

**The Circles of Play: How to Elevate the Experience of a Game Beyond
the Screen**

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Abstract

In this project, entitled *Don't Play This*, the overarching goal that was attempted to be achieved was to create a game that does not want you to participate in its activities. This interactive web-game attempts to bring a new perspective towards the purpose and goals of playing games in general, where many of the events that occur within the game are specifically designed to be unpleasant or unsettling to the player.

Games, especially video games, have always been designated within particular rules of creation. When one person or a team go out of their way to create a game, there are unspoken, unwritten rules that one assumes they must follow in order for players to enjoy and experience the medium in the proper way. This piece intends to solidify the idea that these rules were meant to be broken, and that games can be about more than just what is entirely in front of your eyes at that current moment, going against this fabricated authority that was initially created by the fore-fathers of the genre.

The game itself runs on a timer, where as long as the player performs any actions whatsoever on their keyboard or device, the game will continue on, exposing the player to numerous negative stimuli. These can range from irritating noises to disturbing imagery, all in an attempt to get the player to not make any more inputs. When we play games, not only do we find ourselves with a definable goal, but we also form this layer of separation between the game and ourselves, and this piece aims to break both of those barriers.

The game was made using the Unity engine, and was styled after early arcade games prevalent in the 70s and 80s, primarily ones that utilized vectorized graphics and angular shapes for their style, as well as minimal use of color.

Introduction

When one thinks of a video game, the image that most often appears in one's head would probably involve several consistent characteristics. The image would consist of a television, an oddly shaped, electronic contraption below the screen, and a game controller extending out from the contraption, dotted profusely with multi-colored buttons. Ever since the day that this format has been popularized, it has been the dream of many game-oriented new media artists to take this single, confined idea of the classic video game and expand it beyond its boundaries. The idea of play stretches far beyond the creation of any electronic technology, however, and it is important to evaluate the necessary value of entertainment that has existed since the beginning of organized society. We must undoubtedly accept that the desire for us as a species to play is just as important to our survival as our need for food, water, or shelter. This basic need for engaging entertainment is why we pursue this mysterious, elevated form of the standard video game, and it is how we have structured our games throughout history that allow us to find the answer. All games have to abide by a basic set of rules in order to work as intended, as these rules help to set up fair, stimulating challenges for the players to overcome. If we truly want to elevate the experience of a game such that it can leave lasting impacts on a player long after the technical aspect is long out of their

minds, we need to expand our view of where the game ends for the player, creating an experience where the game exists even outside of the game itself.

History of Playing

In order to understand how a game can expand beyond its initial barriers, it is important to first recognize the significance of playing throughout human history in general. Playing in itself has had an immense impact on our progression and growth as a species, as the act of playing can be considered just as important as eating, sleeping, or building shelter. This is true because playing can be considered responsible for some of our most important developments in our culture. Take, for instance, the creation of language. While speaking itself may not be considered an act of entertainment, it cannot be denied that “In the making of speech and language the spirit is continually ‘sparking’ between matter and mind, as it were, playing with this wondrous nominative faculty” (Huizinga, 4). The creation of language itself, with all of its successes and failures, can be considered a game in its own right. This can help us expand the idea of what a game truly is. Sometimes we expect a game to have winners, losers, score points or other typical cliches, however a game can still be itself without any of these factors, as long as it involves the spark of entertainment from direct interaction. It seems that in modern times, we like to equate the idea of a game to these predisposed functions, but in reality, “Play lies outside the antithesis of wisdom and folly, and equally outside those of truth and falsehood, good and evil” (Huizinga, 6).

Of course it is important to recognize that every game and every form of play does have its own set of human-designed rules, restrictions, or other forms of boundary.

