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

**Spring 2020 NAME**

**Exam II**

1. **Write the term from the Word Bank that best completes each sentence, based on the course materials.**

**Word Bank:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| ***Today I Die*** | **Juan Aguacate** | **serious** | **localization** | **wrong** |
| **Augusto Boal** | ***September 12th*** | **Fray Ayayay** | **translation** | ***Tropical America*** |
| **gamification** | **procedural rhetoric** | **the US-Mexico border** | **Pueblucho** | ***Crosser*** |
| **Carlos Moreno** | ***maquiladora*** | **El Gringo Poderoso** | **Hugo Chávez** | **Fidel Castro** |
| **Manuel Noriega** | ***Gesta Final/Final Feat*** | ***Turista Fronterizo/ Border Tourist*** | **casual** | **South America** |

1. is the mask-wearing *luchador* [Mexican wrestler] protagonist of *Guacamelee!*

2. Games including *Crosser*, *La Migra*, *Borders* and *Turista Fronterizo* use as their setting.

3. “ games” are oriented less toward entertainment, and more toward political provocation, education, advertising and other non-entertainment purposes.

4. According to Yuri Takhteyev, looking at the “ places” can help us better understand the ways so-called “global” media operates outside of major technological centers.

5. is a poetic game by independent Argentine designer Daniel Benmergui.

6. Unlike changing a written text from one language to another, playability and interactivity are necessary considerations for video game .

7. means taking elements of games (such as score meters and power-ups) and applying them to real life.

8. was designed by Gonzalo Frasca as “a simple model you can use to explore some aspects of the war on terror.”

9. According to Miguel Á. Bernal-Merino, is “the process of adapting a product to each of the importing locales in terms of their linguistic, technical, cultural and legal requirements.”

10. is a high-rolling business executive from the United States, who starts out in *Turista Fronterizo* with a budget of $300,000.

11. , a Mexicanized version of Charlie Brown, is the protagonist of the games *Crosser* and *La Migra*.

12. is an interactive narrative that examines the history of violence and imperialism in Latin America through four quests: Corn, Melon, Sugar and Grapes.

13. is the term used in Latin America to describe a “sweatshop”-like manufacturing facility, commonly found on the US-Mexico border.

14. is a first-person shooter sponsored by the Cuban government that pits the player as a bearded revolutionary fighting alongside Fidel Castro and Che Guevara.

15. is a version of Monopoly in which, in Claire Taylor’s words, the “socio-economic inequalities of the border are encoded into the structural inequalities” of the game’s mechanics.

