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

**Fall 2020 NAME**

**Final Exam**

**A. Matching – Match the game title with the game description. Write the correct letter in the space provided. (20 points)**

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| --- | --- |
| 1. *Capoeira Legends: Path to Freedom* | 1. A casual game that recreates the ancient Mesoamerican Ball Game |
| 1. *Kerbal Space Program* | 1. Named after the popular playing card game it simulates, this is the first known game published in Latin America, by Ariel & Enrique Arbiser in 1982 |
| 1. *Al Grito de Guerra* (*At the Call of War*) | 1. A highly popular castle defense game for iOS and Android, designed by Uruguay’s Ironhide Studios. |
| 1. *Mayan Pitz* | 1. A game commemorating the Mexican Revolution, designed by university students in Mexico |
| 1. *Huni Kuin: Path of the Snake* | 1. Gonzalo Frasca’s critically-acclaimed Flash animation simulation of the war on terror |
| 1. *Truco* | 1. A popular Brazilian social media game that is an agricultural simulator along the lines of *Farmville* |
| 1. *I Wish I Were the Moon* | 1. An Amazon jungle platformer developed by an anthropologist in collaboration with a Brazilian indigenous tribe, with the aim of disseminating ancient culture in a new medium |
| 1. *Guacamelee!* | 1. An adaptation of *Frogger* in which the player attempts to cross the U.S.-Mexico border |
| 1. *September 12th: A Toy World* | 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. *Tropical America* | 1. A Brazilian martial arts game set in a 19th-century slave rebellion |
| 1. *Crosser* | 1. A game commissioned by the World Health Organization to combat dengue fever, designed by Green Lava Studios in Costa Rica |
| 1. *Turista Fronterizo* (*Border Tourist*) | 1. A black-and-white interactive narrative that takes the player through five centuries of Latin American history |
| 1. *Gesta Final* (*Final Feat*) | 1. Daniel Benmergui’s imaginative Flash animation game, where the user cuts and pastes images (like stars and a bird) to create narrative scenarios |
| 1. *Dandara* | 1. A commercial tie-in with the popular Mexican television series, it features familiar cartoon characters and racing gameplay |
| 1. *Mulaka* | 1. An environmental puzzle game set in the Brazilian favela, which follows the quest of the protagonist, a young boy named Quico |
| 1. *Kingdom Rush* | 1. This metroidvania style platformer features a Brazilian folk hero as its protagonist, and incorporates various references to national history, art and culture |
| 1. *Colheita Feliz* (*Happy Harvest*) | 1. An adaptation of *Monopoly* that focuses on how nationality and economic class affect the lives of the game’s four characters |
| 1. *El Chavo Kart* | 1. A first-person shooter (FPS) made by Cuban designers, featuring battles from the Cuban Revolution |
| 1. *Pueblo Pitanga* (*Pitanga Town*) | 1. A “metroidvania” style platformer featuring protagonist Juan Aguacate |
| 1. *Papo & Yo* | 1. A political parody game developed by TEG, it pits Peruvian presidential candidates against one another in martial arts combat |

**B. Fill-in-the-Blank: Write the term from the Word Bank that best completes each sentence, based on the course materials. (16 points)**

**Word Bank:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **gamification** | **the cybercafé** | **semiotic domain** | **juicy** | **cybertype** |
| **interruptibility** | **internal design grammar** | **piracy** | **content** | **narratology** |
| **ludology** | **external design grammar** | **Fidel Castro** | **Hugo Chávez** | **tabloid** |
| **identity tourism** | **broken** | **serious** | **latin flavor** | **situated meaning** |
| **newsgame** | **innovation ecosystem** | **punishment** | **export quality** | **edugame** |

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

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

3. 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.

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

5. is one of the political figures who has been portrayed in the *Call of Duty* series.

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

7. means taking elements of games (such as goal and reward systems) and applying them to real life.

8. denounced the game *Mercenaries 2: World in Flames* as “capitalist poison,” and passed a far-reaching censorship law against “bellicose games and toys.”

9. A(n) is James Paul Gee’s term for “any set of practices that recruits one or more modalities (e.g., oral or written language, images, equations, symbols, sounds gestures, graphs, artifacts, etc.) to communicate distinctive types of meaning,” with examples including cellular biology, hip hop music, or Roman Catholic theology.

10. Gee’s concept of explains why the significance of an object or sign changes depending on the semiotic domain in which it appears.

11. According to Gee, the is set in place by the game’s designers, who determine what counts as recognizable content within the game world.

12. On the other hand, Gee explains that the is defined by people who play, review, and discuss such games, also shaping their meaning for players.

13. Jane McGonigal says that reality is and that games will help make a better future.

14. Using examples like Chile and Colombia, Marisca defines a(n) as an environment in which game development is promoted on multiple levels by the government and private sector.

15. Marisca notes that Latin American game developers are expected to produce work that is ; this includes factors like the continuity and portfolio of the studio, the members of the team, and the funding situation for completing a game.

16. Juul says that casual games are designed in part for ; in other words, they are easy to pick up and easy to put down.

