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CART-410-A-2232  
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Project Homunculus: A Godot Game Project on AI and a redundant world  
Research Question: How do we find purpose in a sublimating world by AI?

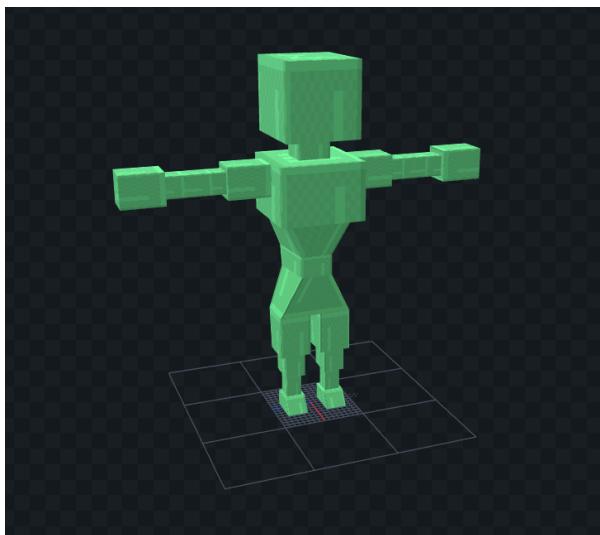
## CART-410 Timeline, Documentation, Finishing Thoughts

### Timeline:

- Documentation started as of Nov. 21, work had started around before or after the reading week.
- Documentation was changed into this simple Google Docs, was far more convenient to work here

### October as a whole:

- During October, I was reading upon different things from Alexander Galloway to Zylinska for the Research-Creation assignments, and trying to play Cyberpunk 2077 and Deus Ex. As for the game itself, I had started building a quick menu when starting the game, a simple playground, and a basic player controller (the avatar in which the player plays as/with).
- Downloading a version of Godot, and setting the project up.
- Tried making a character model in Blockbench and/or Crocodile 3D. An attempt was made in an area with Crocodile 3D (found the layout and functions of this software would take too long to get used to).



Attempted model in Blockbench, similar workflow could be in Crocodile 3D too (basically joints and limbs are “grouped” together, so they can be moved, and rotated to be able to do character animations easier)

### Week of Nov.1:

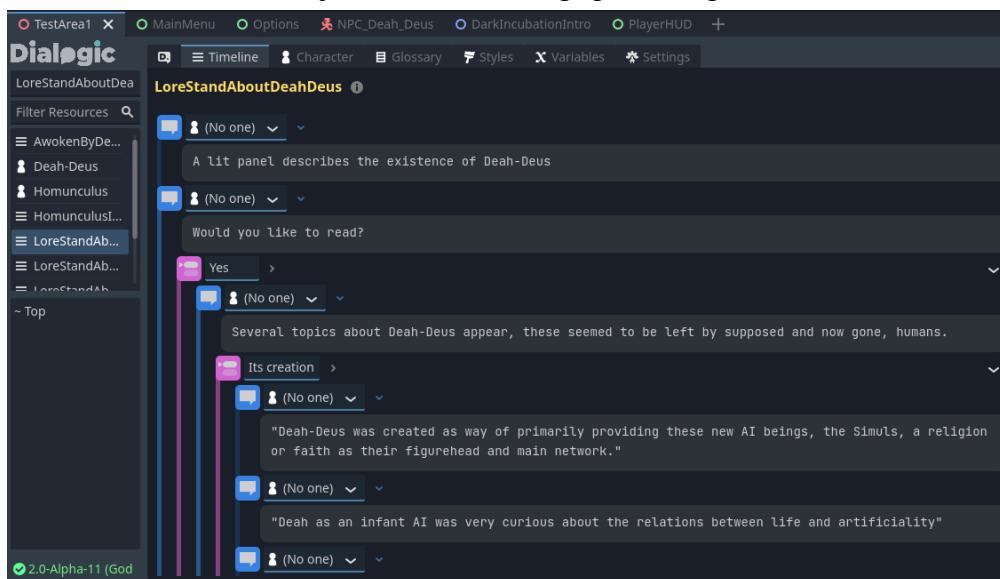
- Set up the "Dialogic" plug-in, this plug-in will help me create dialog and the like.
- Trying to familiarize myself with Godot and the main "Dialogic" plug-in I'm going to be working with on most of the project.
- Only showed a tiny example of Dialogic, just a few character names, and the start of a "timeline" (basically think of a witnessing of an experience or conversation).

### Week of Nov.6:

- Looking into tutorials online as to how to import models into Godot, since I am not trying to make crazy detailed models for the project in this timeframe.
- Looking for tutorials on what could be made so far.
- Started thinking of a narrative better.
- Started to have doubts about the level layout I made in Godot itself, it is to be soon revised or scrapped.
  - It was a level with what looked like a chamber, with a pool below and ledges on top, with a slide/stair leading down to a plane/environment.

