**LLCU 352 – Video Games and Latin American Culture**

**Spring 2020 NAME**

**Exam I**

1. **Multiple Choice – CIRCLE THE LETTER of the choice that best completes each sentence. (29 points)**
2. According to Clara Fernández Vara, commercial video game reviews have an overall effect on players’ ability to critically approach games.
   1. positive
   2. negative
   3. neutral
3. “The circumstances in which the game is produced and played, as well as other texts and communities that relate to it,” is Clara Fernández-Vara’s definition for the game’s:
   1. context
   2. overview
   3. formal aspects
4. include(s) “the pieces that make up” games, including the system, rules, control schemes, interface, and visual style.
   1. context
   2. game overview
   3. formal aspects
5. Examples of paratexts include:
   1. the game package and the instruction manual
   2. game-related websites and other media influenced by games
   3. other works set in the same fictional “universe”
   4. all of the above
6. Frasca discusses two types of games: rule-based games, and free-roaming games.
   1. ludicrous; pterodactyl
   2. ludus; paidea
   3. online; cartridge
7. In “Between Technology and Culture,” Jesús Martín Barbero argues that is necessary in order for culture to survive technological modernization.
   1. hybridity and blending of cultures
   2. multi-media cultural content by Latin American producers
   3. public policy on communication to address public and private issues
   4. all of the above
8. Beatriz Sarlo describes 1990s video game parlors in Buenos Aires as being like:
   1. schoolhouses full of students
   2. jailhouses full of criminals
   3. seedy gambling dens full of male patrons
9. In “Latin American Ludology,” Phillip Penix-Tadsen suggests that in order to analyze a game, you must:
   1. examine the game’s packaging
   2. watch videos of interviews with game developers
   3. play the game
10. In “Latin American Ludology,” Penix-Tadsen argues that we should pay attention to video games because:
    1. they reach large audiences and make a lot of money
    2. they are important and unique reflections of culture
    3. they are an important form of creative expression
    4. all of the above
11. In “Latin American Ludology,” Penix-Tadsen says that we must account for the effects of and on video games’ meaning.
    1. syncopation; redundancy
    2. alcohol; drugs
    3. simulation; remediation
12. Peru’s Twin Eagles Group (TEG) could be described as:
    1. a group of Commodore 64 amateur programmers
    2. software pirates
    3. the godfathers of Peruvian game development
    4. all of the above
13. According to *Video Games Around the World*, the age, sex, race, and class demographics of gamers in Latin America:
    1. are becoming more diverse
    2. are becoming less diverse
    3. are staying about the same
14. Eduardo Marisca argues in “Reconstructing a Technological History” that the game industry was different than other industries in Peru because:
    1. it was built from the bottom up, rather than the top down
    2. it was built from the top down, rather than the bottom up
    3. it was the result of a government initiative
    4. all of the above
15. Eduardo Marisca argues in “Reconstructing a Technological History” that one of the benefits of cybercafés (or vicios) was:
    1. transmission of knowledge among a community
    2. providing affordable access to a broad population
    3. the business opportunity for their owners
    4. all of the above
16. Some of the historical *first* video games ever to arrive to Latin America came in the form of:
    1. pirated PlayStation 3 game discs
    2. arcade cabinets
    3. smartphone applications
    4. all of the above
17. Early video game hardware was brought to Latin America through:
    1. “invisible importation” in travelers’ suitcases
    2. nationally-produced hardware like the Argentine Telematch
    3. imported pirated hardware like the Family game console
    4. all of the above
18. In “Identities as a Multimedia Spectacle,” Néstor García Canclini states that “Identity is a ,” meaning that cultural identity is produced through media representations.
    1. narrated construct
    2. necessary calculus
    3. negligent constraint
    4. nefarious cuckoo bird
19. According to García Canclini, globalization results in:
    1. the deterritorialization of culture
    2. reterritorializing tendencies
    3. multiethnic, multinational, hybrid cultures
    4. all of the above
20. The game *Huni Kuin* was developed by:
    1. Ubisoft (Montreal, Quebec, Canada)
    2. A Brazilian anthropologist and indigenous tribe
    3. Konami (Tokyo, Japan)
    4. An independent studio in Cuba
21. *Pok Ta Pok* and *Mayan Pitz* are casual games that depict:
    1. the Mesoamerican ball game
    2. the Incan ball game
    3. the Brazilian indigenous ball game
    4. the forbidden favela ball game
22. Lisa Nakamura explains in *Cybertypes* that we cannot talk about race online without talking about:
    1. *Grand Theft Auto*
    2. 16th-century English literature
    3. Donald Trump
    4. access
23. Nakamura argues that the problem of culture in new media can be solved by:
    1. Seeking out Indian and other Asian workers
    2. cosmetic multiculturalism
    3. the idealization of native cultures
    4. none of the above
24. In “Software Modification and Independent Game Design,” Phillip Penix-Tadsen explains that game designers choose:
    1. to use local color to attract an audience
    2. to avoid local color to attract an audience
    3. to concentrate on game mechanics to attract an audience
    4. all of the above
25. According to Penix-Tadsen, obstacles to Latin American game development have historically included:
    1. lack of official support and governmental incentives
    2. scarcity of education programs in technology
    3. widespread “digital poverty”
    4. all of the above
26. Difficulties for the contemporary Latin American game industry include:
    1. too much business
    2. too many job offers
    3. lack of formal education programs
    4. an overabundance of large industry players investing in Latin America
27. According to Fernández-Vara, games are worth studying.
    1. all
    2. most
    3. some
    4. no
28. According to María Luján Oulton, challenges for video game curators include:
    1. the audience’s literacy
    2. the inherent limitations of any video game experience
    3. the criteria of selection
    4. all of the above
29. According to Jerjes Loayza, the effects of playing *Dota 2* on youth in Lima, Peru include:
    1. poor academic performance and truancy
    2. addiction and social isolation
    3. violent tendencies and a negative outlook
    4. building social ties and meaningful skills
30. Loayza argues that improved when Peruvian gaming shifted from the living room to the LAN center:
    1. face-to-face interactions
    2. team dynamics
    3. empathy between players
    4. all of the above
31. **Critical Vocabulary – Write the term from the Word Bank that best completes each sentence, based on the course materials. (16 points)**

