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Elemenus
Acrylic and linocut on poplar, digital

Creativity has spoken to me from a very young age, whether it was building Legos and roleplaying with my sister or writing stories that have since evolved into full-length novels. My most recent book, entitled *Rising Dawn,* inspired my final project's theme. When I came to Oxbow, I knew I didn't have the same level of experience in the visual arts as my peers; I wanted to not only practice as much as I could, but also play to my strengths, such as writing and representing concepts more abstractly. Through my final project, I have been able to utilize everything I've learned at and brought with me to Oxbow. My creative mind was able to conceptualize a board game, and I brought it to life with all the tactile and emotional tools that I've now forever gained. None of it would've been possible without my wonderful friends who helped playtest, revise, and contribute to the game itself, the art-making process, and my research paper. In my research, I explored the history of board games and the psychology behind them. Doing so revealed a lot to me about who I am as a person, and it contributed to my vision of the future. With just this small sliver of experience, I've found a passion I want to carry into my life going forward, and it wouldn't have been possible without Oxbow and its unforgettable inhabitants: students, teachers, and friends alike. Thank you, really, to everyone.

Board Games:

A Deep Dive into Their History and Psychology as

a Self-Reflection

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Board Games:

A Deep Dive into Their History and Psychology as a Self-Reflection

Writer's Note: Board games have a rich and wonderful history, as do their players. With the goal of uncovering what makes board games tick, this paper discusses their social effects, the mechanical side of them, and a brief history of their evolution. It ties together contemporary culture with the board game I have been developing, as well as featuring an extensive look at my process.

I.   To Begin: An Introduction

We can be so easily transported into other worlds by many different outlets of media. When I read books and watch movies, I am able to deeply associate with the characters I see making choices. With idiotic moments of dumb luck and straight-up misfortune, I cringe at their decisions, but when they hit strokes of genius, I celebrate right there with them.

When playing games and creating stories, though, this all changes, as you become the one making those cringe-worthy mistakes and heroic last-minute saves. I cannot think of a time when I was not in the saddle, choosing to turn left at the crossroads leading to the subversive, bloodthirsty leprechaun rather than the glorious pot of gold. Although I am an avid creative writer, I have not limited the stories I intently forge to literal written works. Since I can remember, I have been building upon pre-existing creations; a few examples include conceptualizing theoretical updates for my favorite online games or creating custom levels for sliding-block puzzles. In recent years, alongside the board

game renaissance of the pandemic, I've been driven to strive for more and evolve my innovation to more polished and original projects.[1]

As a homeschooler, a lot of my social outlets are online; this was especially true during lockdown. I often use online sandbox platforms, outlets designed to allow for creative freedom by their users, like the widely popular *Minecraft* to create virtual tabletops. A virtual tabletop is a digital forum where you can create gameplay that could function in the real world, such as using *Minecraft's* built-in grid to create a board layout. A few examples of past *Minecraft*-based board games I've made include a lunar-themed tile-based city-builder, a racetrack with power-up cards, and a turn-based puzzle game. There is a reason my favorite modes in games like *Minecraft* are those with unlimited resources: it presents me with the opportunity to do *anything*. That unlimited mode in *Minecraft* is called *Creative Mode* for a reason.

Today, I have experience creating original stories and designing theoretical games. There are dozens of projects that have dissolved as water under the bridge, but these all allow me to learn from the past and continue improving; the floodgates holding that water back are ready to open and sweep me up in the storm of wisdom.

II.   To Think: A History of Board Games

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[1] Not only have the games I've been creating been getting better and more fun, my creative writing has significantly improved, as well. The first written stories (that I have record of) were from more than seven years ago and were mere pages long, focusing on anthropomorphized wild animals running spy agencies. Today, I have a long list of long-form fantasy books that I have written with distinct plots and genres: *The Seagulls of Hardshore Island*, *Story with L.R.M.M.Z.X.*, *Contest of Champions*, *Don't Look Back,* and most presently, the ongoing, 200-page-long *Rising Dawn*.