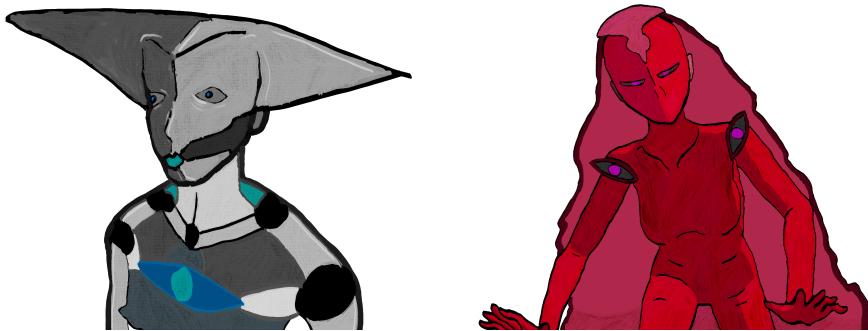
### Week of Nov. 13:

- Scrapped: Old level layout in Godot.
- Using Blender and some tools, I was able to generate a quick landscape (a hill/mountain structure), and have been imported into Godot.
- Started working on some weapon model for what will be a sort of rifle or heavy weapon.
- Started writing a lot of dialogue/"timelines" for the narrative, some for the main story, some for exposition/lore on an interactable stand.
  - Came up with the idea of a phenomenon that destroys the world that I am making so far, I called it the "Cross-Meshing". I came up with the idea of 3D models or like the object/materials being spliced together.



### Week of Nov. 20:

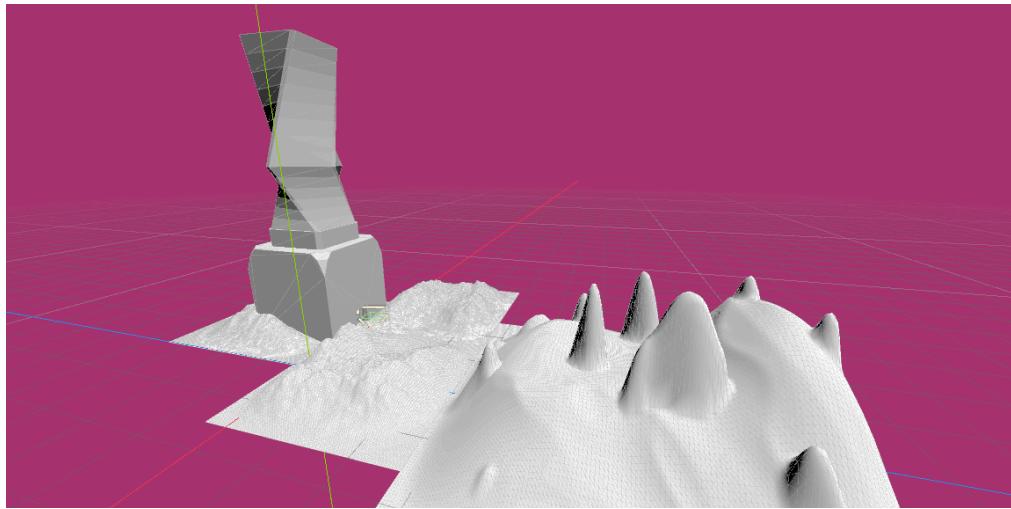
- Generated another landscape, with lower elevation to fit differently.
- Made a quick building to be set onto the lower elevation landscape piece.
- Realized that it'd be better to build shapes and stuff from Blender to then bring to Godot.
- Very briefly showed this project to my FFAR 250, as there was a reading on Semiotics (and it was my week to do a presentation, so I did on signs in games), found it helpful to just to show it to people, basically show off what I'm working on and how the text will likely help with that (the text will be included into the bibliography)
- Writing more for the narrative, more stuff.
  - Some experience with playing with the editors of Dialogic (can be worked with visually or through text).
  - Gave the AI race the name of the “Simuls”
  - More exposition/lore things written.
- Been going through a personal dilemma for while now, finally getting sick of what I've been putting down, went to academic advising of the Fine Arts department to get help on what I should do, contacted a nurse, and was recommended to a therapist.
  - Even so, this had given me an idea of the concept of an enemy faction I should make, “The Hedonists”, a race likely focused on bodily pleasures or the like, kind of like a single dimension thinking, and the “Simuls” could be seen as the multiplicity or cold calculative thinking.



Sketch of “Deah-Deus”, and a leader of the “Hedonists”, Silviam (was think of the idea of a succubus for her, thought the hood or membrane as a “bedsheet”, name might later be changed)

### Week of Nov. 27:

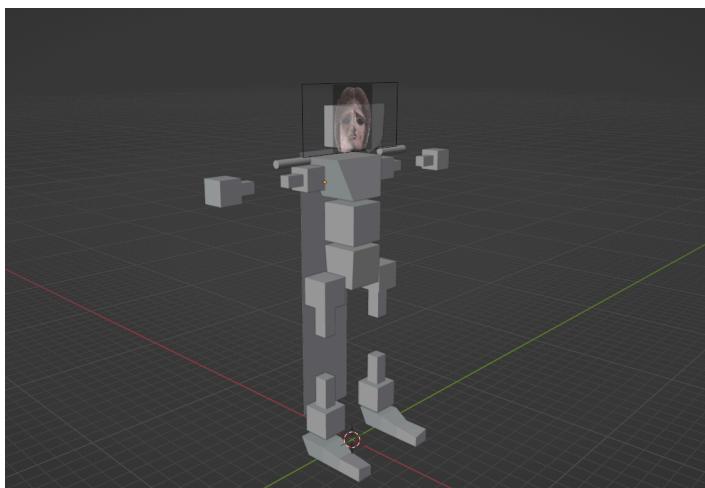
- Trying to fill the project with stuff, and other things that I thought would be good to show what I am at least trying to work towards.
- Realizing a little too late that I might've gone overboard for a project for what I know, I could've tried to maybe lower the scale to a few character designs and models that would've exemplified what kind of ideas I would try to do in the future.
- Quickly skimmed through a book on game narratives, basically a lot of what I had been working on the dialogue is good.



