

What games do I like to play ?

- Splendor
- Catan
- Shasn
- Sims4
- Road rash
- Monodeal
- Bridge / 5,3,2
- Codenames
- Pictionary (online) <https://sketchful.io/>

Other Games / Death & Bureaucracy

- Papers, Please
<https://www.npr.org/sections/alltechconsidered/2013/11/10/244413539/papers-please-puts-your-lovalty-sympathy-to-the-test>
- Death and Taxes <https://gameluster.com/review-death-and-taxes-afterlife-bureaucracy/>
- Bureaucracy [https://en.wikipedia.org/wiki/Bureaucracy_\(video_game\)](https://en.wikipedia.org/wiki/Bureaucracy_(video_game))
- Tooth Fairy Transport
<https://thenextweb.com/shareables/2013/09/13/this-guy-built-a-machine-to-transport-his-kids-teeth-straight-to-the-tooth-fairy/>
- That dragon, cancer <https://www.thatdragoncancer.com/#home>
- Funeral games (ancient Greece) https://en.wikipedia.org/wiki/Funeral_games
- A Morticians' Tale
<https://www.theverge.com/2018/1/7/16853780/morticians-tale-video-game-death-positive-movement-indie-short-play>
- Caitlin Doughty <https://www.youtube.com/user/OrderoftheGoodDeath;>
<https://www.wired.com/story/morticians-tale-game-review/>
- Journey by thatgamecompany <https://thatgamecompany.com/journey/>

The Tooth Fairy

- I'm thinking about the tooth fairy because of that modern family episode
- I'm thinking about the tooth fairy because of my wisdom tooth extraction ordeal in Amsterdam while I was there for Sama's trial. The two are inexplicably linked in my mind
- I was eating chips and wanted to watch something, so I started with youtube sources
- <https://www.youtube.com/watch?v=QzUd94o2CEo> "Leave your discarded body part under the pillow AND.... profit !"
- <https://www.youtube.com/watch?v=zIXAJFjFGRw> ; Children are really gullible at the time that they start losing teeth
- <https://www.youtube.com/watch?v=B9G3jwJa1DQ>; El ratoncito Perez (in South America, the "tooth fairy" is a rat) & he doesn't necessarily leave money; La Petite Cherie (in French speaking countries, the "tooth fairy" is a mouse)

Storyboarding Resources

- Mateu-Mestre, M. (2010) Framed Ink: Drawing and Composition for Visual Storytellers
- McCloud, S. (1993) Understanding Comics

- Lacassin F. (1972) 'The Comic Strip and Film Language'
- Oldfield-Ford, L. (2011) Savage Messiah
 - <https://tankmagazine.com/tank/2019/06/savage-messiah/>
 - <https://www.frieze.com/article/mapping-gentrifying-london-laura-grace-fords-savage-messiah>
- Ian Sinclair. The Last London <https://www.youtube.com/watch?v=B05mdDG8k2s&ab>
- Kim Jung GI - Sketchbook Tour <https://www.youtube.com/watch?v=OmLkBQmZQM8&ab>
- The Death Positive Movement
<http://www.orderofthegooddeath.com/resources/death-positive-movement#1>

Digital Play: a new classification by Marsh, Plowman, Yamada-Rice, Bishop, and Scott