**Word Bank:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **piracy** | **monoculture** | **ludology** | **identity** | **the arcade** |
| **globalization** | **contras** | **cybertype** | **casual** | **Electronic Arts** |
| **the cybercafé** | **tomb raiders** | **capoeira** | **narratology** | **the game overview** |
| **authentic native** | **luchadores** | **TEG** | **paratexts** | **hybridization** |
| **neglected** | **Bamtang Games** | **flawed** | **paidea** | **identity tourism** |

1. is an Afro-Brazilian form of martial arts.

2. games include “smaller, forgotten games,” and “works that may have been overlooked” or “may have first seemed trite.”

3. are “texts that surround the main texts being analyzed,” like game-related Wikis, films, advertising materials, etc.

4. is Fernández-Vara’s term for the content and basic features of a game, including what a game is about and who plays it.

5. is a way of examining games *as games*, from an academic perspective.

6. According to Martín-Barbero, “delegitimizes the traditions and customs that, until recently, served our societies as ‘contexts of confidence’; it dismantles our bases for ethics and cultural habitat.”

7. Beatriz Sarlo examines as a social space in 1990s Buenos Aires, Argentina.

8. Penix-Tadsen advocates for the study of “ media,” defined by academics as cultural products with strong popular appeal and economic relevance, contrasted by a lack of cultural prestige and scientific coverage.

9. In “Latin American Ludology,” Penix-Tadsen uses the category of to describe games that “situate Latin American culture within the realm of paramilitary warfare and provide a counternarrative wherein the region’s citizens are represented only as the anonymous enemy.”

10. In “Latin American Ludology,” Penix-Tadsen uses the category of to describe games that are “engaged with a deeper struggle for a more nuanced simulation of Latin America and its inhabitants.”

