

Name: _____ Date: _____

Old Pixels, New Ethics: Analyzing Gaming Culture for College Scholars

Deconstruct ludonarrative dissonance, the mechanics of procedural rhetoric, and the sociopolitical implications of algorithmic bias in modern digital environments.

1. In the context of Ian Bogost's 'procedural rhetoric,' how does a game like 'Papers, Please' primarily construct its argument regarding systemic bureaucracy?

- A. Through high-fidelity graphical representations of poverty.
- B. By forcing the player to internalize dehumanizing rules through repetitive mechanics.
- C. Using branching dialogue trees that allow for total moral freedom.
- D. Relying on cinematic cutscenes to explain the history of Arstotzka.

2. The tension that arises when a game's narrative themes of pacifism or empathy are contradicted by gameplay mechanics requiring violence is known as ____.

- A. Cognitive dissonance
- B. Mechanical alienation
- C. Ludonarrative dissonance
- D. Narratological friction

3. The concept of the 'Magic Circle,' as defined by Johan Huizinga and later applied to gaming, suggests that the boundaries between game-space and real-life values are increasingly impermeable in the age of pervasive metaverses.

- A. True
- B. False

4. When examining the 'Gold Farming' phenomenon in MMORPGs like 'Runescape,' what does the practice reveal about the intersection of digital and global economies?

- A. It proves that virtual goods have no objective real-world value.
- B. It highlights the exploitation of labor in the Global South to benefit players in the Global North.
- C. It demonstrates that AI is more efficient at gathering resources than humans.
- D. It shows that developers prefer inflationary economies within their ecosystems.

5. The 'Indie Game' movement of the late 2000s, exemplified by titles like 'Braid,' is often analyzed as a response to ____.

- A. The lack of processing power in mobile devices
- B. The creative stagnation and risk-aversion of AAA 'blockbuster' development
- C. The demand for strictly multiplayer experiences
- D. The disappearance of the platformer genre from the marketplace

6. In the study of 'Critical Play,' Mary Flanagan suggests that games can be used as tools for social subversion by embedding subversive values within traditional game structures.

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- A. True
- B. False

7. Which of the following best describes the 'Gamic Gaze' in relation to feminist film theory applied to video games?

- A. The player's ability to see through the eyes of any character regardless of gender.
- B. A participatory mode of viewing that often objectifies characters through both camera control and gameplay objectives.
- C. The technical limitation of first-person perspective in VR.
- D. A neutral perspective that prioritizes environmental storytelling over character design.

8. The use of psychological triggers like 'Variable Ratio Reinforcement' in loot boxes is a primary concern for regulators because it mirrors the mechanics of ____.

- A. Classical operant conditioning in educational software
- B. Stock market high-frequency trading
- C. Slot machines and gambling behavior
- D. The 'flow state' in athletic competition

9. How did the 'Modding' community for games like 'Half-Life' change the industry's approach to intellectual property?

- A. It led to a total ban on user-generated content across all platforms.
- B. It demonstrated that players could act as co-creators, leading to the development of new genres like the Battle Royale or MOBA.
- C. It proved that graphics are more important to players than gameplay mechanics.
- D. It encouraged companies to make their software code entirely open-source.

10. The term 'Dark Patterns' in game design refers to the use of aesthetic choices like low lighting and horror elements to increase player immersion.

- A. True
- B. False