

2020/2021

Genres in Video Games / MO35453

Code: 104737

Credits: 6

Type: OB Course: 2 Semester: 1

Title

Interactive communication

Contact teacher

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Use of languages

Majority vehicular language: Spanish (spa)

Full group in English: No

Entire group in Catalan: No

Full group in Spanish: Yes

Teaching team

Dr. Israel David Martínez Espinosa

Prerequisites

There are no prerequisites.

Objectives

1. Know the history of video games, as well as the generations of consoles.
2. Know the basics of video games in the contemporary entertainment industry.
3. Mastering the conceptual tools necessary to perform analysis of the different types of genres in video games.

Competencies

- Search, select and rank any type of source and useful document for the development of messages, academic papers, oral presentation, etc.
- Create conceptual proposals, in different genres, for video games.
- Differentiate and apply the main theories, conceptual elaborations and approaches of interactive communication.
- Manage time appropriately and be able to plan short, medium and long term tasks.
- That students have shown to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, although supported by advanced textbooks, also includes some aspects that they involve knowledge coming from the forefront of your field of study.
- That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.
- That students know how to apply their knowledge to their work or vocation in a professional way and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their area of study.

Learning results

1. Contrast and verify the veracity of the information applying evaluation criteria.
2. Differentiate what is substantial from what is relevant in the course documents.
3. Dominate the fundamental narrative resources to create proposals adapted to video games and register them in a specific genre.
4. Present in writing and orally the synthesis of the analyzes carried out.
5. Identify and compare genres in video games.
6. Interpret and discuss documents of the main theories about video games.
7. Plan and execute narrative works.
8. Present the assignments of the subject within the established deadlines and showing the individual and / or group planning applied.
9. Recognize the division and combination of different genres of video games in the entertainment industry.

Contents

1. Videogames, market, characteristics, genres and social function.
2. Music in video games.

3. The firsts video games.
4. The world after *Space Invaders*.
5. Japan and arcade video games.
6. Atari, games and genres.
7. The Atari legacy.
8. The power of Nintendo.
9. Difficulty in classic games.
10. Game & Watch, games and genres.
12. Computer games.
13. Nintendo Entertainment System, the NES. Games and genres.
14. A SEGA story.
15. The Mega Drive console, games and genres.
16. The Game Boy, games and genres.
17. The Super Nintendo, games and genres.
18. The fundamental genres.
19. From the sixth to the current generation.

Methodology

The methodology of the subject is based on:

1. The theoretical sessions will be dedicated to presenting and discussing theoretical concepts.
2. The practical classes will be destined to present analysis cases.
3. The tutorials will be intended to guide students in their video game analysis.

The detailed calendar with the content of the different sessions will be exposed on the day of presentation of the subject. It will also be posted on the virtual campus where students can find the detailed description of the exercises and practices, the various teaching materials and any information necessary for proper monitoring of the subject. In the event of a change in the teaching modality for health reasons, the teaching staff will inform about the changes that will take place in the programming of the subject and in the teaching methodologies.

Formation activities

Title	HOURS	ECTS	LEARNING RESULTS
Type: Directed			
Practical sessions	30	1,2	1,4,7,8
Theory sessions	33	1,32	3,5,6,9
Type: Supervised			
Work assessment activities	20	0,8	2,7,8
Type: Autonomous			
Personal study	24	0,96	1,5,9

Evaluation

[AA] –Theoretical exam: represents 50% of the overall grade for the course on concepts and basic theories discussed.

[AB] - Analysis exercise: represents 25% of the overall grade for the subject based on the completion of an analysis exercise on a video game indicated by the teacher. Activity in pairs.

[AC] –Video game review: represents 25% of the grade for the subject based on making a video explaining the characteristics, history, mechanics, genre of a video game chosen by the student himself. Individual activity.

In order to take the final average, it is necessary to obtain a minimum grade of 4 in all activities (AA, AB and AC).

Evaluation activities

Title	WEIGHT	HOURS	ECTS	LEARNING RESULTS
Exam	50	3	0,12	2, 3, 5, 6, 9
Analysis exercises and video review	50	40	1,6	1, 4, 7, 8

The proposed teaching methodology and evaluation may undergo some modification depending on the presence restrictions imposed by the health authorities.

Plagiarism

The student who performs any irregularity (copying, plagiarism, identity change ...) will be scored 0 for this evaluation act. In the event of several irregularities, the final grade for the course will be 0.

