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Module 1: In Consideration of Your Own Experience

In the first few seconds of the original 1993 version of Doom, the intent of the game is declared clearly by an unidentifiable bloody mass planted squarely in the center of the player's viewpoint. In the 2016 game Doom, the player exits the tutorial level via an elevator containing a gruesomely mutilated corpse as a gravely, sinister voice grumbles, "It was worth the risk." Metal music builds to a crescendo over the title screen, punctuated by the cocking of the rifle as the player is deposited on the surface of Mars.

In his review, Tim Rogers of Action Button claims that Doom 2016 and Doom Eternal are *not* Doom in the same way that practically every other video game *is* Doom. However, these games open with a clear intent given to the player: this game is a gleefully violent romp filled with guns and demons. However, Rogers does have a point that there is a purity to the original Doom's speed; there is no interruption to the action and exploration of a map. 2016 Doom, however, includes several tropes that are common in many modern first-person-shooters. The player must pause the game with some regularity to check the map or perform equipment upgrades. These pauses contrast starkly with the original Doom's fast, uninterrupted game flow. By the standards of many modern FPS games, Doom's original design presented a much clearer intent.

Rogers also makes the declaration that the minimum number of "flavors" a game can have is two; in the case of Doom, these flavors are "search" and "destroy." Comparing these to a similar genre of games that became popular around the same time of Doom, rail shooters like Sega's "House of the Dead" might be single-flavored. After all, while the "destroy" element is still present, the nature of a rail shooter denies a player any ability to explore. The camera moves of its own volition between areas. But on closer examination, there is a more monetized version of "search" present in these games. In order to fully explore the game, more playthroughs were needed to choose different paths. Since these rail shooters were primarily arcade games, this meant more coins. There may be examples of games with fewer "flavors," but Rogers might be correct about the floor of two. Overall, how the different flavors interact with each other would be a primary concern in gameplay and design.