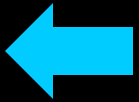
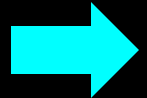


LOOKING BACK, LOOKING FORWARD



Frasca on Simiotics, 4 Ideological Levels
Bogost on Simulation Gap/Fever



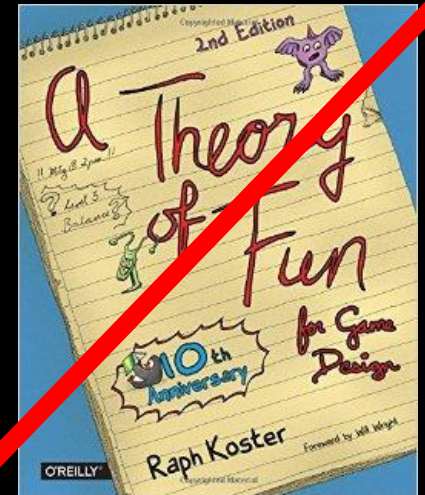
Braid

Blow on the Problem of "Fun," Market Genres

IAN BOGOST ON FUN

GAMES “ENSLAVED” TO “FUN”

1. Our limiting inheritance:
 - ✓ play vs. serious; games are separate from life
 - ✓ play is “fun”; games are for play; games are entertainment (e.g. “ESA”)
2. Raph Koster’s *Theory of Fun*
 - ✓ “fun” as first principle (of design/reception)
 - ✓ “Fun Prime”
3. Rethinking “Fun” / Post-Fun Frameworks
 1. Games for Change
 2. Serious Games
 3. Gamification
 4. Zinester Games
 5. Videogame Avant-garde



MID-TERM REFLECTION

AGENDA

1. Project: Critical Game Mod
2. Discussion: Fun (recap)
3. Game Share
4. MidTerm Evaluations
5. Intro to *Braid*

**GODS WILL
BE WATCHING**



RETHINKING "FUN"

"Fun," pleasure, pastime, escapism, male/power fantasy, market-genres & "best practices"