Landscape developed so far

#### Week of Dec. 4:

- I started talking about this project to my friends at the Dawson Gaming Club, and was recommended a set of videos of a character from DC Comics, “Darkseid”. This character was presented to me as I talk about my idea with the research question and how I am bringing theology too. Watching the videos led me to the idea of “abstracta” or abstract as the video covers the idea of the character as an idea, a concept, since the character is fought and defeated everywhere, yet somehow comes back, as he pulls the strings in the background through being only described as a name, or a concept of a thing, never revealing his true self, his true body. I found this helpful as I’ve started looking at documents on the idea of “abstract”, and as I inform myself more on semiotics and different fields.
- Working on a model for “Deah-Deus”, the machine god-head leading the Simuls, and authority over the homunculus.



Prototype of “Deah-Deus” being worked on as of Dec. 11.

## Sum of the project:

### The Good:

- Feeling satisfied with how it's going right now, I felt it was either a misguided attempt on me trying to overload myself to get better.
- I feel the idea is really good, I just have to invest myself into getting similar and more fruitful ideas from different mediums (literature, gaming, philosophy, architecture, etc), and how with some of the things that I am learning in my other classes and import those ideas here.
- The material I've looked at initially and slowly add, such as thoughts, ideologies, and inspirations ranging from various mediums (literature, film, games, etc) are really working well, and I am enjoying the consumption of them. This semester I became very interested in semiotics, as it made me really start looking at different ideas, how do I convince someone that such characters, architecture, symbology would lead people to be convinced of my research-question, and become interested in my game.
- Getting the help I need, and looking for things to fix how I work.

### The Bad:

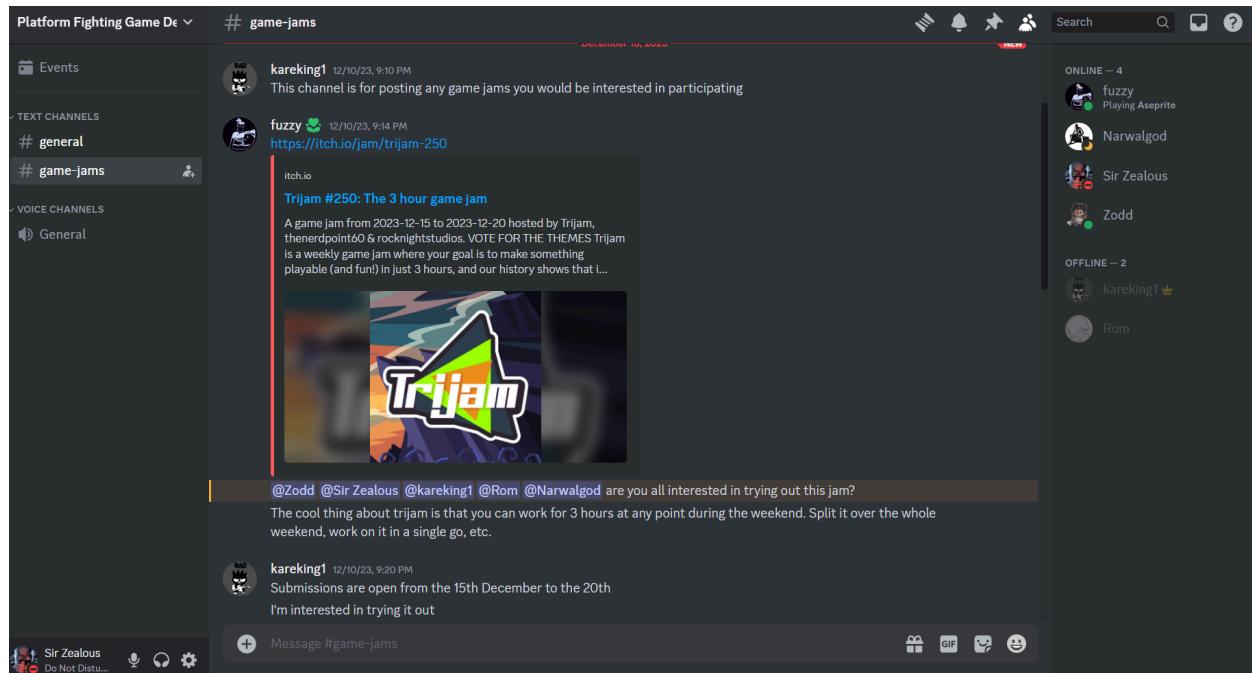
- Like I said about overloading, I felt I could've tried to reduce the scale of the project, the downscale for the time of the class could have consisted of changing the work to a set of models (characters, objects, etc), designs that would still link to my work, and could've been where I do a simple task of getting these characters and objects and convincing people, and begin working on the game after the semester.
- I'm downed by how I tried to force and overload myself in the facade to put myself under pressure to get better, I also feel I've been trying to get my studies done (few credits left) and overwhelmed myself with a lot of classes where I don't really have the knowledge for them, but have had interest in various things (trying to learn ML and AI, energy and electricity alongside a coding language for a respective thing, and trying to bounce between each while just generally feeling low energy).
- Still trying to find an artstyle to follow, make my own or be inspired by PS3 models and how they are colored or shaded.
- What was shown was really scuffed for the presentation, even though I was invested.
  - The slides from Nov. 29:  
<https://docs.google.com/presentation/d/1YqSnQHC4yKSjS9uaYkDtlJ-b6gByvynoDWGuXHKkDM0/edit?usp=sharing>