Similar to my creative process, board games have evolved immensely throughout their rich history. They do not exist in a vacuum. Board games have persevered for thousands of years. Even as pop culture has evolved, and other media, like video games, have emerged, they have remained a staple of our society. Since we humans have thought for ourselves, we have played games not only for entertainment, but to strengthen our relationships with ourselves and others. Through them, we can build trust, learn leadership, and foster "cognitive, social, and communication skills" (Haglund and Peterson 191).

Unlike me and my measly fifteen years of experience, board games have had five millennia to expand (Crist 4). Even now, long after that time, several recurring themes and styles show up in board games. One of the first known board games, senet, with evidence dating it back to 3500 BC (Austin Mardon et al. 7–8), involves two players racing down a track with multiple pieces. Along the way, strategies can be employed to affect not only your own turns, but your opponents' as well. This general idea exists in many other ancient games, such as backgammon, pachisi from India, and the Royal Game of Ur (Austin Mardon et al.). Although some of the depth has been lost, the same race-like elements can be seen in elementary forms in some of the more popular household names of today, like Candyland, Sorry, and Chutes and Ladders.

Not only have the mechanical goals of board games, such as racing to get your pieces to the end of a set track, remained at least somewhat consistent (Crist 4), so have the motivations behind why we play them in the first place. A common theme is that board games are enticing due to the authenticity of a tactile, personal experience, as opposed to the majority of—for example—video games, where nearly everyone is hidden and disconnected behind a digital mask. For thousands of years, board games

have been used to bond communities together, develop strategy and leadership, and express deeper

psychological and physiological tendencies of the human person, even releasing hormones related to

love and trust (Crist 2). As well as serving as entertainment and educational resources for both social

and academic skills (Haglund and Peterson 190),[2] this biochemical response alone shows how board

games are essential components to building those sentiments, connections, and emotions within

communities.

In proving his thesis for a PhD in Anthropology, Walter Crist investigated board games as they

were used in social situations in Bronze Age Cyprus ("(99+) Walter Crist"). Back then, he states, games

acted as a "social lubricant." The act of playing them helped escape "common reality" and united

individuals. He clarifies this by writing, "This statement is key to understanding the use of games in

crossing social boundaries because it places games in the category of liminoid practices as described by

Victor Turner. Liminoid practices take place in a state of liminality, whereby people can step outside of

socially normative behavior and alter familiar cultural elements and social structure." In other words,

he explains that these games, although played as simple races through depressed divots in stones, acted

as spaces outside the confines of social norms, pushing past boundaries and allowing for more free

interactions (Crist 2).

These ideals are reciprocated in games today. The recent renaissance of board games, especially

through the pandemic and into the digital age, can be attributed to the human need to socialize and

interact in person (Bayeck and Penn State University). This reveals a much deeper definition of what

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[2] Swedish researchers Björn Haglund & Louise Peterson focused their paper on exploring board games as they were being used in recreational centers, especially for after-school children.

playing a game really means. Through the process of grounding, which Crist defines as forming and recalling both positive and negative shared experiences and memories with others, games "contribute to the creation and maintenance of identity" between people and groups, and have been doing so for millennia (Crist 2). The context in which the game is played, where, with whom, and for what purpose can change the social ramifications of said shared experiences.

III.   To Realize: An Assessment of Household Names

There are some board games that everyone knows of. Whether or not they know how to play, it is unlikely you could meet someone who has not heard of something like chess or Monopoly.

Like many contemporary games, Monopoly centers around many moving parts: dice, cards, a board, and individual pieces, all colorful and themed. In actuality, Monopoly started out in 1902 under the name *The Landlord's Game* based on anti-capitalist sentiment. It evolved over the next century through many publishers and titles until today, where it has been standardized by Hasbro and exists in ~70% of all American households (Hackett and Coghlan).