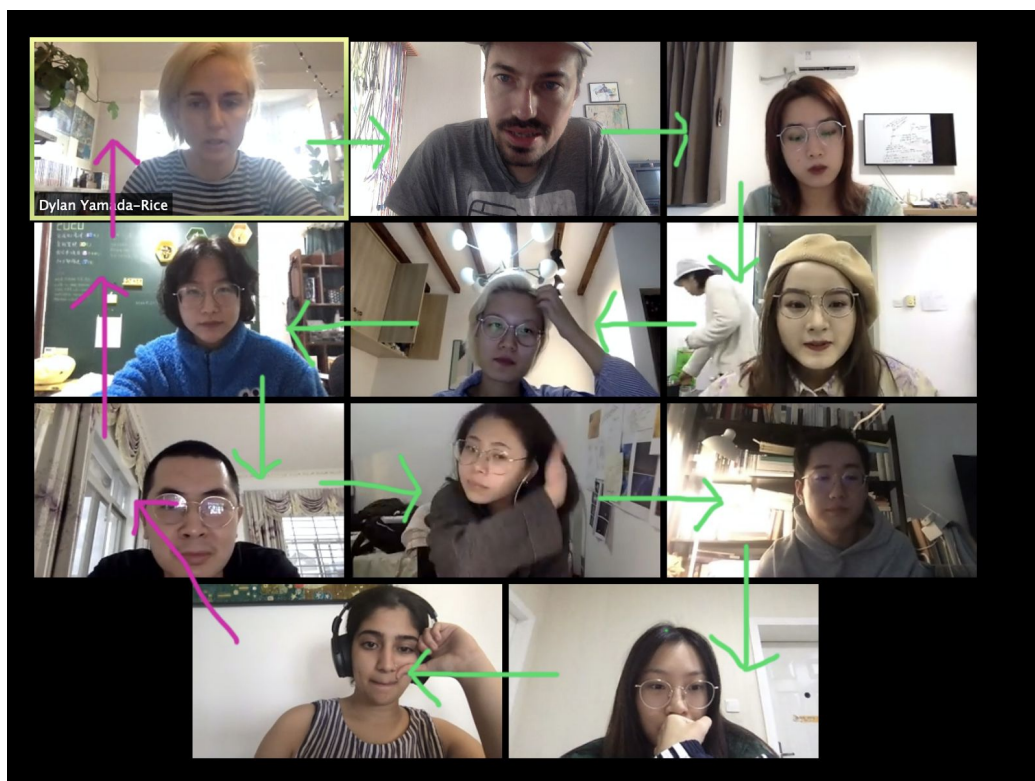
Some of the other academic works referenced

- Hughes, B. 2002. A Playworker's Taxonomy of Play Types. 2nd ed. London: PlayLink.
- Edwards, S. 2011. "Lessons from 'a Really Useful Engine'™: Using Thomas the Tank Engine™ to Examine the Relationship between Play as a Leading Activity, Imagination and Reality in Children's Contemporary Play Worlds." Cambridge Journal of Education 41 (2): 195–210.
- Vygotsky, L. 1978. Mind in Society. Translated by M. Cole. Cambridge, MA: Harvard University Press.
- Edwards, S. 2013. "Post-industrial Play: Understanding the Relationship between Traditional and Converged Forms of Play in the Early Years."
- Robson, S. 2014. "The Analysing Children's Creative Thinking Framework: Development of an Observation-Led Approach to Identifying and Analysing Young Children's Creative Thinking." British Educational Research Journal 40 (1): 121–134.
- Hutt, C. 1979. "Play in the under 5s: Form, Development and Function."
- Broadhead, P. 2003. Early Years Play and Learning: Developing Social Skills and Cooperation.

Notes

- Taxonomy of play, bob hughes (2002)
- Vygotsky (1978) theories of play, cited by Edwards (2011) argues that play is a leading activity in cognitive and imaginative development & that contemporary digital cultures DO provide rich opportunities for promoting play that is rooted in everyday experiences. In 2013, the same Edwards said we need to reconsider the relationship between traditional play & converged play (play related to pop culture, including digital media).
- Research / data: UK children (0-5 yrs), how apps promote play & creativity
 - 2015 online survey by 200 parents who had tablet access / asked about tablet and app access and use
 - Stage 2 was a case study of 6 children using an ethnographic method. Over 4 - 6 visits to each family, 2 hours per visit, children were interviewed, taped, and photographed using apps by parents + researcher. Also, field notes. "Play & creativity" tours in the home // identifying spaces used for all manifestations of play. Lastly, a GoPro chest cam was used.
 - Stage 3 was an analysis of top 10 favorite apps identified in stage 1 survey + AR apps. 12 children 3-5 years were taped using apps in an IT school room. 17:21:48s of video was analysed
 - Stage 4 analysed the apps themselves from stage 3 in a "multimodal analysis"
- Creativity defined as children producing new & original content and also identifying when critical thinking was happening, using Robson's (2014) framework.