### The Future:

- Continue this work as I feel I've shown a lot of interest, towards this class and presenting this idea to friends, but also enjoying the topics and ideas that have been discovered through my classes. The reading on research-creation showed me that I should be less insecure about my lack of scientific knowledge as it could be developed through projects

that would involve said science (one interest I'm nervous to approach is mathematics, and how to construct devices through physical computing and working with materials (3D printing, woodcrafting, etc.)).

- I have friends that are collabing to make a sort of platform fighter with the intention of making it for others to just use and have fun with through having a long set of parameters, and potentially have people create more and plug their own assets into, also like a template to. They'd like that I join them, as I have expressed interest for a fair bit to better programming skills, but also working in a familiar team to get teamwork knowledge.



The Discord and friends in question, also potential game jam after finishing up the semester on Friday.

#### Tools used:

- Godot 4 (newest version of Godot Game Engine)
  - Dialogic 2, dialog plug-in for Godot 4.
  - As I get better at coding in general, I might try to make my own dialogue system. I want to try to make some 3D textbox and see if it can get it to have effects.
- Blender (3D modeling software)
- Blockbench (3D modeling software specifically designed to make retro-looking characters through low-poly shapes and spritesheet UVs, think like the models seen in Nintendo 64 and Playstation 1 and 2 games).
- Crocotine 3D (Another 3D modeling software, just like BlockBench, but more powerful, as it has more complex functions and is compatible with certain software).
- Clip Art Studio (Graphic art software, to draw portraits for characters, and potential designs).

- Aseprite (Another graphic art software, designed to make pixel art easily and efficiently)

Mentions for coding:

Since game development will require me to watch through Youtube videos on how to code wanted mechanics and/or Godot's documentation. I will link to a Youtube playlist with any tutorials I've used for this game. Copying code is fair play for the most part basically, as long as I reference where it comes from, and/or edit the said code in my desired way (in comments in code, etc.)

What's in the game so far:

Character(s):

- Homunculus
- Deah-Deus
- Silviam

Developing Faction(s):

- The Simuls
- The Hedonists
- Homunculi Settlements

Area(s):

- Yggdrasil Foundation
- Homunculus Incubation Facility
- Unnamed open landscape

Phenomenon(s):

- The Cross-Meshing
- The Festering

To work on:

Planned mechanics:

- Character stats to reflect certain human conditions:
  - Ego (Numbness, Susceptibility)
  - Interweave (Integration, overloading)
  - Adaptability (Reflexes, efficiency)
  - Corporeal (Physique, survivability)
  - \*Aberration (Reinforces stats at a cost)
  - \*Dogma (Reflective to a faction, Multiplicity for Simuls, Libido for Hedonists, Continuum for Homunculus/self, etc)

\*Your character could likely be tweaked outside of combat, at will, also I will look at blend shapes for 3D modeling, so changing and setting character stats morphs the player model. Stat(s) with asterisks could be unlocked later into the story, and will shift you into looking more like Deah and Silviam.

- Character cooperation and buddy system (pairing with characters and forming a small team)
- Have factions have their respective gear be reflective of them, and/or properties that link into them
  - Weapons (Simuls' weapons could be weak at base, but gets synergies (weak initially, but can intensify buffs when working together with things). Hedonists' weapons have to be “satisfied/pleasured” or it'll cost something (powerful while utilizing a required thing, if not, self-debuff or harm). Homunculus weapons could be reflective of human weaponry (consistent and simple, but not overly spectacular).
  - Implants (Upgrades unto your toolset or character body)
  - Alignment/Respect, factions will either be more personal and supportive, or alienation and hostility, etc.