While chess might seem entirely different on the surface, a closer look reveals some similarities, perhaps not in aesthetics or mechanics, but in process and evolution. Chess is beautiful in its abstract simplicity, with a simple, basic appearance. Nevertheless, the game is made of pure turn-based strategy; even with just six mechanics per player, every game manages to be different.[3]

In a book about the history of board games, when focusing specifically on the history of chess, Austin Mardon et al. writes, "The roots of chess can be traced back to the Indian game of Ashtāpada, a

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[3] Duplicate pieces are considered to be the same mechanic.

game played at least since the 5th century BCE." While the core mechanics remained the same globally, chess shifted semantically between cultures, just like how Monopoly transformed over time; it wasn't until the 15th-century invention of the printing press that chess and other games really began to be standardized. This standardization, as well as the mass production of games during the Industrial Revolution (Hackett and Coghlan), led to the popularization of board games in households, in part because of their cheaper costs and greater accessibility (Aliano).

Today, board games themselves have expanded greatly alongside their industry, and this couldn't have been possible if they hadn't been so popular to begin with. Through their centuries upon centuries of change, they have retained a consistent audience. Even as individual games develop and shift, their intended audiences are always drawn back to engaging with them.

Even inside the multitude of different types of games, popular subgenres exist and thrive on their own. There are different skill sets that games employ, like Yahtzee's dice-rolling chance or Catan's thematic story and strategy, just to name a couple of them. Catan, like Monopoly and Chess, has gone through literal variation, originating as *Settlers of Catan* before having its name truncated. Catan is a very popular "game of our time," all about simulating settlement (Veracini). In his exploration of Catan, Lorenzo Veracini writes that "we dream of places where we would start anew," under the context of answering the question of why games can be so popular. Veracini talks about alternative worlds, where realities are different from ours, yet Catan, his main focus, is inspired by the Vikings of Iceland. While board games present fantastical situations that we can escape to, they draw inspiration from our real world—the real world we all share. It goes to show how vital board games are in cultivating our unity.

IV.   To Reflect: A Study of My Creative Management

Until this point, I have been particular about avoiding the term *failure*, because failure insinuates unsuccess. While I have not finished working on many of my projects, they have acted as crucial stepping stones to a bigger and brighter future; they are still important even though I moved on from them halfway through and their final forms were never realized. When I ponder this, many of Thomas Edison's common adages come to mind. For example, "I have not failed. I've just found 10,000 ways that won't work."

In both my writing and my game development, it takes many drafts and improvements of many different projects until I come to a result that I am proud of. My peers have noted that with every time I come back to the creation process, I improve upon the shortcomings of my past games, which is one of the reasons why they continue to help me as consultants and playtesters.

In my game-making process, I may come up with the idea for a game and leave it there. Other times, I will develop only a prototype before I lose motivation. Or I will design a few different full versions of a game and its rules on a digital tabletop. Though they do not fully flourish, these projects that I have lost and stopped working on have not been forgotten. Through them, I have learned about mechanics that sometimes may or may not work, I have gained experience when it comes to writing, formatting, and editing rules documents, and most importantly, I have tried and tried and tried. Like the character Edgin Darvis says in the 2023 movie *Dungeons & Dragons: Honors Among Thieves*, "We must never stop failing, because the minute we do, we've failed."

V.   To Evaluate: The Story behind My Motivation

When it comes to my creative time and final project at Oxbow, I have a distinct vision of where I'm going next. Learning and drawing inspiration from the lessons of my past experiences, I will be designing, formatting, and creating a fully-fledged, functional board game. Maybe it's due to the games I played growing up, like senet, backgammon, and mancala, that my proposed board game follows the same racing format, or maybe it was just a coincidence. After all, some of my earlier board game concepts I've longed to revisit have also been formatted as races. Perhaps it was my subconscious, or it was the long history that has proven that humans have always been driven towards these same themes for so many reasons.

My time at Oxbow has motivated me to push through with this newest board game, which I wish to create and polish on a mechanical and physical level. While projects I've dropped help me in the future, I indeed quit on them before they were finished. Those quotes by real people like Thomas Edison and even fictional characters keep ringing in my head. Now that I have gained real-world experience from Oxbow, and with the dedicated time and resources to do so, I have finally promised myself to conquer the challenge of fully creating a game.