This is created in order to ensure that the game stays within itself, and does not expand into the world outside in ways where its rules would seem archaic or unnecessary. A fundamental characteristic of playing is that, “it creates order, is order. Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection” (Huizinga, 10). These boundaries are put in place for the game to serve its purpose, as without the rules in place, the game has lost all power, and it becomes meaningless. However, while every game needs a set of rules to truly function, where the rules end can be entirely determined by the rule maker. If we run off of the previous example, most people recognize the typical game with a very standard set of rules pertaining only to that of the game. While playing, the rules will state how one is allowed to play, and what one can and cannot do, limiting the gameplay experience to the physical boundaries placed down in the real world, such as how a tennis court has its painted square keeping the game in place, or how a video game is confined to the television screen it is projected into. While most would expect the average game to conform to these rules and standards, that does not mean that we cannot expand outside of these created restraints and explore a player experience that exceeds the boundaries previously created. While we cannot break any rules in the middle of a gameplay experience, can we instead create a form of play that can continually expand it’s realm of gameplay outside of what is initially expected?

Why Break Out of the Game?

“Difficult to design, impossible to predict, deeply collaborative, and always ephemeral, metagaming undermines the authority of videogames as authored objects,”

(Lemieux and Boluk). This quote is from the book *Metagaming* written by Patrick Lemieux and Stephanie Boluk, and is a study into the ideas of games that are much more than just what is shown initially to the players on screen, and this quote describes perfectly the ideas that were meant to be displayed to viewers through my study of the concept, that being the thought of how much authority a game can truly have over itself and those who play it. Metagames, in themselves, are all about expanding outside the general ideas of authority within the rules of a particular game. A big question that might arise from a concept like this though is why exactly would we want to pursue this challenge of authority through this medium. What benefit exists within metagames that would be applied to the player of a particular game that don't exist with more typically designed forms of games?

Most importantly, what metagames bring that other standard games don't bring is an entirely new direction of thought and a novel way of experiencing something that may have been derivative in any other form. This innovation is what ultimately breathes new life into a particular medium, and can be vital towards cultivating new, meaningful memories into players and inspiring others to follow in the footsteps of those who challenge the authority of the game.

A perfect example of this that is discussed by Lemieux and Boluk would be *[giantJoyStick]* by Mary Flanagan. The idea behind this piece is quite simple, consisting of an Atari-style joystick expanded to be ten feet tall and considerably more massive than the standard Atari controllers meant to be operated by simply one hand. This joystick would then be attached to any ordinary Atari game, with the goal being for

participants to somehow manage to operate and win the game of choice with this obnoxiously large game controller. Flannagan, when describing the piece, states that while the game on display is unchanged, “due to the scale of the interface, however, players need to collaborate.” (Flannagan, Paragraph 3). This simple mechanic immediately introduces a completely new way for players to experience old games in a completely different way, as they now must account not only for their own actions, but the commands given by a totally different person on the other side of the colossal joystick.



This is the kind of innovation that can expand a medium to a whole new level of imagination and creativity, and all of it stems from the simple action of denying that initial authority that games had placed upon us. Those who designed video game consoles instructed us to use their small controllers, so in response, Flannagan went against this prospect entirely and crafted something that went entirely against the rules set by the developers, and those who experienced this piece would go on to form brand new memories and enjoyment from something that was originally old and primitive. It can be said that, “Flanagan’s [giantJoystick] compresses the platform to a single interface, and, in doing so, effaces the particularities of the Atari Video Computer System. [giantJoystick] is not a metagame about Atari’s popular controller or particular software, but a game within a game and about the games that occur around all videogames—an intervention at the site of play.” (Lemieux and Boluk). This intervention is what is so important to focus on, this idea of games being about more than just the game. This piece isn’t just about playing Atari games in an inconvenient fashion, but rather a dive into what exactly makes a game what it is in the first place, and this goal not only goes against the authority of games that was devised when the medium was first created and popularized, but also turns this rebellious message into something entirely new and creative that can speak a message outside of what was originally intended, and that is the magic of a metagame and why pursuing this form of the medium is so important.

