

Computer Game Genres

Code: 104737
ECTS Credits: 6

Degree	Type	Year	Semester
2503873 Interactive Communication	OB	2	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Israel David Martinez Espinosa
Email: IsraelDavid.Martinez@uab.cat

Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: No
Some groups entirely in Spanish: Yes

Other comments on languages

S'utilitzen textos en anglès

Prerequisites

There are no prerequisites.

Objectives and Contextualisation

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.

Competences

- Devise, create, activate and integrate virtual and augmented-reality spaces, characters and objects.
- Distinguish between and apply the principal theories, conceptual frameworks and approaches regulating interactive communication.
- Integrate knowledge of design, language and photographic and audiovisual techniques to bring meaning to different types of content.
- Manage time efficiently and plan for short-, medium- and long-term tasks.
- Search for, select and rank any type of source and document that is useful for creating messages, academic papers, presentations, etc.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

Learning Outcomes

1. Apply and adapt previous knowledge of the language of photography and its concepts to the composition and creation of meaning in video games.
2. Cross-check information to establish its veracity, using evaluation criteria.
3. Distinguish the salient features in all types of documents within the subject.
4. Master the narrative resources and techniques for creating stories tailored to virtual worlds and ascribe them to a particular genre.
5. Plan and execute narrative works.
6. Present a summary of the studies made, orally and in writing.
7. Recognise the division of narrative theories by genre in the new virtual leisure media.
8. Submit course assignments on time, showing the individual and/or group planning involved.

Content

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. PlayStation
19. The fundamental genres.

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.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Practical sessions	30	1.2	2, 6, 5, 8
Theory sessions	33	1.32	2, 3, 4, 7
Type: Supervised			
Handout assessment activities	20	0.8	2, 6, 8
Type: Autonomous			
Personal study	24	0.96	4, 5, 8

Assessment

[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).

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.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Analysis exercises and video review	50	40	1.6	1, 2, 3, 4, 6, 5, 8, 7
Exam	50	3	0.12	2, 4, 6, 7

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*. New York: 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.

Software

·Week 1-4

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.

·Week 5-9

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.

·Week 10-14

15. The Mega Drive console, games and genres.
16. The Game Boy, games and genres.
17. The Super Nintendo, games and genres.
18. PlayStation
19. The fundamental genres.

·Week 15

Exam