VI.   To Work: My Process, Detailed

The creation process for any big work like a novel or a board game involves more than just the original creator. I often invite my peers to read, review, and test my work before it is completed. This is especially important for board games; if I were to fully create my board game and then play it for the

first time, what would I do when I realize the board is too big for a good-length game? In fact, exactly this has happened.

In my game, *Elemenus*, each player controls four pieces and tries to cross each of them past their individual finish line, with some overlap between different players' pieces. These pieces represent the four elements of earth, fire, air, and water. The story of this game is inspired by my ongoing novel, *Rising Dawn*, in which the magic system revolves around manipulating these elements. The other main mechanic of the *Elemenus* game does not have direct ties to its original source material; these are the modifiers, which are twenty-five unique mechanics that affect the race. Some of these activate immediately, such as the ability to move pieces forward based on their position around the board. Other modifiers are split into categories based on the generalization of what their ability does, such as affecting the user's turn, their opponents, or the board itself. These can usually be activated whenever the player chooses as long as they possess it. Additionally, sometimes these mods can cause chain reactions. In summary, they *modify* the state of the game for all players involved.

I took intentional time to develop a strategic basis around some of the more simple aspects of the game. In my personal experience, when one of the main mechanics of a game is severely random—such as rolling dice to move—it makes the game less enjoyable. Ironically, you do, in fact, roll dice to move in my game. However, there is depth to this, as you roll more than once and can choose to distribute the values of the rolls amongst different pieces. This allows you to move some of your pieces in different amounts to collect more specific modifiers; the modifiers are littered around the board randomly at the start of each game and must be landed on by pieces in order to be collected.

I've been an online gamer since I was gifted an iPad at age four,[4] and my love for them translates into my board game, as is obvious by the core modifier mechanic, which is inspired by many video game motifs. I was also able to implement some other more niche video-game-style mechanics into my game, such as fragile squares; tiles will disappear behind you as you race, allowing players to skip over unnecessary movement. This mechanic can act as a double-edged sword, not inherently good or bad for any player, adding strategy to the race. Fortunately, these flow well with the rest of the game, even in board format.

The fragility mechanic itself had some shortcomings in concept, but reframing its purpose and playtesting different versions of it helped differentiate between what might go wrong in theory and what actually works empirically. There is a key balance and parity between the hypothetical and practical rules, especially when it comes to dividing the two during the testing process. Both are important, but neither should overshadow the other.

After receiving necessary feedback from my volunteer playtesters over some hands-on games, I was able to make numerous modifications. Not many of them changed the game majorly, but they contributed to the game flow, enjoyment, and balance. This involved changing the size of the board (from a length of 9 to 7 rows per racetrack), the size of the dice used to move (from four-sided to six-sided), how passive modifiers (known as Perma-Upgrades) are allocated, and more.

The playtesting process is a vital procedure that involves testing the game and its limits. It is done by the creator and other individuals. When it comes to board games, there are multiple forms of

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[4] Thanks Grandma. I miss you!

playtesting. There is blind playtesting, where the creator is not involved at all, as well as playtesting in which the creator plays or helps the players.

In total, I concluded three different sorts of playtests over five sessions. Two were blind, where I sat back and let my peers figure out the game on their own. One of these was the first playtest, and going in, all three of the players had different levels of understanding of the game itself. I recorded and took notes during the process and, for example, found out that the layout of the rules document, though already in its third draft, was too convoluted for the player who had never touched the game before to grasp. Over that hour and a half, I learned of minor snags in mechanics, redundancy and errors in writing, and larger flaws that had to be changed.

After amending the game rules, I went into a second playtest with entirely new players after a few days. This time, I participated in the game. In doing this, I was able to experience playing it myself and realize what did and did not meet my expectations as an involved player rather than a third-party observer. The fact that I learned so much more from that first-hand participation helps prove just how many facets there are to playtesting and why it is so important.