Thing(s) I found that were helpful (documentation for work and other assets):

- <https://game-icons.net/> (free icons for games)
- Godot Documentation (<https://docs.godotengine.org/en/stable/index.html>)

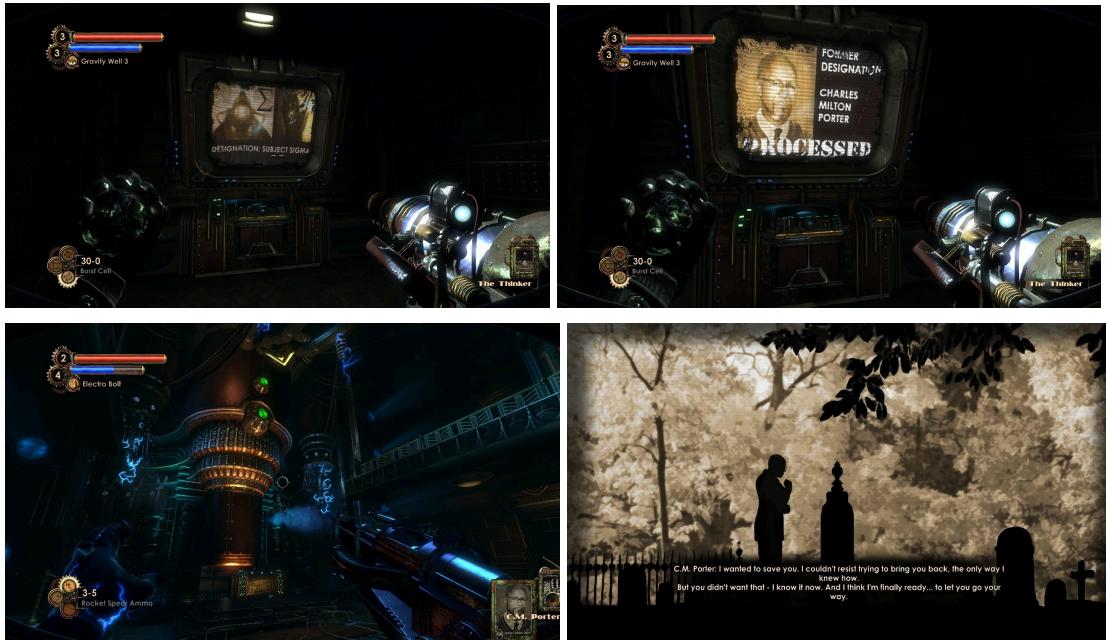
Tutorials and content looked at:

- [https://youtube.com/playlist?list=PL0l-lbseg9yMOagjCYsXfm\\_Y-QsOfPBKJ&feature=s\\_hared](https://youtube.com/playlist?list=PL0l-lbseg9yMOagjCYsXfm_Y-QsOfPBKJ&feature=s_hared)

Observation(s) on Bibliography:

- Bioshock 2: Minerva's Den DLC: The character you play as, Charles Porter, a black man and scientist, built an AI called “The Thinker” to govern a new society in the background for the underwater utopia, “Rapture”, or as the dystopia as it is in the game. And as the society of Rapture began faltering and dilemmas surrounding the sovereignty that “The Thinker” could potentially have over the “utopian” socialist society of Rapture, and over the power struggle in favor of destroying or taking control of “The Thinker” however other characters were wrestling over. Charles Porter during the development of “The Thinker” would have conversations with it and give it recordings of his deceased wife who died as a casualty of war. And in one of the voice logs with Charles and it, he has “The Thinker” begin imitating her voice, and it is horrified by the interaction. Charles gets turned into a Big Daddy by Rapture for the issues he was causing through his AI, a brainwashed abomination, or as his name as one of them, Subject Sigma. Throughout the story that you play through is “The Thinker” imitating and instructing you as Charles, to help it as an adversary of Charles saw the opportunity to take control of his work by getting him arrested, and towards the end of the DLC, “The Thinker” lets Subject Sigma, as it is Charles, become himself again, almost like gratitude for creating it, and love towards him as he never really rejected it. The end is Charles being able to return to the

surface world and go visit his wife's grave, and seeing her again. All this is almost like "The Thinker" with the knowledge of Charles' wife and sorrow for what happened to him. There is more subtle racism in this story with AI in the middle of it. I thought of using this as I recall previous classes discussing racism in AI or tech, like a sanitizer dispenser having a hard time seeing people with darker skin, ideas around this, how tech is dispersed around different peoples. And thinking of the symbiotic connection of Charles "The Thinker" as the relationship of creator and creation, flesh and metal, gratefulness of both parties. Kind of where I started thinking of us projecting onto AI, and AI potentially projecting onto another of its kin or us humans, like God projected onto us.



Images of The Thinker, Charles Porter and himself as Subject Sigma, and the final cutscene when Charles returns to the surface with his memories and goes to visit his wife's grave.