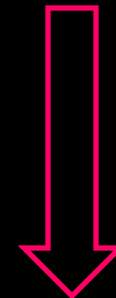


KAFKAN

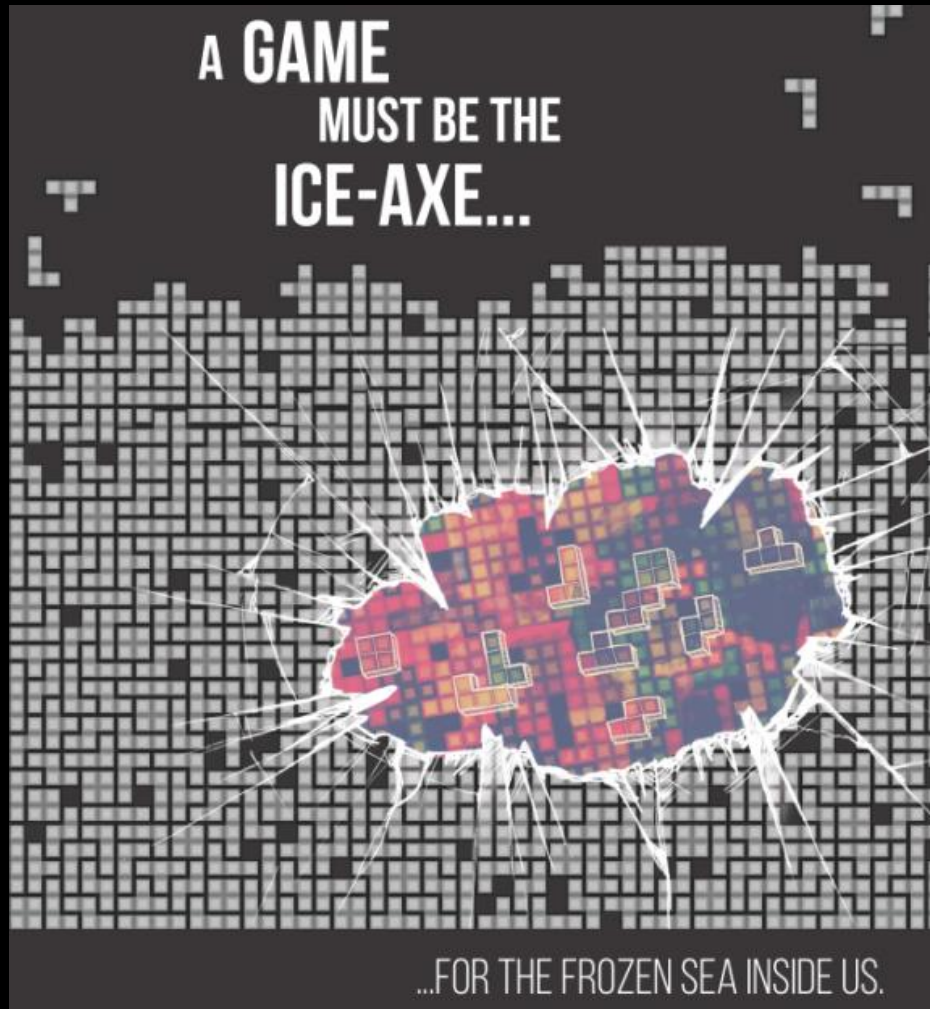


"videogame zinesters" / critical gamers:
"FUN" is a limiting primary design principle / value for play

SENSIBILITY



KAFKAN GAMING SENSIBILITY



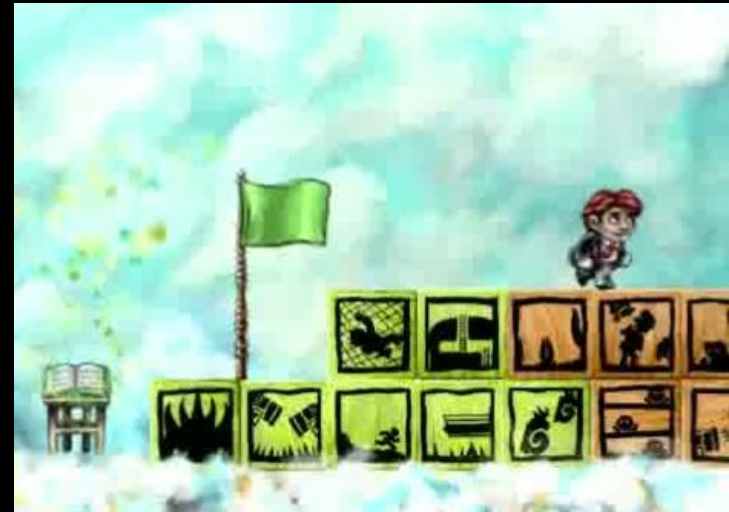
"If the GAME we are PLAYING does not wake us, as with a fist hammering on our skulls, then why do we PLAY it? ...

What we must have are those GAMES that come on us like ill fortune, like the death of one we love better than ourselves, like suicide.

A GAME must be an ice-axe to break the sea frozen inside us."

BRAID : EXPRESSIVE ELEMENTS, LAYERS

- Title Screen / House Rooms
- World Books
- Epilogue/Star Books
- World Flags
- Flag Messages
- Memory Puzzles



Some other elements?

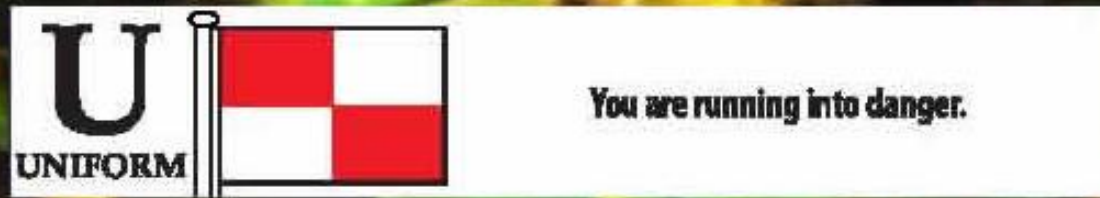
1. Allegorical: addressing player / **desire**
2. Art-Historical: addressing game / **craft**
3. Literal-Metaphorical: parallel layers based on Tim-Princess dynamic / **inquiry**

2. TIME AND FORGIVENESS




No (negative or 'The significance of the previous group should be read in the negative').

3. TIME AND MYSTERY



U
UNIFORM

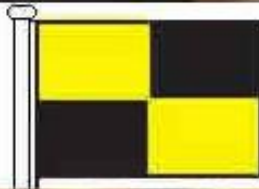


You are running into danger.

4. TIME AND PLACE



L
LIMA



You should stop your vessel instantly.

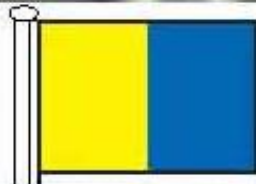
5. TIME AND DECISION



6. HESITANCE



K
KILO



I wish to communicate with you.

1.



NEXT TIME

1. Play: *Braid*
2. Watch: "Videogames and the Human Condition"