Neither of those first two groups of playtesters were able to finish a full run of the game, however, even with more than an hour each. While their time was split between learning how to play, actually playing, goofing off, and sharing feedback, the persisting problem between groups pushed me to reconsider the game length; eventually, I resized the board to better fit the playtime I had in mind, which is around an hour or so. Although the playtesters' focuses were not entirely on playing, neither will be the intended audience's. Keeping in mind the intended, anticipated playtime and how long it actually takes with external stimuli is just as important as making sure everything makes sense in theory.

I was able to put these changes into effect during my third and fourth playtest, where I set up

the game digitally in *Minecraft*, going back to my roots and using its block-based building system to

recreate a tile-accurate board on the grid. These new players, some of my online friends, experienced

the new size of the game board, the new form of distribution of certain modifiers, and other, subtler

changes. Additionally, they were able to help with the wording of the rules, the game balance, and

solving another major oversight to the tile fragility mechanic, one of the core aspects of the game.[5]

The original playtesters eventually returned for a final game on the prototype board made of

paper after I'd implemented the changes from all of the previous tests. Witnessing their overall positive

effect on a single playthrough is another example of the difference between theoretical and

experimental. I am personally overjoyed that my clear vision has come to light so fruitfully.

VII.   To Conclude: How I've Grown

When it comes to inventing stories and games, the intentions behind them can lead them to success, or,

at the very least, progress towards a greater goal. Creativity is not limited to one outlet; whether you're

writing a script, composing a novel, or designing a board game, the same techniques, both literally and

mentally, can be learned and utilized to refine your process and enhance your work.

This section covers the written rules for the board game I have been personally developing for

my final art project. I've done so using all of my past experiences with creative writing, game designing,

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[5] Adjusting the rules document has been one of the most important (and challenging) parts of the game design process so far. Every playtest has shown at least one flaw in the flow or something that the rules fail to cover well enough or even at all. Speaking from personal experience, written rules can make or break a game. It is crucial to make sure they are easy-to-follow, intuitive, and yet also comprehensive.

and personal life experiences to mold the game to the best that it can be. The rule document currently sits in version fifteen, consistently being amended and reformatted as the game evolves.

When creating a game, I have learned that it is important to be able to "kill your darlings," which means to sacrifice unnecessary points or mechanics for the overall good. This can be easily interpreted as literally keeping things simple. Even though there were additional concepts that would've been fun to add, I had to consider if it would muck up the gameplay, making it too convoluted and hard to keep track of for the average audience. Over an intensive playtesting process with multiple sessions and multiple groups, I have been able to witness how others experience my game and its written rules as two entities intertwined, which continues to help me polish both for the final version.

Through this, I've come to understand, truly, that one individual may be able to create something of substance, but to perfect anything, as they say, "it takes a village."

INTRODUCTION & SETUP

Welcome to *Elemenus*. In this 2–4 player game, you will race against your opponents to reach the end. The winner is the first player to get all their pieces to the finish line.

Every player has a Track with 4 lanes and one piece per lane of a different color. The goal of the game is to get all of your pieces to the end of *another* player's Track and into their Bay.

Two Player Game	Three Player Game	Four Player Game
2 Tracks	3 Tracks	4 Tracks
8 Pieces (four per player)	12 Pieces (four per player)	16 Pieces (four per player)
32 Mod Tiles (two of each)	48 Mod Tiles (three of each)	64 Mod Tiles (four of each)
37 Elemental Tiles (of random colors)	48 Elemental Tiles (of random colors)	59 Elemental Tiles (of random colors)
5 Perma-Upgrades	7 Perma-Upgrades	9 Perma-Upgrades

When everyone is ready to begin playing, roll to see which player goes first, or decide by another agreed-upon house rule.

Scattered around the board and randomized every playthrough are Modifiers that players can collect and utilize to boost their own abilities or affect their opponents; these 16 unique Mods change the game as you play.