- Hutt (1979) 3 categories of play: epistemic (exploratory type where knowledge is acquired), ludic (draws on past experience, symbolic, fantasy), and lastly, games with rules, including games of skill & chance.
- Caillois types of play
 - Agon: games of competition
 - Alea: games of chance
 - Mimicry: role-play / simulation
 - Ilinx: play as vertigo (eg: spin in circle)
- Broadhead (2003) sees play on a spectrum of associative, social, highly social, and cooperative
- Gaze, gesture, facial expression, posture, proxemics / haptics are variables used to assess how a child is playing a game
- Mastery of play is when there is an attempt to gain control of physical environments / virtual environment
- Deep play is when there is an encounter of a risky experience / fight for survival. There is the experience of tension and stress, but more control over the outcomes
- Hughes' framework doesn't account for transgressive play - when something not part of the design is used, transgressing the producers' intentions.
- This study concludes that hughes' taxonomy CAN be applied in a digital context, with appropriate adaptations.
- It would be desirable to engage older children in critical reflections of their own play in digital & non-digital spaces



15/10/2020

Can we make zoom "playable" ?

Table 1. Play types: adapted from Hughes (2002).

Play Type	Hughes' definition	Adapted for this project
1. Symbolic play	Occurs when children use an object to stand for another object, e.g. a stick becomes a horse	Occurs when children use a virtual object to stand for another object, e.g. an avatar's shoe becomes a wand
2. Rough and tumble play	When children are in physical contact during play, but there is no violence. Energetic play	Virtual rough and tumble play occurs when avatars that represent users in a digital environment touch each other playfully, e.g. bumping each other
3. Socio-dramatic play	The enactment of real-life scenarios that are based on personal experiences, e.g. playing house, going shopping	The enactment of real-life scenarios in a digital environment that are based on personal experiences, e.g. playing house, going shopping. This could take place through play with avatars, or by imagining that an on-screen virtual character is involved in such play off-screen
4. Social play	Play during which rules for social interaction are constructed and employed	Play in a digital context during which rules for social interaction are constructed and employed
5. Creative play	Play that enables children to explore, develop ideas and make things	Play that enables children to explore, develop ideas and make things in a digital context
6. Communication play	Play using words, songs, rhymes, poetry, etc.	Play using words, songs, rhymes, poetry, etc. in a digital context. Can include text messages, multimodal communication and so on
7. Dramatic play	Play that dramatises events in which children have not directly participated, e.g. TV shows	Play in a digital context that dramatises events in which children have not directly participated, e.g. TV shows. This could take place through play with avatars, or in chat rooms, etc.
8. Locomotor play	Play which involves movement, e.g. chase, hide and seek	Virtual locomotor play involves movement in a digital context, e.g. child may play hide and seek with others in a virtual world
9. Deep play	Play in which children encounter risky experiences, or feel as though they have to fight for survival	Play in digital contexts in which children encounter risky experiences, or feel as though they have to fight for survival
10. Exploratory play	Play in which children explore objects, spaces, etc. through the senses in order to find out information, or explore possibilities	Play in a digital context in which children explore objects, spaces, etc. through the senses in order to find out information, or explore possibilities
11. Fantasy play	Play in which children can take on roles that would not occur in real life, e.g. be a superhero	Play in a digital context in which children can take on roles that would not occur in real life, e.g. be a superhero. This could be through the use of an avatar, but may also include taking on a character off-screen whilst they engage in on-screen activities in the fantasy scenario
12. Imaginative play	Play in which children pretend that things are otherwise	Play in a digital context in which children pretend that things are otherwise
13. Mastery play	Play in which children attempt to gain control of environments, e.g. building dens	Play in digital contexts in which children attempt to gain control of environments, e.g. creating a virtual world
14. Object play	Play in which children explore objects through touch and vision. They may play with the objects	Play in which children explore virtual objects through vision and touch through the screen or mouse. They may play with the virtual objects
15. Role play	Play in which children might take on a role beyond the personal or domestic roles associated with socio-dramatic play	Play in a digital context in which children might take on a role beyond the personal or domestic roles associated with socio-dramatic play. This could be through the use of an avatar, or they could take on a role themselves as they engage in on-screen activities
16. Recapitulative play	Play in which children might explore history, rituals and myths and play in ways that resonate with the activities of our human ancestors (lighting fires, building shelters and so on)	Play in a digital context in which children might explore history, rituals and myths and play in ways that resonate with the activities of our human ancestors (lighting fires, building shelters and so on)

