTUAL HUMILITY

This is about the process of thinking, not just the product. Your child constructed a narrative, tested whether it held, and discovered it didn't — then had to revise without shame or defensiveness. The ability to change your mind when evidence demands it is one of the rarest and most important intellectual skills, and the game builds it through a dozen deduction sequences.

"Has there ever been a time in real life when you were sure about something — sure you knew what happened or why someone did something — and then new information changed your mind? How did that feel? Is changing your mind a weakness or a strength?"

3. Eugene is dealing with a lot — his divorce, his bread, not being able to pay rent, pushing Freddy away. But he still shows up and does brilliant work. What do you think that says about him?

BUILDS: DGO 3 — KEEPING GOING WHEN LIFE IS GENUINELY HARD

This carries more weight in Grade 6 than it did in Grade 5 because your child has had a year to sit with Eugene's situation. The argument here is slightly sharper: not just 'you can be a mess and still contribute' but 'Eugene's refusal to let his circumstances define him is costing him connection as well as earning him competence.' He's doing something right and something very wrong simultaneously.

"Do you think you have to feel good to do good work? Have you ever done something you were proud of on a day when you felt terrible? And — what kept you going? Was it enough?"

4. Freddy kept trying to be Eugene's friend even though Eugene was rude, dismissive, and clearly didn't want the help. Why do you think Freddy didn't give up? And was Eugene actually better off with Freddy around, even though he'd never admit it?

BUILDS: DGO 3 — THE COST OF ISOLATION AND THE GIFT OF PERSISTENCE

This is the Grade 6 theme's most direct embodiment. Eugene says he wants to be left alone. Everything in his behaviour suggests the opposite — or at least, that being left alone is making things worse. Freddy's persistence is the game's argument for why staying matters: someone

who refuses to be pushed away is offering something Eugene is refusing to name. Your child has seen this dynamic for two games now. This question asks them to evaluate it.

"Have you ever known someone who pushed people away but clearly didn't want to be alone? Why do you think people do that? What's the right thing to do when someone says 'go away' but seems to mean something else entirely?"

5. Most of the characters told Eugene things that were technically true but deliberately misleading. How is that different from lying? Is it possible to deceive someone without saying a single false word?

BUILDS: DGO 5 + DGO 8 — CRITICAL LISTENING AND MEDIA LITERACY

Selective truth is the most common and hardest-to-detect form of dishonesty — and it's exactly what social media, advertising, political messaging, and ordinary social performance traffic in. The suspects don't all lie outright. They omit, they emphasise, they frame. Your child is being trained to notice this pattern in a context where the stakes are fictional — so that they recognise it in contexts where the stakes are real.

"Can you think of a time someone told you something that was true but gave you the wrong impression? What about online — do people ever use real facts to create a false picture? How do you protect yourself against that?"

6. The campsite had a dramatic ghost story — Patient Twelve, the haunted sanatorium — but the real mystery turned out to be ordinary. People acting out of jealousy, money, and fear. Why do you think people are drawn to the dramatic explanation when the boring one is usually right?

BUILDS: DGO 5 — RATIONAL THINKING AND CONSPIRACY RESISTANCE

This is the game's most important lesson for a child entering adolescence — the age when misinformation, conspiracy thinking, and group narratives start competing seriously for their attention. The ghost story is the game's version of every dramatic collective explanation: more satisfying than the truth, serving the interests of people who don't want to look closer. Naming this pattern gives your child a framework for evaluating it when they encounter it.

"When something confusing happens online, what's your first instinct — to look for the interesting explanation or the simple one? Why do conspiracy theories spread faster than boring truths? What does a good detective do differently from someone who believes the first dramatic story they hear?"

7. Eugene's bread addiction is played for laughs, but it's clearly something he can't control — he keeps going back to it even though it's

not doing him any good. Why do you think the game uses comedy to talk about something that's actually kind of serious?

BUILDS: DGO 3 + DGO 4 — EMOTIONAL DEPTH AND UNDERSTANDING COPING

The bread is a metaphor, and your child is old enough to see it — especially after spending two games with Eugene. He uses bread the way people use all kinds of things to avoid dealing with what's actually hurting them. The comedy is the delivery mechanism, not the point. Your child has seen this long enough now to articulate what the bread represents — which is the question worth asking.