Here are the resources you'll need to set up the game and the steps to do so:

Step One	Arrange every player's Track around the Center Grid. For less than four players, any orientation of Tracks is acceptable (I, L, or T), as long as they connect at the Center Grid.
Step Two	Place one random Perma-Upgrade in one lane of your Bay. If all players agree, you may choose to do this anonymously and have the upgrade face-down until it is collected.
Step Three	Randomly scatter the Perma-Upgrade Tiles among the Center Grid. There should be 1 more Perma-Upgrade than there are players in the Center Grid.
Step Four	Randomly scatter the Mod- and Elemental Tiles throughout the rest of the board. Fill the rest of the tiles on the board with either Modifiers or Elemental Tiles. There may not be an equal number of Mods on each Track.
Step Five	Every player places their pieces in a different lane of their Bay to start. Unless stated otherwise, you should only have one of your pieces in any lane at any time.

ON YOUR TURN

Step One	**Activate up to 2 Modifier cards from your <u>Hand</u>.** Your Hand is your collection of Modifiers and should be presented face-up. Once activated, Modifiers are discarded back to the collective pool.
Step Two	**<u>Decay</u> all unused Modifier cards in your Hand by 1.** To Decay a Modifier, move its Decay peg to the next circle on its Decay counter. If a Modifier's Decay counter is full, it expires and must be discarded back to the collective pool.
Step Three	**Publicly declare two lanes of your Track.** You will only be able to move pieces in these lanes this turn.
Step Four	**Roll two four-sided dice.** Assign each die to one of the lanes you previously declared—one die per lane.
Step Five	**Move one lane's piece and collect Modifiers.** Starting in one lane, you must move that lane's piece forward by the exact die amount assigned to that lane. If the tile you land on has a Modifier, collect that Modifier's card from the collective pool, unless you already have that exact Mod in your Hand; you can only hold one copy of each Modifier at once. If that Modifier is an <u>Auto Mod</u>, use the Modifier's ability instead of adding it to your Hand. This may cause chain reactions and/or allow you to continue moving your piece.[1]
Step Six	**Move your second lane's piece and collect Modifiers.** After collecting all the Modifiers you've landed on and concluding your first piece's movement, you must move the second piece forward based on the exact value of the second die. Repeat the Modifier collection and activation process from Step Five.

DECLARING YOUR FINISH LINE

Once your first piece reaches the Center Grid, you must publicly announce another player's Track to be your end goal.[2] Each player must have a different finish line.

You win the game if you are the first player to get *all* of your pieces into a Bay. Once in a Bay, you cannot move or be moved back out.

To enter a Bay, you need the exact value to move into it. You cannot have more than one of your pieces in the same lane or Bay.

While in the Center Grid, you can turn each piece once, only in the direction of your finishing Track, and only one piece per lane.

TILE FRAGILITY

Once you land on a tile, it becomes <u>Fragile</u>. This means that once you move off of it, it is removed from the board and becomes a null-space.[3]

Removed tiles are treated like they don't exist. Whenever they are crossed, they are jumped over. Moving over any number of null-spaces counts as 0 movement.

When in the Center Grid, you can turn through null-spaces for 0 movement.

MODIFIERS

There are 16 unique Modifiers (excluding Perma-Upgrades), but there are three distinct types of them.

∞ There are also 9 different Perma-Upgrades, which are special and passive; these Modifiers are confined to the Center Grid and Bays. Once you collect a Perma-Upgrade, you have it and its effects forever.

TILES AND PIECES

Any tile on the board that is not a Modifier or a Perma-Upgrade is an Elemental Tile. Around 50% of the board are Elemental Tiles. Elemental Tiles do nothing on their own, but certain Modifiers use them as bonuses.

Elemental Tiles are separated into four colors, as are the player pieces; these colors tie the pieces and Elemental Tiles together.

Red Tile & Piece	Fire
Purple Tile & Piece	Air
Green Tile & Piece	Earth
Blue Tile & Piece	Water

CONCLUSION

If all players agree before the game, house rules are encouraged to spice up the game!