The Death Fairy / Resources to read (15/10/2020)

- An Invitation from a Crab by Panpanya <http://www.tcj.com/reviews/an-invitation-from-a-crab/>

User Testing (22/10/2020)

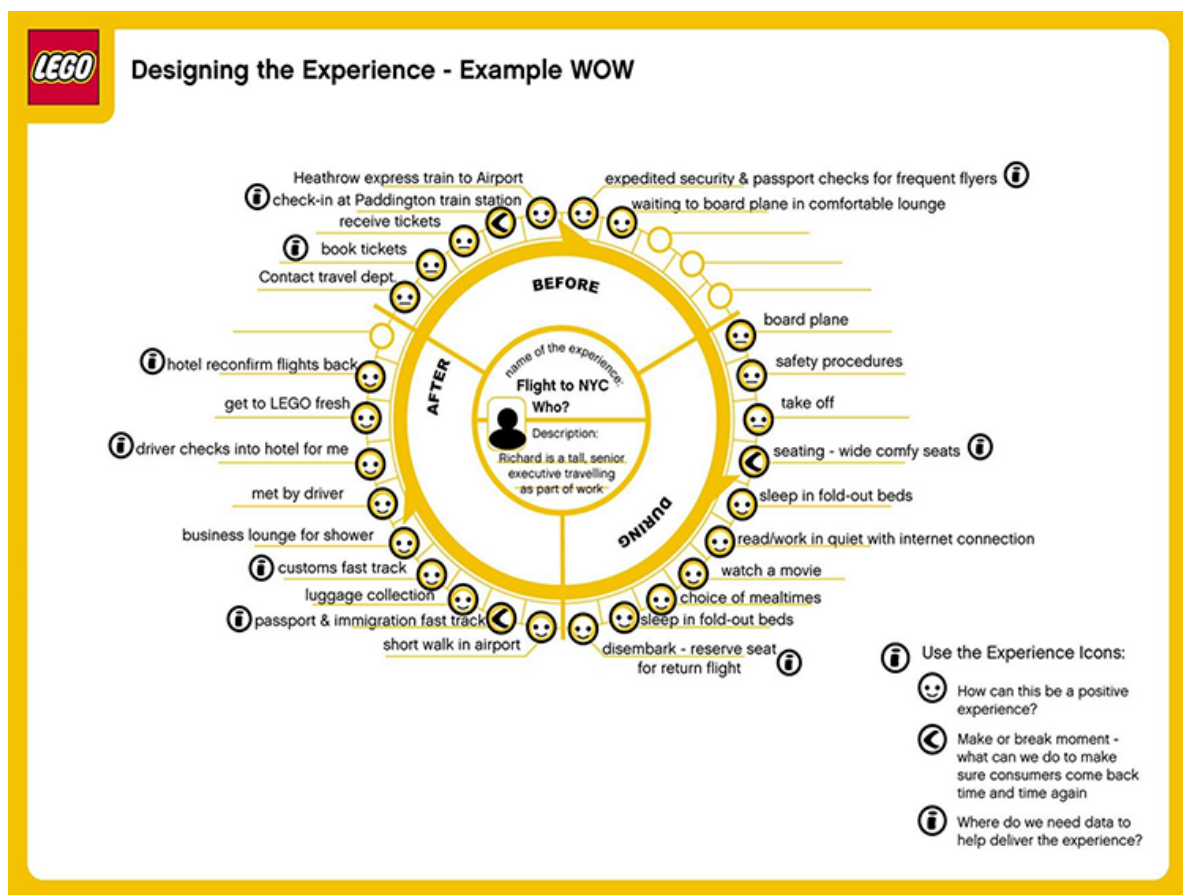
- Started the session with <https://sketchful.io/>
 - User friendly, allows for open interpretation, it's hilarious, its interactive
 - It's flexible: time limit, characters, unique / custom words
 - There's a way to "win" by having only 1 or 2 people guess your drawing
 - How to make it better ? How does this compare to the board game pictionary?
- Choosing the type of play & the type of emotion you want to convey are important decisions to make
- Larping, D&D

