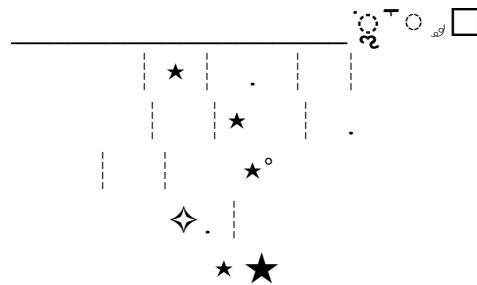


## Game Life and Game Prototype

03/21



Michael Clune's memoir, "GameLife," recounts his childhood in the early 80's through the reflection of nostalgic video games that he and his friends played. The personal narrative offers psychological insights to Clune's discovery of identity and experiences with digital media through the games in which he played. Throughout the novel, Clune discussed how the games he played altered his perception of everyday life, teaching him the imperativeness of rules, goals, and failures. Within the chapter, "Pirates!," Clune reflects on the idea of choice with the popular computer game, *Pirates!* The game is known as a sandbox, an open world platformer where players are able to create their own narrative and make their own choices. In this game specifically, you were able to raid ships, trade commodities, and have allies and enemies. While Clune is intrigued by the freedom in which these games are able to operate, he comes to realize that even within a platformer with limitless choice, systems still govern his decision making, leading to set consequences and endings, "Narrative flowers from your choices. Narrative flowers from the encounter between freedom and government" (Clune 158). The choices and set consequences enlightens Clune's awareness on the real-world issues and choices that affect him—the cold war, WWII, and capitalism.

Clune asserts that narratives flower from individuals' choices and their effects. This relates best to my game because while it is a narrative, it is one of choice. The

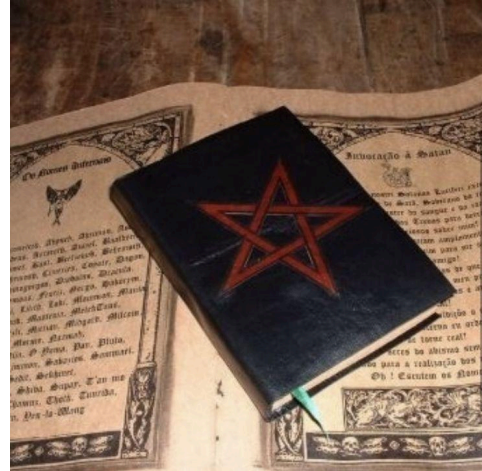
game I have decided to go with is *Widower*—at the prototype day, most people favored that launch. As mentioned before, the game will involve the player playing as the deceased wife's husband. He will be led through the house and estate to uncover artifacts and objects to resurrect his wife via a sacrifice. As we have learned at the very beginning of the course using Inky and now through Clune's memoir, narratives are able to branch off and give different outcomes based on player choices.

The game design overall is going well. As you know I am a Pinterest lover, so I have taken a lot of inspiration from there. Thus, I have come to love the design of “elevated pixels.” Many of the games that Clune mentioned in his novel have this type of design. Think about *Might and Magic II (1988)*, or a more modern example, *Stardew Valley (2016)*. While I am not the best at art, I have used references to create my own pixel art and to add a personal touch of sorts. The design ideas for the game I have are going well, but the narrative part is what is keeping me up at night, which is funny considering I am an English major. Though, the problem is that I have set endings but do not know how to write a narrative and choices to get to them. I think with more planning and designing, it will all come together.

Below I have inserted my pixel art, examples I like of “elevated pixels,” and the reference photo I used.

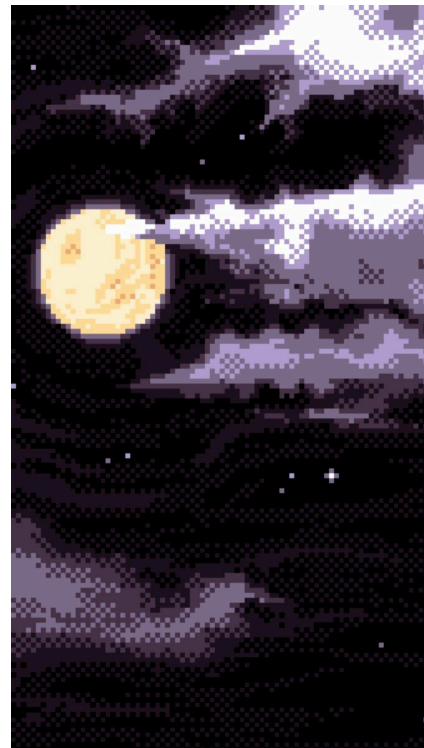
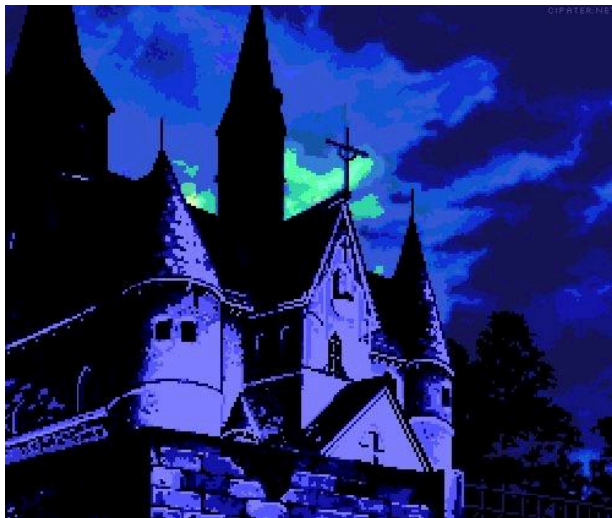


My Pixel Art



Reference Photo

Examples of “Elevated Pixel” art I liked.



Clune, Michael W. *Gameline A Memoir*. Faber and Faber, Inc., an Affiliate of Farrar, Straus and Giroux, 2016.