1. **Multiple Choice – CIRCLE THE LETTER of the choice that best completes each sentence.**
2. According to “Latin American Game Design and the Narrative Tradition,” authors who use conceptual “games” in Spanish-language literature include:
   1. Miguel de Cervantes
   2. Jorge Luis Borges
   3. Julio Cortázar
   4. all of the above
3. That same article references several games from Latin America, including *Truco* by Enrique & Ariel Arbiser, as well as *Zeno Clash*, *Rock of Ages* and *Abyss Odyssey* from Chile’s ACE Team.
   1. Nintendo
   2. casual
   3. console
   4. independent
4. According to “Latin American Game Design and the Narrative Tradition,” games “are often aesthetically and formally experimental,” “use retro game mechanics, rule systems, music and sound effects,” and “frequently offer aesthetic throwbacks to earlier game design.”
   1. art
   2. *Call of Duty*
   3. commercial
   4. all of the above
5. Independent Argentine designer Daniel Benmergui has produced games including , which play with the role of words and narrative in game design.
   1. *Crosser* and *La Migra*
   2. *I Wish I Were the Moon*, *Storyteller* and *Today I Die*
   3. *Call of Juarez: The Cartel* and *Mercenaries 2*
   4. *September 12th* and *Madrid*
6. *MVP Caribe* is a of the game *MVP Baseball 2005*, in which the US Major League teams and stadiums have been replaced with the Caribbean League by a group of amateur software programmers.
   1. mod
   2. sim
   3. dim sum
   4. MMORPG
7. According to the readings, video games can be used for:
   1. teaching Uruguayan geography
   2. promoting the prevention of dengue fever
   3. political consciousness-raising
   4. all of the above
8. According to Bernal-Merino, elements of video game localization include
   1. translation of language elements
   2. changes in content that may be culturally objectionable or irrelevant
   3. changes to soundtrack and characters to increase local appeal
   4. all of the above
9. Bernal-Merino defines as “the process of designing a product so that it can be easily localized in order to achieve worldwide distribution and success.”
   1. internationalization
   2. translation
   3. obfuscation
   4. procedural rhetoric
10. According to Bernal-Merino, examples of crossover between video games and other entertainment industries include game adaptations of:
    1. popular works of literature, film and television
    2. music and sports events
    3. comics and toys
    4. all of the above
11. One of the most innovative gameplay mechanics of *Guacamelee!* is its use of:
    1. first-person perspective
    2. automatically-generated levels
    3. the living world/dead world dynamic
    4. the tequila meter/tequilómetro
12. *Guacamelee!* includes references to:
    1. *Super Mario Bros.*
    2. the Day of the Dead
    3. grumpy cat (el gato gruñón)
    4. all of the above
13. In “The Wrong Place,” Yuri Takhteyev discusses the difference between and models of global electronic media production.
    1. flat; spiky
    2. rippling; explosive
    3. top-down; bottom-up
    4. underground; mainstream
14. According to Takhteyev, it is important to study software development in places like Rio de Janeiro because:
    1. globalization does not just occur in the centers of technological development
    2. “global worlds of practice” are affected by local concerns
    3. these places show how culture is disembedded and reembedded in the software industry
    4. all of the above
15. Gonzalo Frasca uses the ideas of Bertolt Brecht, Augusto Boal and Paulo Freire to theorize games with the potential to:
    1. reduce immersion, allowing the player to critically approach serious topics
    2. increase immersion, allowing the player to passively accept cultural lessons
    3. narrate history accurately and precisely
    4. simulate a real-life goat
16. In “Video Games of the Oppressed,” Gonzalo Frasca argues that video games could potentially be used:
    1. to raise consciousness
    2. to spark important discussions
    3. as a tool for education and sociopolitical awareness
    4. all of the above
17. The development team for *Tropical America* included:
    1. Salvadoran high school students in East LA and artists from Mexico and Colombia
    2. Ecuadorian game jam competitors and Brooklyn street artists
    3. ACE Team and Pariwana Studios
    4. game design students from universities throughout Latin America
18. *Tropical America* is perhaps best described as:
    1. an interactive narrative about violence in Latin American history
    2. a free-roaming open-world exploration of present-day Latin America
    3. a metroidvania style brawler-platformer
    4. an homage to arcade games like *Frogger* and *Space Invaders*
19. Egenfeldt-Nielsen et al explain that serious games are those “produced, marketed, or used for purposes other than pure entertainment,” including:
    1. educational games and political games
    2. advertainment
    3. training simulations
    4. all of the above
20. The authors of “Serious Games: When Entertainment is Not Enough” argue that serious games tend to be overly driven by and don’t pay enough attention to .
    1. the gameplay experience; the message
    2. the message; the gameplay experience
    3. character development; educational objectives
    4. narrative; financial profits
21. Rafael Fajardo explains that *Crosser* and *La Migra* are, in fact:
    1. games
    2. works of art
    3. political statements
    4. all of the above
22. *Crosser* pays homage to the gameplay mechanics of

, while *La Migra* uses the format of .