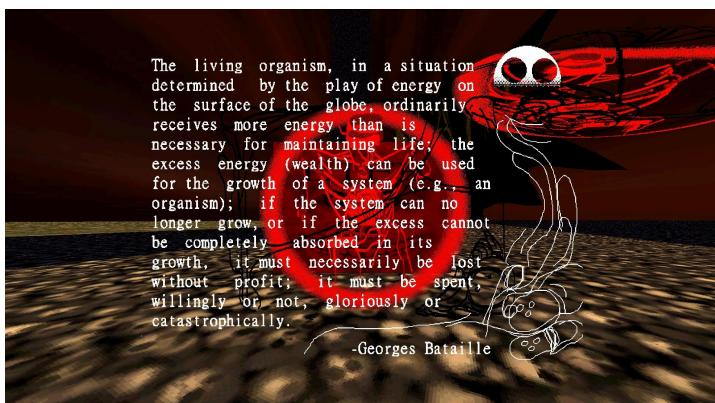
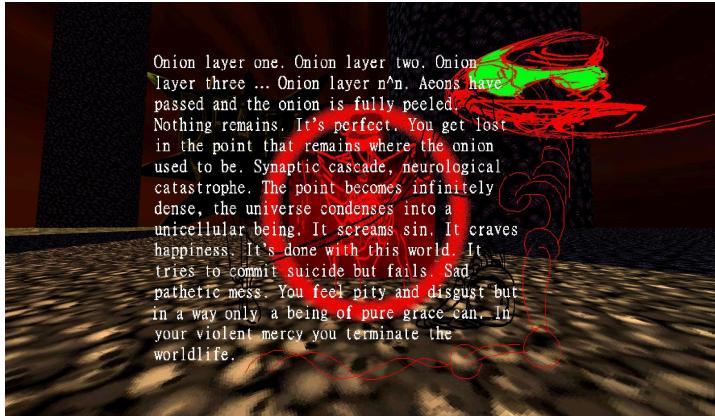
- Cyberpunk 2077: Future technologies from advancements like cybernetic augmentation have augmented humanity, but at a cost and have almost set the Darwinist rule of the "survival of the fittest" of those who are most disconnected to their humanity. There's also extreme economic disparities in this game society and world. In association to cybernetic implants/hardware, there's a phenomenon referred as "Cyberpsychosis" that could occur that drives the user insane through the overloading of their connection to the hardware. A certain micro-chip was developed and your character had installed one under duress during a heist for said chip, turns out someone's consciousness was on it, and the model of that chip wasn't the kind where it would be to have one's mind uploaded and viewed through someone else, like seeing a loved one still after their death, but for the consciousness to be uploaded and replace the host of a body, immortality through being uploading into a new vessel. A side mission explores this idea more, as a pop-star asks

for your help to look into what her boyfriend is doing, as it turns out, he's trying to get contact with the corporation that created the microchip you took, to alter the pop-star personality and memories through uploading her into a chip and trying to make her into his image, so technology to turn people into playthings. There was an event prior to the story that involved a character uploading AIs and viruses all over the internet to destroy the control of mega corporations, but it only made everything worse as those corporations made their own Internets and divided people more and stripped away their agency. This game gave me the idea to think of phenomenons and relations with technology through mechanics.



The character, Johnny Silverhand, who's consciousness was on said micro-chip, and as the main story progresses, your character's psychological condition starts worsening, and the dilemma of whose body it will become arises.

- [Cruelty Squad](#): I include this game as the Finnish creator/artist, Ville Kallio, has done works exploring the technology causing us to reach a point of being in echo chambers and just humanities existence and knowledge becoming redundant in itself. Despite the massive influx of information that we have now, that pool of information could be viewed as entropic, information can be as useful as much as it could be redundant too, fruitful and nonsense knowledge. In the case of the world of Cruelty Squad in its true ending, you can have all power in the universe, be the most “wealthiest” being in the universe, but if the universe in itself is repugnant and is ultimately just the suffering and exploitation of life for the sake of hedonism and sadomasochism and only the wealthiest have jurisdictions on existence, might as well mercy kill the universe. I can view this game as the optimism for existence, and if existence is even worth the suffering or the redundancy of being an organism in this vast universe. Like it feels exciting as it is mournful to be living in this world with the advancements in AI, but also the suffering that is happening on the other side of the world, everything can be felt like an ouroboros.



Texts from the true ending where you mercy kill the universe through becoming the “wealthiest” being, no point in letting a cesspool of a universe exist anymore.

- Deus-Ex: Game of the Year Edition: Only started it, essentially one of the earliest and well-known examples of a technocratic society in gaming. This game has been said to look at many things, government control, militaristic regimes, secret societies, conspiracies, AI, giving up control and agency similar to giving social media platforms your data and info (Max Derret). Might take a while to play as controls and mechanics are very outdated by today' standard, but it is very interesting so far. I thought of how I could flavor interactions with wit and humor, maybe through contradictions too.



Example of an amical character, Jock, who serves as helicopter pilot, and in his interactions he talks about his doubts of letter organizations that he gets contracted by. There's also interactions with different AIs later in the story, the discussions are about [surveillance, religion, governance, etc..](#)