Expanding the “Magic Circle”

The concept of play can be systematically represented in the form of a single circle. This circle represents the initial rules of play, and everything that is expected from that particular game falls within that circle. This was dubbed by Katie Salen and Eric Zimmerman in their book *Rules of Play* as “The Magic Circle”. They state that, “In a very basic sense, the magic circle of a game is where the game takes place. To play a game means entering into a magic circle, or perhaps creating one as a game begins.” (Salen and Zimmerman, 9.3). This concept of the circle being where the entirety of the game is contained is very important to understand when we decide to start stretching the boundaries of what belongs inside and outside that circle. It is stated that you may enter a magic circle when you start playing a game, but perhaps it is possible to also leave the circle, or maybe even stretch the boundaries of what that circle encapsulates entirely. This would represent the game slowly taking on a larger, more broad representation as time progresses, going from strictly the screen the player interacts with to other places within our senses.

Luckily, Salen and Zimmerman have an answer to this query in the form of different ways to frame games. A game can be classified succinctly into one of these three frames, “RULES, as PLAY, or as CULTURE.” (9.4) Games that are framed as Rules-Type games are very strict with their involvement and expansion, following the authority of the developer as its top priority. By classifying games under this frame you are, “considering them as systems of rules prior to the actual involvement of players.” (9.4). With this frame in mind, the rules are concrete, and the players must conform to these without any room for expansion. However, games that are viewed under the

frame of Play are a much different type of experience, as these are the games that can be viewed as prominently featuring the relationship between both the game and the player. With this frame in mind, “it is impossible to ignore the fact that games are open, a reflection of the players who play them.” (9.4). This is where the connection between game and player is most prominent, and where our “Magic Circle” can truly expand beyond just the initial rules of our game. The fact that these games rely on the connection to the player, attaching themselves to their personal thoughts, feelings, and emotions establishes an experience unlike any other standard ruleset, and can allow for new types of gameplay that play more with what is outside of the game console than what is actually being read inside of it. This becomes further extrapolated when we examine the last framework stated by Salen and Zimmerman, that being games framed as Culture. These are the types of games that are almost entirely external of the system that they are experienced within, “as a cultural system the focus is on the way that the game exchanges meaning with culture at large.” (9.4). It can be inferred that these games go far beyond the boundaries and authority initially instantiated for them, and interact with systems that can even be unrelated to the source of the game itself. These games can be influential, and contain purposes that pertain to humanity as a whole, a far stretch from the Rules based framework that stuck simply within the game itself.

With these frameworks in mind, it can be hypothesised that there are three different types of playing experiences that can occur based on this circular structure:

1. A game that has all of its rules set in stone within the game itself. This would be an experience totally compressed within its own creation, not at

all trying to make contact or communicate with anything outside of the screen.

2. A game that expands its rules beyond its initial constraints in order to make reference or communicate with the player or the surrounding real-world area, with all of these actions being constrained to the space the game exists in.
3. A game that expands its rules way beyond its initial constraints, attempting to communicate to the player both before, during, and after the game is being experienced, completely escaping from the preconceived boundaries that the game previously existed in.

All proper games that exist in the world can be placed into these three categories, as any of the three simply represent how the rules of that particular game function relating to how far into the real world they can stretch out.

The first category comprises most of the games we know today. Whether it's real-world games like Tennis or Baseball, or tabletop games like Chess or Mancala, or digital games like Super Mario Bros or Pong. All of these games have one thing in common, and that is how the rules of these experiences will never stray or expand from how they are initially designated within the screen, field, or console that they exist in. You will never see someone from the audience jump into the ring in the middle of a boxing match, just as you will never have a Checkers piece administer an electric shock to your finger during a game. Any rules that occur, change, or otherwise go through some sort of alteration will forever exist within the boundaries of the game, and never

expand to the real world in any sort of function. Any interaction that the game has with the real world is entirely intended for set-up purposes or player convenience, and these interactions are not intentionally created to serve the experience as a whole, but are instead just a side-effect of interactivity and the need for user interfaces.

