*Guitar Hero* (2005, PS2), Harmonix.**GAMEPLAY MODE**

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| 1. Composition |

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| **Tangible space** | The projected fretboard is where player agency is deployed. The background changes according to character. |
| **Intangible space** | Meters for score and audience reaction are styled after music gear.  Characters and setting in backdrop ignore player action and are intangible. |
| **Negative Space** | None; the whole screen is used. |



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| |  |  | | --- | --- | | External | Player Intangible *and* tangible |   2. Ocularization |

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| 3. Framing mechanisms | **Anchor :** Anchorless | **Mobility :** Fixed |

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| 4. Plane Analysis   |  |  |  |  | | --- | --- | --- | --- | |  | **Agents** | **In-game** | **Off-game** | | **Graphical materials** | Real-time polygons | Raster graphics (texture) | Real-time polygons | | **Projection method** | Linear projection | Linear projection | Linear projection | | **Angle of projection** | Overview | Overview | Various | |

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| **Notes :**  A case of interface-driven game. The characters and settings are decorative and make up the off-game environment. Gameplay occurs on the projected band that imitates a guitar fretboard. This fretboard varies for each player-character, making the in-game environment something of a constant visual signature.  The in-game environment and agents remain constant in intangible ocularization to favor gameplay, while the background graphics in the off-game plane constantly shift framings with tangible ocularization and framing mechanisms mimicking a “live music show” camera montage. This creates a dynamic spectacle that brings balance to the overall composition. |