<https://www.theguardian.com/world/2018/mar/26/can-live-action-role-play-larp-save-the-world>

- Adding too many things can actually remove someone from the experience / there has to be space for the imagination to work
- <https://www.secretcinema.org/> / how can you turn a film into a larping experience ? there is something here about fandom...people who are fans of certain narratives / brands etc. and want to explore it in different forms. What key parts does one need to keep to make the narrative similar ?
- What part of the tooth fairy do I need to keep in for the board game to be recognized ?
- Making sure the player is aware of what the game is about
- Through roleplay and playing games, you can actually understand your users
- Test the “onboarding” process
- User testing via tasks / more than just do you like this, yes, no, why?
 - Maybe draw some different fairies

Character Building (05/11/2020)

- Assessment is on Dec 10 / show storyboarding, character design, UX testing, prototype / pitch, mechanisms, and onboarding of the game
- Lego user testing circle



- Look at other books, movies, shows, and toys that have been designed for your audience
- When & with whom will your game be played ?

Tutorials (12/11/2020)

- Open access database
- Open access files for laser-cutting the board & bones (not even fully necessary)
- The fairy cards are available online, just print them out or download them on your phone

1. Before the game begins, everyone picks a fairy - they have different strengths / weaknesses / personalities
2. Roll two dice
3. The number on the dice is the number of death stories you receive that round. These stories are determined by an ever-growing database that selects X stories randomly. All of the dice rolling can be simulated by just a click as well.
4. Once you have the deaths in front of you, you have to decide which one you want to pursue in that round and complete as many of the steps as possible (you will need cooperation of other fairies to do this)
5. Each round, based on the death, you can pick up two additional skills / resources
6. After picking up the resources, you pick up a bureaucracy card (or randomize click on the bureaucracy database)



Solastalgia <https://www.flq.com.au/exhibition/solastalgia>

Gordon Piken <https://gordonpiken.wordpress.com/>



- Lichenia <https://molleindustria.org/lichenia/>
- NeoCha <http://neocha.com/magazine/holy-boulevard/>

Gaming Mechanics w/ Ronnie (19/11/2020)

- What is the challenge?
- What are the actions needed to complete said challenge ?



- International Journal of Computer Game Research <http://gamestudies.org/0802>

- “The system or rules which literally govern how a game plays”
- Game play is the illusion of what the player feels they are doing, as opposed to what they are actually / literally doing with the mechanics
- On Werewolf / Mafia <https://www.wired.co.uk/article/werewolf>
- JumpStart 2nd Grade https://jstart.fandom.com/wiki/JumpStart_2nd_Grade
- Old Games Download <https://oldgamesdownload.com/>
- An IED approach to gaming - think about how can a narrative and the mechanics of game be changed and altered depending on the gaming platform
- A game is frustrating if you have a challenge but the actions needed to complete the challenge are unclear. But if they are conceptually related to one another, coherent, then it's fun.
- Fundamentals of Game Design
<https://pdfs.semanticscholar.org/ebae/6fb17c1f3c39209d7a220db8eb7a64575e50.pdf>
- What is the emotion of the game (what you want people to feel) and how can the motion reflect that?
- What paper prototype to make? I don't even know my game :(
- Graveyard Keeper (share with Khalil)
https://store.steampowered.com/app/599140/Graveyard_Keeper/