The second category takes the form of games that purposefully expand beyond the stage with which they are set, and will begin to actively involve the player or players during the experience beyond the game's preconceived restrictions. A perfect example of this type of game design would be a piece created by contemporary new media artist Eddo Stern titled *Tekken Torture Tournament*. This piece involves two players, which compete against each other in a popular Playstation 3 game *TEKKEN 3*. However, the game itself is not where the experience ends, for attached to each of the players are arm straps which are capable of administering slightly-painful electric shocks directly to the user. These electric jolts are programmed to correspond perfectly with injuries that are sustained by the players' onscreen avatars.



This kind of expansive design is created to not only punish the player's avatar for receiving any damage, but also the player themselves, allowing the player to truly fear the previously fictitious consequences that exist within the world of the screen. This piece takes make-believe problems and turns them into real problems, which is only one of the many possible ways that a game in this category can communicate with its player. Another example of this, albeit on a smaller, more specific scale, would be an experimental game developed by an artist who goes by the name of Kanoguti. The game is titled *Walking*, and is an experience where the player is instructed to traverse an endless hallway comprised of grotesque, abstract textures. The piece thrives on surreal horror, as not only will the player be exposed to disturbing, strangely realistic images and videos during their playing experience, but the game can never be experienced the exact same way twice, as many of the events that occur within the

game have randomized times with which they are set to appear. This is important to consider for when the game decides to expand beyond just the player character, as there is an event that can activate at random whenever the game is closed that not only encompasses the window that the game itself lies in, but stretches out to fill the entire monitor of whatever device houses the game.



When this event activates, dozens of distorted faces will appear randomly across the screen while an eerie musical track plays in the background, and this will occur for roughly 30 seconds before the game properly closes (Video documentation of the event: <https://www.youtube.com/watch?v=Knl5mk6xhsc>). This cannot be closed out of, and will obstruct any other visuals that are currently existing on the monitor before the event occurred. This is a perfect example of a game expanding outside of its boundaries for a particular, time-specific event, and shows how a game can essentially stretch its initial circle to create a whole new form of interaction between the player and

the game. When it comes to the rules of immersion, a game is not locked to one category, as this example proves that any interactive experience can start from there and jump to a second or even third category, as it is not locked behind its initial ruleset.

The third category comprises games that expand even further beyond that which is displayed from the first or second categories, as these games will continue to communicate with the player even when they are not currently engaged with the experience at that current moment. These types of games can create connections with the player before, during, or after their experience with the game has occurred, and can span multiple forms of media or technology in order to accomplish this goal, essentially crossing over almost entirely to the real world. An example of this would be an interactive experience created by game designer Neil Young in 2001 entitled *Majestic*. This project is credited for acting as one of the first examples of Alternate Reality Games or ARGs, as this piece will make connections with the player through many different methods of communication in the real world. This can be described as a game that, "blend storytelling and game play and communications and bringing them alive over the Internet."(Neil Young). This game is not simply just about the content within the game itself, as described by the creator themselves, rather it is a collection of many different pieces, parts, and aspects that allow this to shine as an overarching, epic experience. Players are required to sign an online form before starting the full experience, which allows the game to take full advantage of the player's real life information, such as phone number, fax number, and the name of the real-world hospital they were born in. With this data, the game's story will continue to unfold to the

player using these submissions, as players will receive phone calls and messages through their fax machine consistently delivering information about the game's plot, and these events can occur at any time during the day or night, whether the player is currently engaged in the experience or not.