* 1. *Monopoly*; *Chutes and Ladders*
  2. *Space Invaders*; *Frogger*
  3. *Frogger*; *Space Invaders*
  4. *Pac Man*; *Dig Dug*

1. Fajardo explains that *Crosser* and *La Migra* use:
   1. simple mechanics to explore the war on terror
   2. a defunct development environment that recycles discarded software and technology
   3. cutting-edge graphics and Hollywood-like stories
   4. the latest UAV/drone technologies
2. In “Procedural Rhetoric and Undocumented Migrants: Playing the Debate Over Immigration Reform,” Osvaldo Cleger argues that anti-immigrant and pro-immigration games:
   1. have a lot in common
   2. have nothing in common
   3. are extremely popular among young Latinxs
   4. are incapable of communicating meaningful messages about immigration
3. Cleger argues that games can be good at representing immigration because:
   1. complex simulations are good at representing complex systems like immigration
   2. they can convert anti-immigrant bigots into advocates for immigrant rights
   3. they make it fun to learn
   4. all of the above
4. Claire Taylor argues that *Turista Fronterizo* is primarily a game about:
   1. socioeconomic inequalities
   2. gender identity
   3. shoot-em-up thrills
   4. violence prevention
5. Claire Taylor explains that the spaces on the *Turista Fronterizo* game board represent:
   1. corporations with *maquiladoras* in the border region
   2. resistance organizations that fight economic imperialism
   3. landmarks of the San Diego-Tijuana region
   4. all of the above

1. **True or False – Indicate whether the statement is True (T) or False (F) in the space provided.**
2. In “Latin American Game Design and the Narrative Tradition,” Penix-Tadsen argues that casual games have made it easier and more profitable to be a game developer at the same time as it has become easier and more common to be a gamer in Latin America.
3. In the same essay, Penix-Tadsen discusses newsgames and edugames, but concludes that Latin America has yet to produce any of these types of games.
4. Miguel Á. Bernal-Merino explains that although video games make a lot of money, not many of them are localized for different markets throughout the globe.
5. Bernal-Merino explains that translating a video game is a simple matter of changing every word in the game from one language to another.
6. *Guacamelee!* avoids stereotypes and humor, instead offering the player a heavy-handed lesson about Mexican culture.
7. Yuri Takhteyev argues that, although there are fewer software developers in Rio than Silicon Valley, the majority of people working in the software industry work in places more similar to Rio than Silicon Valley.
8. Takhteyev explains that software designers in Rio are free to work in whatever way they want, without the restrictions of participating in a global industry.
9. In “Video Games of the Oppressed” (2001), Gonzalo Frasca argues that video games are not a good realm for historic events, characters or moral statements, because they are open-ended simulations rather than linear narratives.
10. Frasca argues that video games alone have the power to transform the world.
11. *September 12th* is a game that uses “procedural rhetoric” to argue that technologies like predator drones are the only way to stop terrorism once and for all.
12. *Madrid* is a game set during a busy day of transit at a Spanish train station.
13. *Tropical America* uses video game violence in the conventional ways that most games use violence.
14. The essay “ Serious Games: When Entertainment is Not Enough” argues that traditionally, “edutainment” games have been highly successful in keeping players’ interests and teaching in an integrated, meaningful way.
15. Rafael Fajardo explains that his team used technologies like Cocoa and StageCast player in developing *Crosser* and *La Migra* simply because they had no other choice.
16. In “Procedural Rhetoric and Undocumented Migrants,” Osvaldo Cleger argues that immigration games must be considered not just in terms of their visual or narrative depictions, but also the procedural rhetoric they produce through gameplay.
17. Cleger argues that games like *Papers, Please* and *Tropico* are especially suited for representing immigration because they represent it as a procedurally straightforward, morally unambiguous and objectively fair system.
18. Claire Taylor explains that games like *Turista Fronterizo* often repurpose border surveillance-related technologies in unconventional ways.
19. *Turista Fronterizo* was designed by two prominent video game industry insiders working in Silicon Valley.
20. *Turista Fronterizo* uses a humorous and ironic tone to make serious points about privilege and life on the US-Mexico border.

**ANSWER KEY**

1. **Fill-in-the-blank**
2. **Multiple Choice**
3. **True or False**