"What do you think the bread actually represents for Eugene? Do you think he'd still need it if he dealt with his feelings about Ana? Can something be funny and genuinely sad at the same time — and is that actually how a lot of real life works?"

8. At the end of the game, you got to choose what happened to the person responsible. What did you decide — and why? Was there a right answer?

BUILDS: DGO 5 — MORAL REASONING AND ETHICAL COMPLEXITY

The game deliberately refuses to tell your child what justice looks like — it hands them the choice and lets them sit with it. For a child who has spent two Duck Detective games developing their reasoning skills, this question is the test: can you weigh intention against action, context against consequence, and arrive at a position you can defend? Their reasoning is more important than their choice.

"Did you think about the person's reasons for what they did, or just what they did? Does context change how someone should be treated? If two people commit the same act for completely different reasons, should they face the same consequences?"

9. Eugene figured out the truth by paying attention to small details — a contradiction in someone's story, an object that didn't belong, a reaction that didn't match the words. Could you do that in real life? How much do you actually notice about what people say versus what they mean?

BUILDS: DGO 5 — OBSERVATIONAL SKILLS AND ACTIVE LISTENING

Eugene's detective skills aren't supernatural — they're attentiveness applied consistently. Your child has now spent several hours of game time watching him notice what others miss. This question asks them to evaluate whether they've begun doing the same — and what it would look like to bring that quality of attention to their own relationships and social environments.

"Think about a conversation you had recently. Can you remember not just what the person said, but how they said it? Did their body language match their words? What would change if you started paying attention to those details the way Eugene does?"

10. Eugene is still a mess at the end of the game. He doesn't get a magical happy ending where everything is fixed. He just gets a little better, a little more connected, a little more willing to let someone in. Is that enough? Can progress without perfection still be a good ending?

BUILDS: DGO 3 — REALISTIC OPTIMISM AND THE VALUE OF SMALL MOVEMENT

This is the game's deepest question, and it's one your child will carry long past this conversation. The world often presents growth as transformation — dramatic, complete, before-and-after. Eugene's growth is quieter. He's still a mess at the end. He's just a slightly less isolated mess who solved a case, let a friend get a little closer, and kept going. That is both the Grade 6 theme and a description of what most genuine human progress actually looks like.

"Do you think real growth usually looks like a big dramatic change or more like a small quiet one? Is it okay to still be working on yourself while also being proud of how far you've come? And — is Eugene better off now than he was at the beginning of this game? In what ways?"

DGO 5, DGO 3, and DGO 8 in This Game

DGO	What the Game Practises	The Bigger Skill	What to Say
DGO 5 — Raise Consciousness Above the Collective	Questioning the ghost narrative — a collective explanation that serves everyone's interest in not looking harder. Recognising that the dramatic explanation is usually less true than the mundane one. Applying critical thinking not just to individuals but to the shared stories groups construct.	The Grade 6 form: not just questioning individual accounts but questioning collective narratives — the stories groups tell themselves to avoid uncomfortable truths. This is the framework for evaluating misinformation, conspiracy thinking, and social groupthink for the rest of your child's life.	'Why does everyone at the campsite believe in the ghost? Who does that explanation help?' Ask this before the mystery is solved. It names the collective-narrative pattern explicitly.
DGO 3 — Move Away from Victim Mindset	Watching Eugene resist Freddy's friendship — defending his isolation as if it were dignity — and slowly, reluctantly, letting someone in. Understanding that 'I don't need anyone' can be its own form of being stuck. Recognising that moving forward sometimes means accepting help rather than proving you can manage without it.	The Grade 6 form: not just showing up despite your mess (Grade 5), but allowing others to show up alongside you. The recognition that independence defended at the cost of connection is not strength — it's a different kind of stuck.	'Is Eugene better off with Freddy around, even though he'd never admit it?' Ask this after a session where Freddy's persistence has been on display. The question names DGO 3's Grade 6 argument without using the term.