Senior Project Creation: Don't Play This

The Initial Steps

My senior project, titled *Don't Play This*, started off very heavily in the idea phase. My ideas had originally stemmed from my internal desire to create a full-fledged online game that one could even potentially purpose through some means on the internet. However, due to the existence of the Senior Art Show, it felt necessary for me to take the angle of a game in a more expanded direction, and that is where the main idea for this thesis came into play. My goal soon became to create a game that broke

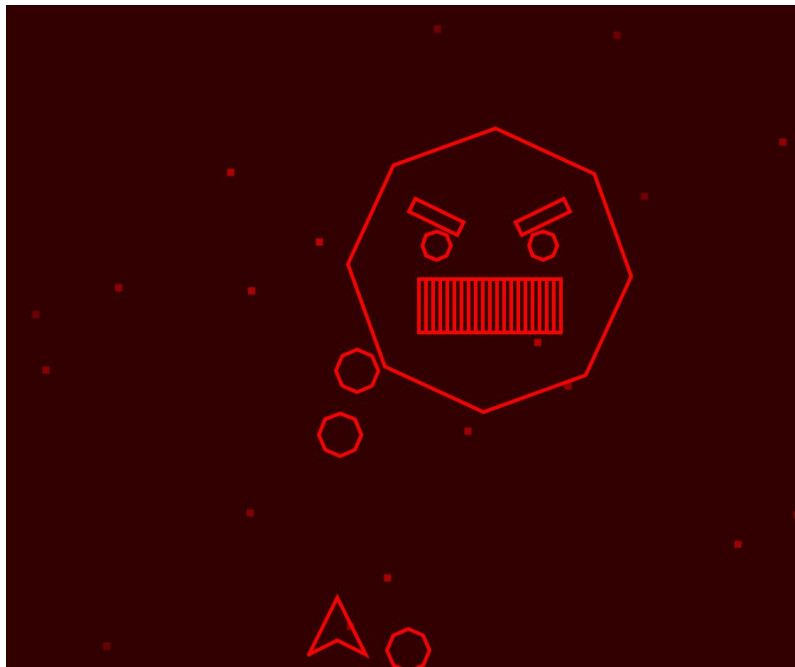
through the circles of play like it was nothing at all, allowing the game to interact directly with the person playing the game, while they interact with the game, causing a total destruction of immersion within the game itself. What became most imperative to me at the time was *how could I display this concept of game's expanding beyond their circle in a way that seemed organic and creative?* The idea that would be pursued for the majority of the time spent working on this project would be simple, design and construct an arcade machine, inspired by those that existed within the 70s and 80s era, and use this as the perfect creative platform to allow players the experience of breaking into the game, similar to how the game breaks out to the person playing.

My first goal was to get a working piece of software, however, as without the software truly fulfilling the purpose of performing immersion-breaking tactics, the piece itself becomes nothing more than an empty construction project, so I began work on the software. The original program used to design this game was Processing 3, a wonderful tool for visual artists and one I would assume would be perfect for my game considering not only for the ease of arduino compatibility, but also for the smooth, artistic touches that processing allows in general when it comes to projects created with this language. As such, I went to work creating my vision for the game through the Processing language.

The initial ideas for the game were simple. It would play like a simple space shooter game, where you control a spaceship and are tasked with destroying a giant foe that stands before you. In concept, the goals were quite straightforward, have a large, monstrous head act as the central "bad guy" for the game, encouraging the player to

attack the force using the guns programmed into the game. Eventually, the game would then devolve slowly as time went on, allowing for rooms to change from place to place, some rooms containing disturbing imagery while others may house a loud noise accompanied by images designed to cause sensory overload to the player.

While these were the goals I had set initially in my head, my true first step was to make sure that the game looked presentable, or to be more specific, that the game looked like an arcade game from the 70s or 80s style of arcade games, where vector art was primarily used to show off to players some of the cool, new tech that was available to them. This was achievable through Processing itself, as the shape creation tools housed within the programming language were more than capable of allowing me to design objects that resembled those present in old, vectorized arcade games. It was with this goal in mind that I began programming a basic attack pattern in Processing, involving a moveable player object, a villain object that can move back and forth, stars that flew past in the background, and even a single attack the villain could make against the player. Once these four elements were completed, I took a step back to analyze what I had created so far.



