**Course description (topics)**

| Title of the course: Animation Research And Design / Introduction to the History, Aesthetics and Culture of Video Games | | | | |
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| Tutors of the course, contact details: Tamas Beregi, tamas.beregi@gmail.com | | | | |
| Code:<br>M-AN-102 | Related curriculum (programme/level): MA | Recommended semester within the curriculum:<br>1 | Credit:<br>15 | Number of class hours: 20 (90)<br>Student working hours:<br>80 (360) |
| Related codes | Type: seminar, lecture, consultation | Can it be an elective course? No | In case of elective what are the specific prerequisites: | |

Course connections (prerequisites, parallelis):
Animation Research and Design / General Storytelling Practices

- Filmdramaturgy
- Game history and theory
- Visual Storytelling – Comics
- Visual Storytelling – Storyboarding
- Scriptwriting
- Studio visit

Aim and principles of the course:

The goal of the course is to provide students with the general overview of the history, aesthetics and culture of video games. We examine the most important game theories, the various game genres and sub-genres that have emerged and disappeared over the decades, the various aesthetic aspects of the medium, the relation of games to other art forms, like movies, comics, music, and literature. While analyzing the different areas, fields and themes in the history of games, particular emphasis will be placed on the storytelling and visual aspects of the medium and its relation to the animation and feature films. The course also will examine the future of the medium and topics like the emerge of indie games, the AI and the video games, gender and video games, politics and games, etc.


Students will develop knowledge of the fundamental historical, aesthetic, and cultural background of the medium that is not only essential to understand video games, but also can provide inspiration for their future creative output.

Learning outcomes (professional and general competences to be developed):

Knowledge:
-basic knowledge of the most important periods and paradigm shifts in video game history,

development of game genres, major aesthetic questions of the medium, cultural content of video games in past and present, their relation to other art forms.

Ability:
-to become comfortable with the medium by understanding its historical and cultural context

-to accumulate inspiration for their future work through the knowledge gained from the course

-to build up more consciously their own artistic output

-to gain inspiration for the work from game history

Attitude:
- critical reflexion towards trends in contemporary games
- to think and to create in broader historical and cultural context
- the need to build their own work more consciously
- to reflect to their own output with better aesthetic and artistic knowledge
- openness to the relatively unknown territories of video game culture

Autonomy and responsibility:
-independently and consciously explore key theoretical and artistic issues related to the development of their own games
-gather inspiration independently by carrying out their own research during the development process of their own games

Topics and themes to be covered in the course:
Game theory, game history, game aesthetics

Specificities of process organisation / organisation of learning:
Course structure, nature of the individual sessions and their timing (in case of several teachers' involvement, please indicate the distribution of their teaching input:

Weekly seminar.

Students' tasks and responsibilities:

Permanent attendance is required along with being prepared to classes by watching the assigned films. Active participation at class is mandatory.

Learning environment: (e.g. classroom, studio, off-site, online, in-company placement, etc.)
Classroom

Assessment:
(in case of more teachers are involved and they evaluate seperately,  separate assessments per teacher needed)

 Requirements to be met:

Active, continuous attendance at consultations and sessions, completing tasks on time and to the expected standard.

Method of assessment: (what methods are used for assessment {test, oral question, practical demonstration, etc.})

 Assessment criteria (what is taken into consideration in the assessment):
   At the end of the course students have to choose one game and analyze it through historical, aesthetic, cultural context.

- quality of classroom work

- active participation in lessons; assignments on time, as expected at the expected standard

How is the mark calculated (how is the result of each assessed requirement reflected in the final mark? {e.g. proportions, points, weights}):

The course is part of the Animation Research and  Design subject. The value of the course within the subject: 13 %
The course must be taken together with all the courses announced within the subject (the courses are listed). If the student obtains an insufficient grade in any course of the multi-course subject or fails one of the courses, the entire subject must be repeated.