The game is in your hands now, player. Good luck, and may the odds be ever in your favor.[4]

ADDITIONAL NOTES

Type of Modifier	General Overview
Active Mods	Active Mods usually affect your own turn/movement. Once collected, they are stored in your Hand.
Dynamic Mods	Dynamic Mods usually affect your opponents or the board itself. Once collected, they are stored in your Hand.
Auto Mods	When Auto Mods are collected, they are immediately triggered and put into effect. They are not stored in your Hand.

[1] Always remember to collect Modifiers from your first roll before moving your second piece in case of any Auto Mods that will affect your turn.

[2] You may not choose...
➤ A Track someone else has already declared.
➤ A Track if it is your own Track.
➤ The Track of the person who has already chosen yours (in games of more than two players).

[3] If you roll a 0 (with the use of a Modifier), you reland on the same tile and it does not get removed. If two or more pieces are on the same tile, the tile only disappears once the last piece leaves.

[4] Suzanne Collins, please don't sue me.

✦ ACTIVE MODIFIERS

1. This turn, instead of rolling two dice, you must roll three — choose any <u>two</u> to use to move.

2. This turn, the numerical values (including piece amounts and dice amounts) of all other Modifiers used or activated are increased by 1.

3. This turn, you must add or subtract <u>1</u> or <u>2</u> to either of your dice rolls. A roll equal to 0 counts as relanding on your current tile, and a roll below 0 moves backward.

4. This turn, if any of your pieces land on the Elemental Tile of their color, roll one die and move that piece again by that die amount in the same direction. Collect any Mods you land on. This can stack multiple times.

◎ AUTO MODIFIERS

1. Move this piece forward or backward equal to the number of Elemental Tiles of its color in its lane.

2. You must choose 1 Modifier in your Hand to transfer to another player of your choice.

3. If this piece is surrounded by at least 2 Elemental Tiles, including at least 1 of its color, move it again in the same direction. Collect any Mods you land on.

4. Trigger any Modifier in any player's Hand. The Modifier is activated on their next turn and is then discarded. It cannot be activated until then.

5. Activate the Modifier of the tile ahead, behind, or next to you, regardless of its type, on your next turn. This does not count toward your total Mods used per turn.

6. You must swap the position of 1–3 pairs of any tiles between any positions on the board outside the Bay. You must keep Perma-Upgrades within the Center Grid.

7. Next turn, you must move one piece backward instead of forward.

⌖ DYNAMIC MODIFIERS

1. Until this Mod expires, no Perma-Upgrade effects in your Hand can be utilized. This Mod cannot be activated.

2. You must choose one Modifier from every player's Hand to discard. You must also remove a Modifier from your Hand.

3. Any other Modifier(s) activated or gained this turn are triggered for a player of your choice on their next turn instead of this turn.

4. You must choose one of your opponent's Modifiers in their Hand to add to your Hand.

5. If you start or end your turn within 1 tile of another player's piece, either roll one die and move their piece backward or your piece forward by that amount. You must choose before you roll. Any Mods landed on get added to your Hand.

∞ PERMA-UPGRADES

1. If you start or end your turn within 1 tile of another player's piece, roll one die and move their piece backward by that amount. You collect any Mods they land on.

2. If one of your pieces lands on an Elemental Tile of its color, move it 1 or 2 tiles forward or backward. Collect any Mods you land on.

3. When activating your Modifiers, they no longer immediately get discarded. Instead, Decay them by 1.

4. When you collect or activate any type of Modifier, you can choose to transfer it to any other player.

5. You can now hold an unlimited number of every Modifier until they expire.

6. You can now activate up to 3 Modifiers in your Hand per turn.

7. You now preliminarily choose 3 Tracks instead of 2 before rolling. Still, you must distribute your dice to only <u>two</u> Tracks.

8. Once per turn for one roll, you can choose to add or subtract 1 to the value of one die.

9. Once per turn, when activating other Mods, you can discard one of your Modifiers to activate an opponent's for yourself. It is not discarded. This counts toward your total Mods used per turn.

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