**C. Multiple Choice – CIRCLE THE LETTER of the choice that best completes each sentence. (27 points)**

1. According to Clara Fernández Vara, commercial video game reviews have an overall effect on players’ ability to critically approach games.
   1. neutral
   2. negative
   3. positive
   4. doppler
2. Examples of paratexts include:
   1. other works set in the same fictional “universe”
   2. the game package and the instruction manual
   3. game-related websites and other media influenced by games
   4. all of the above
3. Beatriz Sarlo describes 1990s video game parlors in Buenos Aires as being like:
   1. seedy gambling dens full of male patrons
   2. schoolhouses full of students
   3. jailhouses full of criminals
   4. Chuck E. Cheese’s
4. In “Ludology Meets Narratology,” Gonzalo Frasca says that games:
   1. are just like stories, and should be read like written texts.
   2. are not like narratives, and must be interpreted uniquely
   3. are not worthy of critical attention
   4. will save the world
5. In “Between Technology and Culture,” Jesús Martín Barbero argues that globalization:
   1. has had no significant effect on cultural identity
   2. has profoundly affected cultural identity
   3. is a phenomenon to be avoided
   4. is the best Sid Meier’s game ever
6. Eduardo Marisca argues in “Reconstructing a Technological History” that one of the benefits of cybercafés (or vicios) was:
   1. the business opportunity for their owners
   2. transmission of knowledge among a community
   3. providing affordable access to a broad population
   4. all of the above
7. Peru’s Twin Eagles Group (TEG) could be described as:
   1. the godfathers of Peruvian game development
   2. a group of Commodore 64 amateur programmers
   3. software pirates
   4. all of the above
8. According to *Video Games Around the World*, the age, sex, race, and class demographics of gamers in Latin America:
   1. are becoming less diverse
   2. are becoming more diverse
   3. are staying about the same
   4. cannot be determined
9. Lisa Nakamura explains in *Cybertypes* that we cannot talk about race online without talking about:
   1. access
   2. *Grand Theft Auto*
   3. 16th-century English literature
   4. Donald Trump
10. Penix-Tadsen and Marisca both explain 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
11. *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. FPS
    4. MMORPG
12. According to Bernal-Merino, elements of video game localization include
    1. changes in content that may be culturally objectionable or irrelevant
    2. changes to soundtrack and characters to increase local appeal
    3. translation of language elements
    4. all of the above
13. According to Bernal-Merino, examples of crossover between video games and other entertainment industries include game adaptations of:
    1. music and sports events
    2. popular works of literature, film, and television
    3. comics and toys
    4. all of the above
14. One of the most innovative gameplay mechanics of *Guacamelee!* is its use of:
    1. first-person perspective
    2. the living world/dead world dynamic
    3. automatically-generated levels
    4. the tequila meter/tequilómetro
15. According to Takhteyev, it is important to study software development in places like Rio de Janeiro because:
    1. “global worlds of practice” are affected by local concerns
    2. globalization does not just occur in the centers of technological development
    3. these places show how culture is disembedded and reembedded in the software industry
    4. all of the above
16. In “Video Games of the Oppressed,” Gonzalo Frasca argues that video games could potentially be used:
    1. to spark important discussions
    2. to raise consciousness
    3. as a tool for education and sociopolitical awareness
    4. all of the above
17. Egenfeldt-Nielsen et al explain that serious games include:
    1. advertainment
    2. training simulations
    3. educational games and political games
    4. all of the above
18. 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 message; the gameplay experience
    2. the gameplay experience; the message
    3. character development; educational objectives
    4. narrative; financial profits
19. In “Procedural Rhetoric and Undocumented Migrants: Playing the Debate Over Immigration Reform,” Osvaldo Cleger argues that anti-immigrant and pro-immigration games:
    1. are incapable of communicating meaningful messages about immigration
    2. are extremely popular among young Latinos
    3. have nothing in common
    4. have a lot in common
20. 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
21. The Venezuelan “Law for the Prohibition of Bellicose Video Games and Toys” makes it a legal requirement for each and every video game sold in the country to support:
    1. partnership, brotherhood, and respect for the law
    2. the spirit of peace and understanding among people
    3. creativity, learning, and teamwork
    4. all of the above
22. The authors of *Newsgames* explain that these types of games:
    1. borrow from simple arcade, home console, and casual games
    2. have low system requirements and broad distribution
    3. prize timeliness and public interest over complexity
    4. all of the above
23. In “What is Casual?,” Jesper Juul says that major features of casual games include:
    1. complex stories and 3D environments
    2. usability and interruptibility
    3. shallowness and poor design
    4. all of the above
24. Juul defines “Juiciness” in casual games as:
    1. the ability to squeeze more money out of the player
    2. the way games quench players’ thirst for action
    3. excessive positive feedback
    4. connection to corporations like Minute Maid or Jumex
25. The increasing popularity of casual games has:
    1. expanded the population of gamers
    2. enabled small game developers to more easily enter the global market
    3. changed the way we think about games and their players
    4. all of the above
26. According to Eduardo Marisca, the use of “Latin flavor” in games’ cultural content is something that is promoted by:
    1. the strings tied to investments by international game corporations like Square Enix
    2. the strings tied to government funding of cultural projects
    3. game designers’ desire to use local culture as an asset for game design
    4. all of the above
27. Miguel Á. Bernal-Merino explains that video game localization:
    1. is important because more than ¾ of games are localized in some way
    2. is a simple matter of changing every word in the game from one language to another
    3. has no major effect on sales
    4. has yet to be put into practice

**D. Short Essay – Reply to the question with a paragraph reflecting what you have learned in the course. (5 points)**

What game or reading did you find most surprising or interesting this semester? What game or reading did you learn the most from? Explain.