NEW GENERATIONS OF GAMES - INNOVATIVE GAMES

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ABSTRACT

This paper introduces idea generation games designed for the use of game designers. Three games designed especially for generating new game ideas were developed in the GameSpace project that studies methods for design and evaluation of casual mobile multiplayer games. GameSpace idea generation games have been developed through an iterative process and in close cooperation with the end users, game industry professionals

Keywords: Innovative games, digital games, English in Uzbekistan, English vocabulary, teaching and learning, online games, and offline games.

INTRODUCTION
Games for Creativity

One way to break out of the box of conventional thinking is to use the magic circle of idea generation games. According to Huizinga, play contributes to the well-being of the group and the magic retains even after the session. Huizinga (1938) introduced the idea of the magic circle and summarized the formal characteristics of play in Homo Ludens – A Study of the Play Element in Culture. The definition of the magic circle consists of three main characteristics of play. First, play is a free and voluntary activity. Second, play separates itself from real life, which led Huizinga to create his theory of the magic circle. Third, the magic circle is separated from ordinary life both spatially and temporally. This separation gives a lot of power to games as creativity techniques. The mood of the participants and the atmosphere of the creativity technique are critical factors for the success of the gaming session in terms of generating ideas. Another positive effect of games from the perspective of inspiring creative thinking is their rule-bound nature. The rules of a game ensure that

Proceedings of International Conference on Educational Discoveries and Humanities
Hosted online from Plano, Texas, USA.
Date: 1st December, 2022
ISSN: XXXX-XXXX   **Website:** econferenceseries.com

players progress in an orderly manner and have their fair share of chances to make moves or decisions. The game, the playing session, and the rules provide a solid facilitation structure for an idea generation session. However, participation alone is not enough; the act of playing an idea generation game has a specific accomplishment as its goal, an accomplishment that is not part of the game itself. Huizinga states that the element of tension is an important part of play. This tension is a driving force for the players because they want to resolve the cause of the tension and conclude the game.

As Huizinga phrased it: "The player wants to "succeed" by his own exertions" (10-11). This tension can be considered conducive to creativity as well. Though it is useful to present games in the context of the magic circle, some drawbacks exist to this contextualization. First, Huizinga claims the activity of play cannot produce anything material and there is no profit to be gained (13). Even though players of idea generation games are not producing anything material, the ideas they generate as a result of playing such games have material value as intellectual property. Next, the game session could be required by an employer of game designers. In this situation, the designers might feel pressured to use idea generation games as just another part of their jobs, which may endanger the free spirit of the activity. It is true, however, that this problem is not exclusive to idea generation games. The purpose of a game designed to help its players generate ideas for new games is to free the thoughts of game designers from conventional thinking by inviting the designers into the temporary world of the 5 magic circle that games create. An ideal session with such a game enables the players to trust that their playful activity within the magic circle will eventually yield beneficial results connected to real-world objectives. Properly designed game-idea-generation games inherently provide the requisite stimuli and structure needed to establish such feelings among the players. After the session, the magic circle disappears and the resulting ideas can be put to serious use. For this reason, game-idea-generation games can be considered serious games. One of the definitions of serious games includes all games intended for some purpose other than pure entertainment. Serious games traditionally include games with educational or political purposes – games that change the way people think or teach something new (Michael & Chen, 2005). Peter Smith and Ben Sawyer of the Serious Games Initiative1 state that "Most labels define a specific output ignoring the larger possibility space for serious games." Thus, the serious games definition tends to be too narrow and is geared to achieving only one, pre-set objective,

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although serious games have the potential for much more. Based on this realization, Smith and Sawyer have proposed a new taxonomy for serious games that takes a broader look at the domain (Smith & Sawyer, 2008). Game-idea-generation games could be located in one of the categories that Smith and Sawyer established: games for production. However, we contend that the examples that Smith and Sawyer present (remixed audio, unreal art, machinima) are usually by-products of these games rather than the main products, which reflects a difference from the goal of game-idea-generation games. Thus, game-idea-generation games may be considered an even more serious example of games for production. We also point out two interesting precursors to our work: GameGame2 and ThinkCube3. The latter is targeted at a variety of innovation processes in the form of a game while the former is targeted especially at game design, but it also has the purpose of teaching what games are (Järvinen, 2006). GameGame succeeds in providing the game structures and creates the magic circle, but it fails to stimulate the creative mind; whereas the Think Cube provides the stimulation, but it can be difficult to create the magic circle as the technique is hardly a game. Striking a balance between the game specific features and the features supporting creativity is a challenging design problem.