Assessment (Due 09/12/2020)

- Include the previous prototyping (where did the game start?)
- How did the narrative move / change ? How is sama's story in the game (what remains after someone dies) but it isn't the game itself.
- Research for gaming narrative / gathering, cataloguing research about sama
- “Random notes”
- Storyboarding w/ comic-book style aesthetics
 - Use this to illustrate some of the cards
- Research via a literature review of academic texts
- Gaming world / colors, characters, fairies, board (use cardboard here)
- User testing
- Gaming mechanics / play games I like, games I think are similar
- Storyboard (with reference to resources given)
- Make a mockup of the game on SketchUp
- Illustrate the cards
 - Can I include data in some way? Rate of extinction¹
 - Ozone
 - Forest
 - Wildlife
 - Homo Robotus
 - Chemical Leak
 - Pollution
- Organize a rough user-test with IED students (26/11/2020)
- Make Rule Book & Pitch, distribute to friends (Karl, Malik, Rounak, Paroma, Chinmay, Julian)
- Process documentation:

¹ https://e360.yale.edu/features/global_extinction_rates_why_do_estimates_vary_so_wildly

- Behance MoodBoard
- Pics + Video of me figuring out the mechanics
- Random Stream of Consciousness notes

Literature Review

- Earth Without People by Alan Weisman (20/11/2020)
- Fundamentals of Game Design by Ernest Adams
- An Invitation from a Crab by Panpanya
- The Art of Not Being Governed by James C. Scott
- What is multimodality by Gunther Kress
https://www.youtube.com/watch?v=nt5wPlhhDDU&feature=emb_title
- Writings (specifically telematic society) by Vilhem Flusser
https://monoskop.org/images/a/a7/Flusser_Vilem_Writings.pdf

Remnants

- Forest Growth, Ozone Layer Regeneration, Pollution Reduction, Infrastructural Collapse
- Chemical Leak
- Wildlife, Robots (2nd Tier Cards)
- WildCard Events (randomly spread in the deck)
 - Place dam, blocks anything from being built next to it
 - Ice Age, freeze upto 5 cards until your next turn
 - Mutant new wild-life species destroys one existing wildlife card or forest card
- Cards need to be square
- During your turn you can place a card & make a trade and then pick up a card at the end of your turn
- You have assigned colors (you want to build out the board in your color - but to get more cards of your color you have to make trades - during your turn). You can make whatever deals you want (eg: add truth or dare, drinking, etc into the game).
- Robot & Wildlife cards have to be placed at the intersection of 2 or more cards (forest for wildlife, and infrastructure collapse for robot). One of the colors in the intersection has to be yours
- Once a wildlife or robot card is on top, you can't build further up, you have to expand out
- Ozone layer cards have to be surrounded by pollution reduction or forest cards
- Chemicals leaks have to be surrounded by infra collapse on all sides
- Ending
 - Game ends when the deck is over
 - Count all base cards which are continuously linked (1 point each)
 - Count all wildlife & robot cards (1 point for each of the base cards that they are placed on top of)

"The math"

- 2 Chemical Leaks (no color)
- 5 wildlife cards (no color)
- 6 robot cards (no color)
- 50 Base Cards (1 point) (colored)
 - 20 infrastructure cards (5 of each color)
 - 12 pollution reduction cards (3 of each color)

- 12 ozone layer regeneration cards (3 of each color)
- 16 forest cards (4 of each color)
- 27 wild cards (no color)
 - 5 x Place dam - blocks anything from being built below it.
 - 5 x Ice Age, freeze one card (and the 4 adjacent cards) until your next turn
 - 2 x Mutant new wild-life species destroys one existing wildlife card or forest card
 - 5 x Move any card (except chemical leak)
 - 5 x Pick a card up from anyone (blind)
 - 5 x Pick up an extra card at the end of your turn

“The aesthetics”

Random Notes

The wedding crasher game. Two people (me & my cousin) are getting married, and there is a little boy hiding in the crowd somewhere, who is a wedding crasher - literally comes and topples the bride & groom, and then runs away.