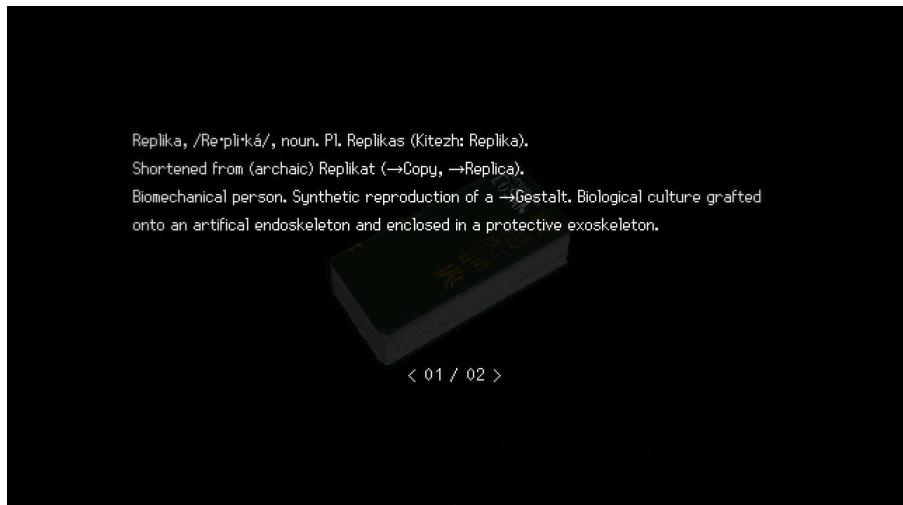
- Metal Gear Solid HD Collection: Haven't been able to play it yet, but recall having Youtubers I like watching talk about it. But the most important one for my project is the second installment, Metal Gear Solid 2: Sons of Liberty, as it goes over disinformation and AI, and using those to manipulate the ideologies of people. As during the story, one of the characters directing you around turns out to be an AI, it was slowly revealed through "weird dialogue and morphing characters" when talking to them (LogoSteve). This can be related to the landscape of today's internet with people's ideologies and political alignment being changed through information that is muddled or false, and the generative AI making deep fakes to trick people, think of political figures or celebrities saying certain or goofy things and Will Smith eating spaghetti. This idea was also explored in a spin-off, Metal Gear Rising: Revengeance, through political conflicts, and literally referencing Twitter, which is both really funny and ironic. I thought of this game to help me reflect on what type of interactions I would make and try to lead in a way to some reveal or plot point that is in itself a prophecy, depending on how knowledgeable and if I can provide some foresight.



Example of the AI character disguised as known characters discussing misinformation ([Part 1, 6:07](#)), but refuting that it isn't their fault they are doing but as a fault of humans ([Part 2, 2:58](#)).

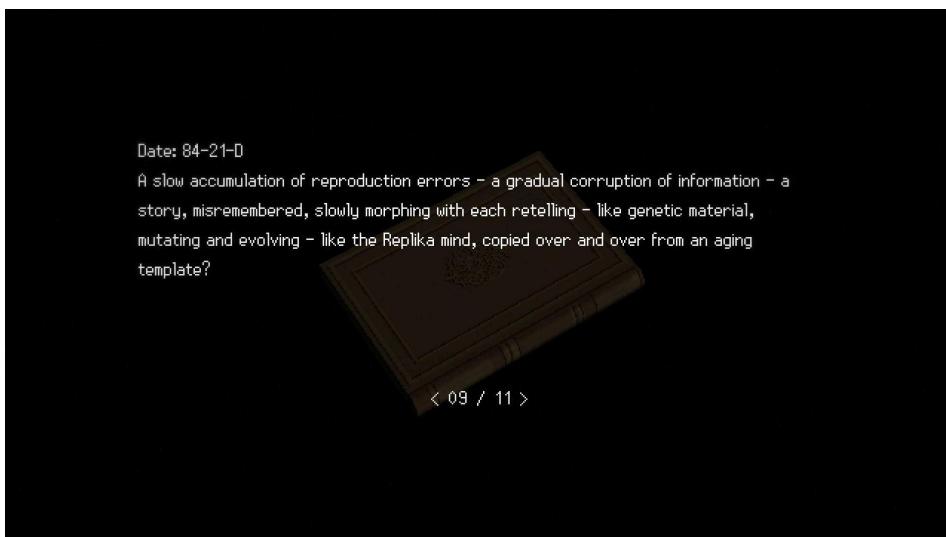
- **\*Signalis:** So far of this story is exploring a hellish mining site to find your missing companion. Something is in this mining site causing the humans, "Gestalts", and the cyborgs, "Replikas", to get "corrupted" in all senses of the word, memories being scrambled, becoming zombified basically. You play as a amnesiac "ELSTER" unit, a soldier essentially, and your "fetish object" is a photograph of a girl, however between the intro and start of the game, the girl in the picture goes from a mysterious "white-haired woman" to a young girl named Alina right after the intro. This "white-haired woman" is relevant as everyone at the site seems to be having hallucinations about her. "Fetish objects" are things that "Replikas" have to keep their minds in check, in one of the logs of the villain, Adler, states as his mind began slipping, state "Replikas" seem to "misremember" and "mutate" memories when reiterated. Ironic enough in context of my project having a godhead, there's a unique unit referred as "FALKE", which is basically a pseudo-god that can direct "Gestalts" and "Replikas", but the one in question put itself in a comatose state in defense of getting "corrupted". If I were to form an idea so far from the game, it would be that there would be possible corruptions to our human minds if we were to at some time transfer our mind/vessel into

one of a machine/AI interface, perhaps that corruption might appear as peculiar melancholy that can't be itched or longing or lost of a previous human identity.