It was at this point that I realized I had made a costly mistake.

The most prominent issue with this version of the game stemmed from the fact that Processing as a language is much more suited for small scale art pieces, and trying to make a full game using the language may have been a regrettable idea. With so many moving parts present on the screen, the game would experience consistent freezes and slowdown, which were well past the point of being noticeable by both players and viewers. It was clear that pushing this software any further may result in some untimely effects later on in development. However, this was far from the only issue, as the programming language itself presented problems. While it is indeed possible to create a game of such a caliber through the tools that Processing provides, designing a project of the scale that I was reaching for would take an exponentially long time compared to other mediums of programming, as Processing asks its users to design just about the entire project from scratch, making things increasingly difficult.

After consulting with my Senior Seminar class as well as my Senior Project Advisor, it was fully decided that I would remake the project from the ground up, ditch Processing entirely, and move to a new platform instead, this being the Unity Engine.

The Project Really Begins

The Unity engine was the perfect software possible to house my game due to the fact that designing games was the entire purpose behind the engine's creation. Object oriented tools were designed to be super simple to use, with tabs allowing one to slot objects in and out as they please, and most importantly, the engine itself is able to handle much more heavy graphical effects without causing any slowdown issues (as long as the game that is being developed is optimized for such a goal). It was from this base that I would go on to restart the project from scratch.

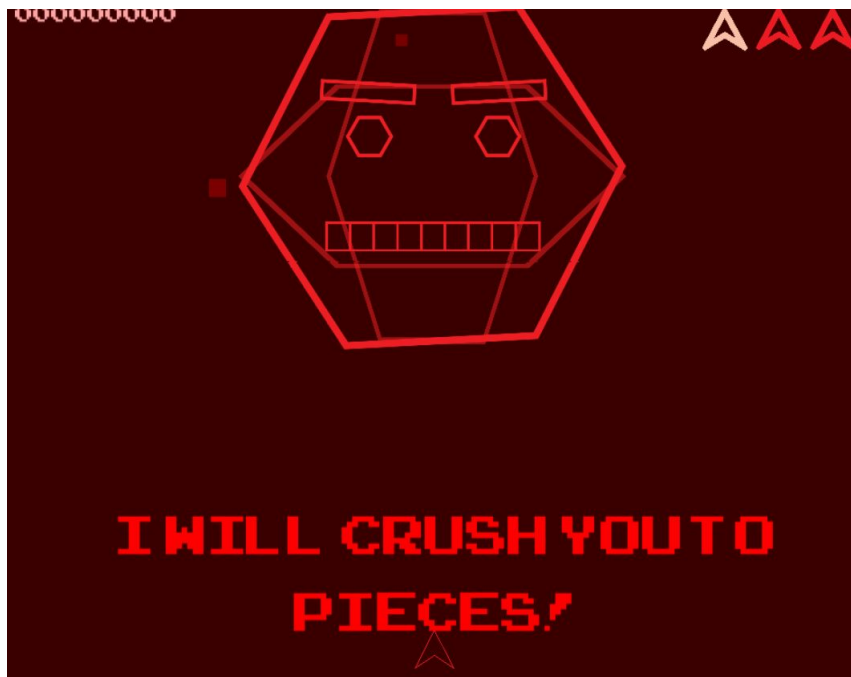
There were several challenges involved when switching from one platform to another, as the first hurdle I had to overcome was how I was going to replicate the stylish, vectorized art style I was shooting for so strongly. Thankfully, I found that Adobe Illustrator provided the exact tools necessary not only for me to create simple-yet-effective vector shapes for all of the game's creations, but also allowed me to experiment much more with animation thanks to Unity's very expansive animation toolkit and options. With this in mind, I began redesigning the game from scratch in Illustrator using sprite sheets, and importing those sheets into Unity to be animated and implemented.

