**Ephemera**

What is play to an animal? What does it achieve?

* Belonging to a group and being accepted by others in play

What is play to a child? What does it achieve?

* Being venerable and trusting enough to play. Creates trust, team work and confidence

What are some playful frame works?

* What if scenarios, alternative history etc….

Narratology applied the tools of narrative analysis to games. Whole ludology says the first were too strict in this application and didn’t respect the unique features of video games.

* Story = chronology of events
* Discourse: the order in which those events emerge in the telling

Fiction theory brings narratological concepts to bear

* All engagements with representative artwork are a form of make-believe play
* Props for the imagination, in fiction we use the props of words/ games to imagine ourselves into mental states.
* Games can be seen as self-involving interactive fictions
* The events of the game are true for the player as much as they are for in game avatar
* Henry Jenkins says “Stop you’re too rigid. Narrative isn’t a sequence of events, it’s a sequence of spaces”
* Books deliver stories sequentially but games deliver spatially
* Ian Bogost says “games are simulations can be used to represent real world simulations. How you play with that simulation can be read as a critique of that simulation. Models aim at accuracy, while simulations aim for understanding.
* Jesper Juul says “Games are half real” and that they are part fiction, part real. Winning/losing that’s the real bit the challenge.

Art

* If we think of computer mediated play as art we have to consider the relationship between the artist and audience.
* Unfinished art, only completely realized through play, artist/audience collaborate
* Alternative: the art is finished, but the way it displays (is played) is what the audience explores, the possibility space

Sports

* Games are a variation of a social contract
* Designer sets rules, players consent to follow

Aesthetics

* Narrative/ludological approaches discussed today put the game artifact front and centre and consider the games as an object of appreciation
* Sports puts the aesthetic on player action
* Narrative/ludological approaches consider the aesthetic of player experience
* Sports examines the spectators aesthetic experience

Nguyen says that to develop an idea that games are an art form, and their expressive medium is painting with agency.

Morgan considers what it means to have digital agency through the medium of the cyborg

What might it mean to play history?

* I think what it means to play history is that history flows like water. It always goes on but the things and events that happen in the world shape the way it flows. If you think about the events in history as the rocks on a shallow river it really makes sense.

What kinds of questions do historians ask, and how could these questions spark enchantment?

* Why might have this person done this? What caused them to act this way? Could anything has changed their view? How did this change the world?

Are there some kinds of transmedia experiences more suited to enchantment than others?

* Video games are definitely more suited to enchantment. It’s the only piece of media that you can change while you experience it. In books and movies, you are forced to follow the writers or
* directors’ point of view. But in video games especially the open world ones you are free to travel in the world and experience history as if you were that person walking the street.

How does belangers understanding of a game intersect with the ideas discussed today?

What constitutes authentic experience in light of the threshold concepts id’d by Campeau and macdougall?

What are the threshold concepts of this course?

Jeremiah McCall says “history is simply the curated representation of the past. The historian, the person doing history, selects sources and what they perceive as historical facts and portray the past through this curation. This makes history an interpretation, not a fixed record.”

Elements that make a game

* Primary player agent representing some form of historical actor tasked with one or more designer made goal, ultimately expressed as victory conditions operating within a virtual game world, a simulated world that usually refers to specific historical locations and contains the game components, essentially the game system within an environment and geography that includes various Gameworld elements: agents, minions, resources, obstacles, and tools, whose function primarily is to enable and/or constrain the player agent in achieving those designed goals and so, the player forms strategies, makes choices, and adopts behaviours to reach those designed goals, optimally by capitalizing on abilities and circumventing, overcoming, or working within the constraints in the games virtual space.
* Historically Meaningful Game Design: Our guiding principle is that every element of the game should be considered in light of how historically meaningful it is and how much it contributes to our prioritised historical discourses.

Imperial Design

* The material constraints of designing games in a game industry

**Playful Engagement with GPT3**

* You can make power chatbots, develop Q&A systems, write code, design websites