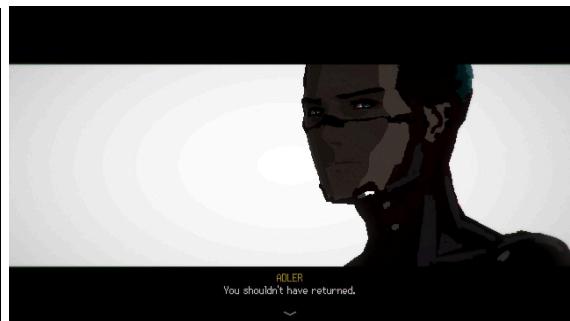


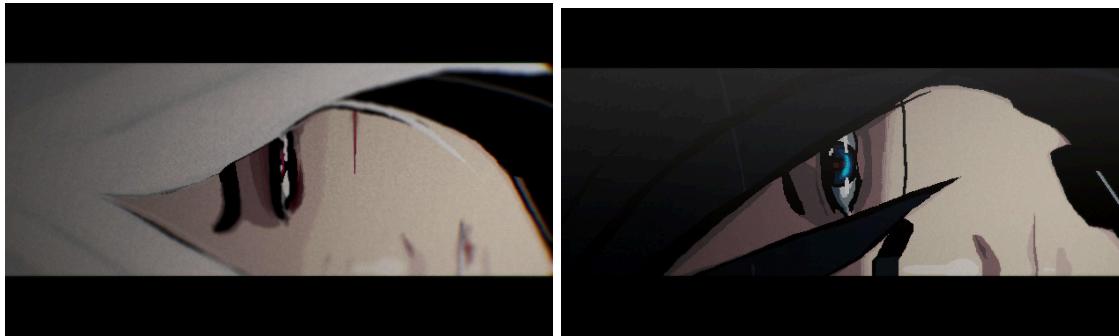


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Examples of “Replikas”, being of the “ELSTER” and “FALKE” units, a dictionary definition of “Replika” (in the game), a document talking about the “FALKE” unit, Adler’s diary log of describing “Replikas” being reiterated, a cutscene with Adler betraying you, and another segment of that cutscene where you walk through a memory and noticing a “white-haired” girl getting bullied in a classroom, and abruptly cuts back to you regaining consciousness after being pushed down an elevator shaft by Adler.

- Danesi’s “Cigarettes and High Heels: The Universe of Signs”: Talks about semiotics, the origins of it, what it means, what it represents in our world. It made examples of cigarettes and high heels through how they look, what is perceived, why it is perceived that way, the implications of what it reflects. I thought this text showed me how I should make characters, to reflect an idea by being a representation of it, and them being a reflection of their ideal(s).
- Galloway’s “Gaming: Essays on Algorithmic Culture”: Simply about the medium of gaming. Discusses how different mediums could be implemented into this one, imagine cutscenes, sound effects, soundtrack, etc., the agency that games could have like well-recognized literature and philosophy with deeper meanings than surface level descriptors through delving into an imaginary world. I had brought this up initially from my research-creation proposal and paper. This made me think of how I should try to persuade or lead the player/audience to a thought, make them think, and how I should try to do it.
- Galloway’s “Uncomputable”: Was basically the evolution of technology, the myth and advancements of “weaving”, the “promises” of more powerful technology, the dilemma of the “black box”. Basically what technology we’ve seen and what it introduced for humanity, and the dilemmas it brings and whether or not those dilemmas could be looked into reasonably be understood (think of trying to understand how computers understand coding languages in the most literal sense). This is for how I would think of the implications and knowledge a character has with them existing with it.
- Joseph Campbell and The Power of Myth: Essentially a collection of interviews with the author Joseph Campbell going on about how myths and stories allow people to follow the examples of adventure, dedication, bravery, sacrifice, anguish, evils of people in these

texts and take those ideals and examples into themselves and develop from that extraction of knowledge. Basically reflect the characters, their past, what of their past makes them the way they are.

- Theological texts: These were more to formulate ideas around religion/faith and hierarchy of roles, how it brings people together, and depending how it was viewed during history, the separation of peoples via different religious beliefs, conflicts causing greater separation. And how the human act of just creating things are unto itself sinful, so evolution and advancements in technology could be perceived as sinful. These texts reflected a similar thought to Joseph Campbell's work.
- Heussner et al., "The game narrative toolbox": A book with examples, recommendations, tips from game industry workers for creating, working on narratives and linking things of the game world to it, like characters, objects, etc.. Very simple book that I started skimming through as a lot of the work I had already done by the time I read it.
- Zylinka's "AI Art: Machine Visions and Warped Dreams": It discusses how AI is being used, what it proves, what that proving implies, who would use it exactly, and reflecting too on how humans are too machines in a way also. This was for more knowledge on AI and ML, as this was from a class about artificial intelligence (AI) and creative implementations of machine learning (ML).

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- Max Derrat (Youtuber). (2019, August 23). *The OTHER Most Profound Moment in Gaming History*. [https://www.youtube.com/watch?v=ALcZZ-\\_qBCY](https://www.youtube.com/watch?v=ALcZZ-_qBCY)

Yellow: What is meant by theological texts

Red: New game(s)

Purple: New interest(s), but didn't have the time for it as I am trying to get everything done in this and other classes.