There were a few small restrictions I had placed on myself when designing the art for this game, in order to make sure that my correlation to old arcade classics would

be properly displayed within my project. One of these restrictions would be to make sure every color used within the game was only ever some shade of red. This was a decision inspired entirely by games like Asteroids or games prevalent on systems such as the Nintendo Virtual Boy, both of which displayed games with an impressively minimal color palette, usually consisting of only one or two colors for everything on screen. As such, I wanted to emulate this with my game, albeit on a scale much less restrictive than those used back in the 70s, and instead simply limit myself to shades of red only. Another restriction I imposed upon myself was the determination to never allow any object in the game to be in the shape of a circle. Every shape in my game was to always be polygonal in some way, which meant that I must improvise when it came to displaying certain objects that would usually be circular in any other context. Eyes would be replaced with octagons and projectiles that the enemy may fire would instead be flashing, polygonal shapes. I feel that these two restrictions really assisted in making the presentation of the game feel much more close to my original goal with the project, that is creating a game that looked like it could exist next to classics like Pac-Man or Galaga.

With my new plan set in motion, I began work on the second draft of my game, this time entirely within the Unity Engine. The game was programmed using C# and Monodevelop, implementing several scripts which controlled the player, the villain object, and many other in game events that would all be supervised under a Manager Script. This Manager Script was in charge of making sure important events happened at certain times, such as keeping track of the overall game timer as an integer value, or keeping track of the total score that the player would accumulate throughout the game.

After a few months of work, I was able to get every basic element of the game ready and functioning. These basic elements were not in charge of displaying the game's true goals and intentions, that being to break the circle of play and communicate directly with the person playing the game. Rather, these basic elements were solely responsible for maintaining the authenticity of the game's style, and making sure that the game could fit perfectly within the setting of an arcade machine.



This aesthetic style was further propagated thanks to a massive amount of help provided by one of my collaborators. Graham Chorusey is the voice of the hexagonal shaped villain used in the game, and at random intervals determined by the Game Manager, a voice clip will play in-game with corresponding text being displayed at the bottom of the screen. While the writing itself is quite primitive, the style is well preserved thanks to the addition of bit-crushed audio on the voice-over, perfectly fitting the vibe of an old, crunchy game in the early stages of game development. All in all, these

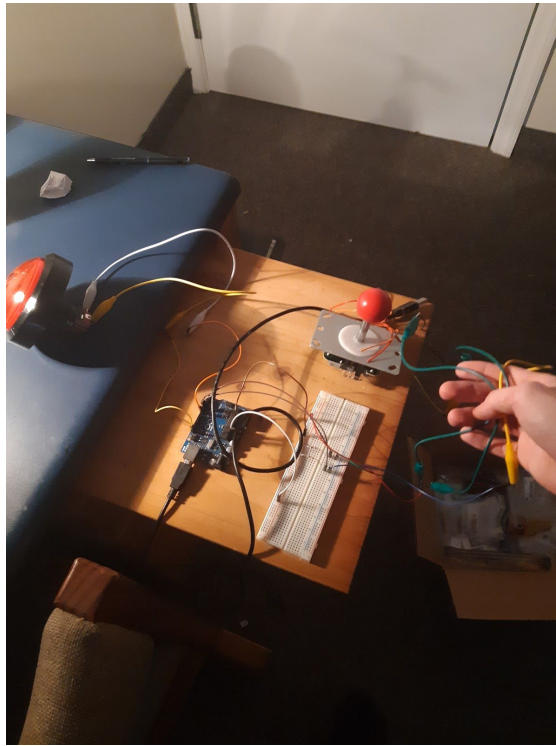
restrictions, additions, and changes were necessary to provide an authentic experience to those who would end up plaything this game.