Bibliography

The thematic bibliography will be provided throughout the course by the professor of the subject.

The basic bibliography is:

- DONAVAN, Tristan. (2018). *Replay: La historia de los videojuegos*. Sevilla: Heroes de papel.
- KENT, Steven. (2016). *La gran historia de los videojuegos*. Barcelona: Ediciones B.
- PARREÑO, José Martín. (2010) *Marketing y videojuegos*. Madrid: Esic.

The complementary bibliography is:

- ALTMAN, R. (2000). *Los géneros cinematográficos*. Paidós Comunicación. Barcelona: Espasa.
- BENDINELLI, J. (2014). *Push Start: The Art of Video Games*. Hamburg: Edel Germany GmbH.
- BISSELL, T. (2010). *Extralives: Why Video Games Matter*. New York: Pantheon Books.
- COLLINS, K. (2008). *Game Sound*. Massachusetts: The MIT Press.
- COLON, A. y ANYÓ, L. (2015). Argumentos para el clímax: estrategias narrativas en el videojuego de acción y aventuras. En J. Cuesta y J. Sierra (Eds.), *Videojuegos: arte y narrativa audiovisual* (pp. 69-85). Madrid: ESNE.
- D.A. *Computer Games. Evolution of a Medium. Game and Experimentation Landscape*. Catàleg de l'exposició permanent de videojocs del Computer Spiele Museum de Berlín. Karl Marx Allee 93a 10243, Berlín.
- DEMARIA, R., RAND, J., WILSON, L. (2002) *High Score! La historia ilustrada de los videojuegos*. Traducció al castellà de José María Martín. Madrid: McGraw-Hill/Interamericana de España S. A. U.
- ESTEVE, J. (1987-1992). *Ocho quilates: Una historia de la Edad de Oro del software español*. Barcelona: Ed. Ocho quilates.
- GONZÁLEZ, F. (2014) *Super Control. Seria aproximación al mundo del videojuego*. Star-t Magazine Books.
- GORGES, F. (2014) *La Historia de Nintendo. 1889-1980 De los juegos de cartas a Game & Watch*. Traducció al castellà de Cristina Quintana. Sevilla: Ediciones Héroes de Papel.
- HARRIS, B.J. (2014). *Console Wars. Sega, Nintendo, and the Battle That Defined a Generation*. NewYork: Itbooks.
- KALATA, K. (2014). *Hardcore Gaming 101 Presents: Castlevania*. Estados Unidos: Hardcore Gaming 101.
- KOHLER, Ch. (2016). *Power-Up: How japanese video games gave the world and extra life*. New York: Dover Publications, Inc.

- KUSHNER, D. (2012). *The Unauthorised Behind-The-Scenes Story of Grand Theft Auto*. London: Harper Collins.
- KUSHNER, D. (2004). *Masters of Doom. How Two Guys Created An Empire and Transform the Pop Culture*. New York: Random House.
- LÓPEZ REDONDO, I. (2014). *¿Qué es un videojuego? Claves para entender el mayor fenómeno cultural del siglo XXI*. Sevilla: Ediciones Arcade.
- PARKIN, S. (2015). *Death by video game*. London: Serpent's Tail.
- PEPE, F. (2019). *The CRPG Book: A Guide to Computer Role-Playing Games*. Bitmap Books Ltd.
- PÉREZ, Ó. (Tesis doctoral, 2010). "Análisis de la significación del videojuego. Fundamentos teóricos del juego al mundo narrativo y la enunciación interactiva como perspectivas de estudio del discurso." UPF: <http://www.tdx.cat/handle/10803/7273>
- RELINQUE, J., FERNÁNDEZ, J.M. (2014). *Génesis: guía esencial de los videojuegos españoles de ocho bits*. Sevilla: Ediciones Héroes de Papel.
- SIMMONS, I. y NEWMAN, J. (2018). *A History of Videogames: in 14 consoles, 5 computers, 2 arcade cabinets... and a Ocarina of Time*. Dubai: Carlton Books.
- STUART, K. (2014). *Sega Mega Drive/Genesis: Colected Works*. England: Read-Only Memory Ltd.
- SUÁREZ, A. y PAREJA, A. (2018). *Sobre Mario: De fontanero a leyenda 1981-1996*. Madrid: Star-T MagazineBooks.