DGO	What the Game Practises	The Bigger Skill	What to Say
DGO 8 — Not Being Controlled By Others	Resisting individual suspects' narrative steering (the same skill from Grade 4). Resisting the collective ghost narrative. Recognising that selective truth — technically accurate, strategically misleading — is a form of control. Maintaining independent reasoning when the dramatic explanation would be so much easier to accept.	The Grade 6 form: not just resisting individual manipulation but resisting group-level narrative control — the stories that groups, media, and social environments construct to direct attention and conclusions in convenient directions.	'Is that explanation actually supported by the evidence — or does it just happen to be what everyone around you believes?' Ask this whenever your child accepts an account without questioning it. The habit of separating group consensus from truth is the most important thing DGO 8 builds at this age.

It Takes Two and Duck Detective Together

These are the two Grade 6 Play With Purpose games. They teach the same theme — you cannot progress alone — from completely opposite directions.

	It Takes Two	Duck Detective: Ghost of Glamping
How the theme is delivered	Structurally — the game literally cannot be played alone. You need another person for every moment.	Through character — Eugene is trying to go it alone. The game shows, across two to three hours, that it isn't working.
What your child does	Cooperates across twelve hours of shared experience — communicating, failing, adjusting, celebrating together.	Observes a character resisting connection and slowly relenting — and investigates a mystery that requires seeing past what everyone has agreed to believe.
What it costs to go it alone	You literally can't get to the end. The game is impossible solo.	Eugene gets further in the case alone, but he's more isolated, more stuck, and less okay than when Freddy is present.
What it leaves your child with	The embodied memory of what genuine cooperation feels like — and what it produces that solo effort cannot.	The understanding that isolation is a choice with costs, and that letting someone stay when you want to push them away is one of the hardest and most important things a person can do.

Parents' Note

Duck Detective: The Ghost of Glamping is the standalone sequel to The Secret Salami, both developed by Happy Broccoli Games — a tiny German studio. It holds an Overwhelmingly Positive rating on Steam (97% of nearly 1,800 reviews), an 81 on OpenCritic, and was made with obvious love, tight craft, and writing that makes you laugh out loud and then quietly think about it afterward.

Why Grade 6. At 11 years old, children are entering a world of increasing social complexity — where people don't always say what they mean, where motivations are layered, where the truth isn't handed to you, and where group narratives shape what everyone around you believes without anyone deciding to make it so. Duck Detective meets them exactly where they are. The deduction mechanic — building conclusions from fragments, testing whether they hold, revising when they don't — is a training ground for the kind of thinking that protects children from misinformation, groupthink, and manipulation as they move into adolescence. And Eugene's arc — still messy, slightly less isolated, stubbornly still showing up — is a model for the kind of progress that actually looks like progress at this age: not dramatic, not complete, but real.

The tonal balance. This game is relentlessly funny. Duck puns, absurd characters, a protagonist who can quack on command. The comedy matters — because the emotional themes underneath (divorce, depression, loneliness, the fear of letting people in) are real and present in ways that would be overwhelming without it. The comedy is not a distraction from the depth. It's what makes the depth accessible to an eleven-year-old. Your child will laugh their way through a game that's quietly teaching them to read people, evaluate evidence, and understand that the most interesting humans are the complicated ones.

The deeper value. There's a moment, different for every child, where Duck Detective stops being a cute game about a cartoon duck and starts being a lesson in how to think. Maybe it's the first time they catch a suspect in a contradiction. Maybe it's when they realise the ghost story is a collective red herring and the real explanation is embarrassingly human. Maybe it's when they look at Eugene — broken, stubborn, brilliant, lonely, slightly less lonely than before — and see someone who reminds them of a real person they know. Whatever that moment is, that's when the game has done its work. Your child has spent two hours practising the most valuable skill the modern world demands: the ability to look at a situation where everyone is telling you their version of the truth, and quietly, carefully, without cynicism but without naivety, figure out what actually happened. That's not just detective work. That's how you navigate the rest of your life. And it starts here, with a duck, a deduction board, and a suspiciously large amount of bread.