Achieving the Original Goal

Once the look of the game was completed, it was time for me to start working on how the game would truly escape the boundaries that most contemporary games follow, and truly communicate with the player in a meaningful, thought provoking way. Starting with the software, I designed a system of alternate rooms that could be entered at random intervals, all overlooked by the Game Manager. These rooms could contain a number of events, all designed to try and get the player to step away from the game. One room may contain a picture of a dog, and if any button is pressed in the game, the dog will suffer a terrible fate, while another room may contain a loud jumpscare to shock people away from the machine. These rooms were specifically designed with the intention of driving people away from the game, creating communications between the game and the person rather than between the game and the player.

Once these were finished, it was time to get to work on the hardware for the game, and how that would go on to achieve the same goals as the software strived for. After acquiring all of my necessary materials, I was able to successfully construct a controller for the game using an Arduino. The arduino itself would be the hot spot where all of the controller input would be accepted, those inputs coming from a large red arcade button and a digital mini-joystick, all of which was purchased online on Adafruit's website. By connecting the joystick and button to the Arduino through a breadboard, I was able to take inputs into the computer using the Arduino's serial monitor. From there,

it was all a matter of sending that data to Unity for the engine to take advantage of, and with a simple SerialPort addon, I was finally able to get this controller working with my game in Unity properly.



However, it was at this point that the incoming Coronavirus Pandemic was approaching my location, and major changes would soon have to follow suit.

Changes After The Virus

Once quarantine had begun in New York State, I had to discard a lot of my previous ideas in terms of how I would allow the game to break the fourth wall and communicate with the player. Most importantly, I was no longer able to build any form of an Arcade Machine, due to both the materials and the tools being almost completely

inaccessible to me. Instead, I decided to host my game in a web format, where a simple click on a link can take anyone over to a site that hosts the game itself, ready to be played. This meant that there were many ideas that were never brought to fruition, some of which including a printer which drops an “Out of Order” sign in front of the screen, or a mechanism which blows hot air into the faces of those who stay close to the machine. These devices had become impossible to conceptualize in a web format, so I was forced to lower the scale of my project entirely, and focus on how the software achieves the goal of breaking immersion solely on its own.

I introduced more additions that would make this purpose more apparent to users, such as much more irritating noises that would appear as the game progresses, and lines of dialogue that would become steadily more disturbing as time passed within the game. With these additions in mind, after putting a bookend on the game, I was able to upload it online to be played by anyone.



In the game's current version, the question remains if I was able to achieve the goal I had originally set out and strived for, and in that category I have received mixed results. The game does not encourage or emphasize any form of innovative or challenging gameplay externally, as the controls are as simple as using your keyboard for all of your actions, however, within the software and the programming of the game itself is where I feel that my vision shines the brightest. The idea behind a game is to allow the player the satisfaction of winning, and I wanted to take that idea and twist it into something more interesting, allowing the goal of the game to fall more into an internal gray area. There is a win screen within the game that can be reached if one persists through the intentionally unnerving gameplay mechanics for approximately two minutes, however in this particular screen, the villain of the game shrinks down to miniscule size, no longer attacks, and screams in pain as a tiny text display showing the phrase "You Win" appears at the top of the screen. Meanwhile, if the player were to leave themselves idle to the game instead, and give the villain exactly what they desire by physical removing themselves from the game, a message will be displayed on screen that simply says "Thank You", and will move the player back to the title screen where they can then decide if this is the ending they truly wanted or not. A balance is achieved here, where the typical "good" ending now instead leaves players with a sense of regret, a feeling that they could have done something differently in order to truly achieve what the game wanted. For those who decide to leave the game, they may have followed the instructions set out by the game, but they must now deal with the idea that they did not see everything that could be offered within the game's programming. This is the

dilemma I wanted to spark within players, and in that area, I feel that I have succeeded in creating a game that is less about its contents, and more about how the player personally feels about the situation in front of them. In essence, it is a game more about the player than the game itself, and there's nothing that goes against the authority of video games more than that.

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