Animation Research and Design / General Storytelling Practices

-   Filmdramaturgy
-   Game history and theory
-   Visual Storytelling – Comics
-   Visual Storytelling – Storyboarding with composition
-   Scriptwriting
-   Studio visit

Required Literature:

Baer, Ralph: *Videogames: in the Beginning.* Rolenta Press, 2005.

Beregi Tamás: *Pixelhősök. A számítógépes játékok első ötven éve.* Vince kiadó, Bp, 2010

Cassell, Justine; Henry Jenkins: *From Barbie to Mortal Kombat: Gender and Computer Games.* MIT Press, 2000

Clark, Andy, Michell Grethe (ed.): *Videogames and Art.* Intellect Ltd., 2014

Collins, K.C. : Game Sound. *An Introduction to the History, Theory and Practice of Video Game Music and Sound Design*.  The MIT Press, 2008

Deutsches Filminstitut  Dif E. V. (ed): *Films and Games. Interactions*. Bertz + Fischer, 2015

DeMaria, Rusel, Johnny L. Wilson: *High Score! The Illustrated History of Electronic Games.* McGraw-Hill Osborne Media, 2003

Fritsch, Melanie:  *The Cambridge Companion to Videogame Music.* Cambridge University Press, 2021

Herz, J.C.: *Joystick Nation. How Computer Games Ate Our Quarters, Won Our Hears and Rewired Our Minds.* Little, Brown, 1997

Heussner, Tobias,  Ann Lemay, Toia Kristen Finlay, Jennifer Brandes Helper*: The Game Narrative Toolbox.* Routledge, 2015

Kohler, Chris: *Power-Up: How Japanese Video Games Gave The World An Extra* Life. Brady GAMES / Pearson Education, 2005.

Kömlődi Ferenc: *Onlie közösségi játékok.*

http://online-játékok.hu/index.php?option=com_content&view=article&id=19:online-koezoessegi-jatekok

Kushner, David: *Masters of Doom. How to Guys Created an Empire and Transformed Pop Culture.* Random House, 2003

Lapetino, Tim: *Art of Atari.* Dynamite Entertainment, 2016

Loguicide, Bill; Matt Brandon: *Vintage Games: An Insider Look at the History of Grand Theft Auto, Super Mario, and the Most Infuental Games of All Time.*  Focal Press, 2009

Michafrar: *Pixel Logic – A Guide to Pixel Art*. https://michafrar.gumroad.com/l/pixel-logic

Murray, Janet: *Hamlet on the Holodeck: The Future of Narrative in Cyberspace.* MIT Press, 1997.

Rossignol, Jim: *The Incredible Secret Future of the Videogames*

http://www.computerandvideogames.com/article.php?id=223189

Ryan, Jeff: *Super Mario: How Nintendo Conquered America*. Penguin Book, ISBN:

Schell, Jesse: *The Art of Game Design: A Book of Lenses*. A K Peters / CRC Press, 2014

Scholder, Amy; Eric Zimmerman: *Re:play: Game Design + Game Culture.* Peter Lang, 2003

Silber, Daniel: *Pixel Art for Game Developers*. A K Peters/CRC Press, 2014

Skolnick, Evan: *Video Game Storytelling. What Every Developer Needs to Know about Narrative Techniques.* Watson-Guptill, 2014

Summers, Tim: *Understanding Video Game Music*. Cambridge University Press, 2016.

Travinor, Grant: *The Art of Videogames.* Wiley-Blackwell, 2009

Wolf, Mark J.P.: *The Medium of the Videogame.* Austin, University of Texas Press, 2001

Recommended Literature:

| Other information: |
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| Recognition of knowledge acquired elsewhere/previously/validation principle: |
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- No exemption from attending and completing the course will be granted,
- Exemptions from the acquisition of certain competences and the completion of certain tasks may be granted,
- some tasks may be replaced by other activities,
- full exemption may be granted.

Out-of-class consultation times and location: by prior arrangement