Go back to my roots, of improv. What is ‘game’ in the improv sense? It is the thing that is played with, gets developed, repeated, brings the audience in. How do you have a game in improv? Through beats, of hitting the same idea over & over. My fav games to play were “enter by making a decision about the door”, sex with me, introduce your character 3 times, amplify / reduce the action, move the baby.

Entrance, Entrance, Entrance on Zoom

What is the narrative that I started out with? Sama dying, and how I had to do paperwork after the fact. What about this makes me want to turn it into a game? Well, how did she die? She was sitting on the front of a cycle of someone (in a position of responsibility) who was “taking her home” and he drove into a bus. What was the paperwork? It was bringing her body home, speaking to airlines, lawyers, police. It was organizing her cremation, her service. It was calling for an investigation and pursuing the legal case. It was figuring out whether the death was avoidable and how it could have been avoided and coming to terms with the politics of it all. And now, it’s grieving and dealing with the appeal after having gone to Amsterdam twice first to speak to the DA and second to give a statement. There was so much management.

Everyone in the world is dead and a few things exist, such as dams, nuclear power storage, stock-bots, and pets...located / spread out around the board and of course, forests. You want to control the board and recreate it in your own imagination (by using your color to plug in all the holes).

To break down the dams, you need to bring back people from the dead (by choosing a death story card).

To eliminate nuclear power storage, you need to cause an explosion that takes away X % of the built-board based on a dice roll.

Humans have died out and you are filling up the board with cards depicting what would happen once humans have died out. There are certain positive cards (reforestation, wild-life restoration (including in the ocean), and the natural systems flushing themselves out) but these cards are hindered by things such as toxic chemical leak, steel / bridges / structures collapsing, dams, fires, dying rats & domesticated animals. I want the “experience” to be laying down these various cards either next to each other, on top of each other...trying to experience and visualize this post-human world.

What are the key strategies of the game? Build continuous pathways of lower-level cards, to transform them into higher level cards (each worth more points). Interrupt other people’s pathways. Start at one part of the board / build the most part of the board in your color.

Each player picks up 5 cards) and the goal is to put the most “good” cards down, while trying to pass off the bad cards to your opponents. Each turn you have to put at least one card down, if you can put down 3-4 in a row of the same card you get a resource.

I want some element of building the board together.

Every player is a color, and wants to repopulate the board in their own imagination / control territory. You win by controlling the most territory, either by repopulating the board in your color the most or killing off other people’s people. Different parts of the board, based on which of the remaining alive things are there will have different repopulation needs.

How do you repopulate the empty board? Every turn, you pick up a card which explains how someone died. Some deaths will be natural & positive, some will be brutal and awful and not positive at all.

You have to manage these deaths, and inhabit one of the things that is likely to continue existing after humanity dies out Each death needs certain resources to be managed

What are other non-fiction narratives that I can explore? Mom’s ALS, Sama’s Death - what are the “competition” elements in this? Also some elements of cooperation.

SHASN is a game about gerrymandering and being opportunistic in order to buy votes / securing resources to buy votes. Catan is about colonizing / settling. In Star Cartel, it’s manipulating the quantity of a good to make the price go up & down. Splendor - it is about collecting resources and planning investments to buy cards and score points.

Every round, a muscle in your body degenerates / goes (you don’t know which one until right before your turn). You cannot do anything to stop this, but you can try to acquire the things you need before you eventually die such as end-of-life nurse care, ventilators, surgeries, the tobii.