11. is one reason official market statistics don’t indicate the full extent of access to video games in Latin America.

12. Néstor García Canclini argues that “ today is polyglot, multiethnic, migrant, made from elements that cut across various cultures.”

13. A is Lisa Nakamura’s term for “the distinctive ways that the Internet propagates, disseminates, and commodifies images of race and racism..”

14. is Lisa Nakamura’s term for adopting an online identity of a different cultural background as a way of living out an exotic or unusual experience.

15. is Nakamura’s term for “the opposite of diversity,” or globalization’s way of standardizing a homogenous and universal technoculture worldwide.

16. focuses on work-for-hire projects, developing games for global publishers like Marvel, Cartoon Network and Nickelodeon from their studios in Peru.

1. **Matching – Write the letter of the correct game in the space next to the description. (10 points)**

|  |  |
| --- | --- |
| 1. Set in the 1800s, this Brazilian game features a slave protagonist named Gunga Za who fights to escape his colonial captors | 1. *Aventuras D’Onofrio* |
| 1. Subtitled “the path of the snake,” this game pits the player as an indigenous protagonist hunting animals in the jungle of Brazil | 1. *I Wish I Were the Moon* |
| 1. This game was developed in collaboration with the Tarahumara people of northern Mexico, and features a three-soul life system based on their mythology | 1. *Truco* |
| 1. An “advergame” developed in Peru, that players could get by collecting ice cream wrappers and exchanging them for a game cartridge | 1. *Mulaka* |
| 1. A pixel-art style indie game from Argentina, it challenges the player to manipulate the sprites on screen in order to unlock eight distinct endings | 1. *Huni Kuin* |
| 1. A political parody game developed by TEG, it pits Peruvian presidential candidates against one another in martial arts combat | 1. *Capoeira Legends* |
| 1. This simulation was developed in Mexico, but you wouldn’t necessarily know it from its content: the player must design spacecraft for an alien race | 1. *King of Peru 2* |
| 1. Designed by Enrique and Ariel Arbiser in Argentina, this game has been identified as the first commercial video game developed in Latin America. | 1. *Kerbal Space Program* |
| 1. This metroidvania style platformer features a folk hero as its protagonist, and incorporates various references to national history, art and culture | 1. *Dandara* |
| 1. This arcade-style racing game from Brazil updates classics like *Out Run* and adds in settings like Chile, Brazil and the United Arab Emirates. | 1. *Horizon Chase Turbo* |

**D. True or False – Indicate whether the statement is True (T) or False (F) in the space provided. (12 points)**

1. In “Ludology Meets Narratology,” Gonzalo Frasca says that games are just like stories, and should be read like written texts.
2. Frasca says that by 1999, characters in open-world *paidea* environments were not yet as complex as narrative characters.
3. In “Between Technology and Culture,” Jesús Martín Barbero argues that globalization has had no significant effect on cultural identity.
4. Beatriz Sarlo says that video games can’t shake their image as wholesome, family-friendly entertainment.
5. Sarlo explains that video game meaning comes from circularity, repetition, and the duel between player and machine.
6. Unlike piracy, software modification is sometimes done without the desire for financial gain.
7. According to Eduardo Marisca, the Peruvian game industry has become less professional and has gone underground in recent years.
8. The authors of *Video Games Around the World* suggest that historically, piracy was not very significant in Latin America.
9. In “Identities as a Multimedia Spectacle,” Néstor García Canclini argues that contemporary cultures are rigid, unchanging, and defined by national identity alone.
10. In *Cybertypes*, Lisa Nakamura argues that while telecommunications technologies can challenge some gender and racial stereotypes, they can produce and reflect them as well.
11. Nakamura argues that the internet is anonymous, and it is not possible to identify race or gender online.
12. Nakamura argues that authentic natives should not be infected by technology.

**ANSWER SHEET**

**A. Multiple Choice**

**B. Critical Vocabulary**

**C. Matching**

**D. True or False**