

Probably my favorite chapter yet as I am an avid gamer myself. What struck me immediately was Principle 6.7: All Games Require Interaction and Active Participation. The context given underneath that compares gaming to playing a musical instrument resonates so deeply with me. Not only do I love gaming but I also love playing music on my guitar, which are my two favorite ways to play. I totally agree with the relation Ge finds between the game and the instrument, as really both are entirely useless and meaningless without a player. Furthermore I loved the next Principle 6.8: All Games Are Played in Hyper-1st Person. Again we see the theme of embodiment in this text, much in the same way we have discussed musical instruments. I love this idea so much. As I read I was thinking about (and practicing my artful design brain) what the analog is from controlling Mario to playing guitar. I thought about how we are not the guitar, nor the notes the guitar produces, nor are we physically attached to it, but we still aim to make the guitar “an extension of ourselves.” Going further into the chapter with Principle 6.10, I am interested in where we can place the playing of an instrument on this axis of Lupus and Paidia. In a sense to me, there are some rules of playing an instrument, unless you are a seriously modern composer. There are forms, keys, rhythms, and other constructs that govern how music is played. It is often discussed in modern music theory how these constructs are meant to act as guidelines but not rules, suggestions but not requirements. After all, how could we create new innovative forms of music if we just stuck to the rules? We would never have jazz or the blues, rock and roll or hip hop. Even before these modern developments of pop music, classical periods like Romanticism were built on breaking the rules (I am not an expert on classical music). So perhaps the creation of music can be a bit of both Lupus and Paidia. I am also struck by Principle 6.15: Combine Lupus and Paidia. I think that the golden rule that has appeared in this discussion is the rule of simple mechanics leading to dynamic and complex gameplay or experiences. Introduce

some Lupic principles, but leave enough room for the player to really play and explore. This relates greatly to Ge's discussion of the importance of good core mechanics. Solid core mechanics allow for diverse player experiences and therefore intimate connections to be built with the game. Also, sort of unrelated to the chapter, but a recommendation so far as artful games go: The Beginners Guide is an interesting commentary on video game development along with an interesting plot and storyline. I played it when it came out and it stuck with me.