The future of video games is bright, with billions of gamers worldwide and revenues in the hundreds of billions of dollars. Some key statistics:

• The games and interactive media market earned more than $120 billion in 2019, according to Super Data; mobile games generated more than half that PC and gaming consoles generated $29.6 billion and $15.4 billion, respectively.

• There were 7 billion gamers worldwide in 2020 — about 35% of the world's population — according to Statista.

As the gaming industry evolves, companies such as Nintendo, Sony, and Microsoft continue to advance innovation in the game console space. The market has attracted tech giants such as Amazon, Apple, Facebook, and Google, all with gaming products of their own and offerings that extend gaming to the cloud.

Understanding the industry's history can help offer a glimpse into the future of video games. This brief timeline of the evolution of video games spans from their origin in the

Today, technologies such as AR, virtual reality (VR), and 3D graphics and trends such as streaming services and mobile gaming continue to transform the future of video games. Other drivers include innovative game consoles, mobile devices, and

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technologies such as facial and voice recognition, gesture control, high-definition displays, and wearable tech.

Types of Video Games

Video games are typically categorized by type, or genre, depending on how players interact with them. Below are six popular types of video games:

1. Action Games

"Action" is a broad term referring to games that require high reaction speed and strong hand-eye coordination. The player is often under time pressure to overcome physical challenges, including combat, while partaking in activities such as solving puzzles.

Popular subgenres of action games include fighting, first-person shooter (FPS), and survival. Early action titles include the Super Mario Bros. series. More recent action series include Assassin's Creed, Resident Evil, and Saints Row.

- **Fighting:** Close combat between two or more characters or groups. Titles: Street Fighter IV, Super Smash Bros. Brawl, Tekken 7, Virtua Fighter 4, Soulcalibur VI.
- **First-person shooter:** Weapon-based battle from a first-person point of view. Titles: Call of Duty: Modern Warfare, Counter-Strike: Global Offensive, Halo 5: Guardians, Wolfenstein II: A New Colossus.
- **Survival:** Gathering of tools, weapons, and other resources to survive in various environments. Titles: DayZ, Subnautica, The Forest.

2. Idle Games

Idle games, also called incremental games, require little to no interaction. Players progress through basic actions, such as clicking, to receive rewards. Rewards can come in the form of in-game currency or opportunities to build upon their success.

For example, players of AdVenture Capitalist start with a lemonade stand, but over time, through minimal actions, they can grow their business into a thriving, lucrative enterprise. Titles: Realm Grinder, Cookie Clicker, Clicker Heroes, Idle Miner Tycoon, Plantera.

3. New Business Models

Business models making their mark on the industry include free to play and gaming as a service (GaaS). The free-to-play model allows players to play games for no

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initial charge. The games, typically available on mobile devices and gaming PCs, then introduce opportunities for monetization. For example, players can purchase credits to remove ads, interact with other gamers, or get unobstructed play.

GaaS is primarily a subscription-based, on-demand streaming service that enables users to play games on the hosting servers of a video game publisher. GaaS, combined with additional monetization opportunities, helps expand a game's lifespan over the long term.

4. Increased Diversity

The idea that gamers are strictly young males is a myth. According to Gamify, 17% of men and 10% of women ages 18-35 in the U.S. play video games. Among those 50 and older, 13% of both men and women play. Additionally, with the rise of cloud gaming and similar trends, the video game market continues to become more diverse. For example, users with lower income can participate without buying high-end gaming PCs or consoles, according to a Deloitte Insights report.

5. Mobile Gaming

Mobile is becoming the go-to platform for consumers looking for new ways to stay entertained. With more than 2 billion people worldwide playing mobile games, according to Deloitte, mobile is the largest driver of growth in the video game industry. Amid COVID-19 lockdowns, mobile gaming surged because it offered users increased accessibility to video games. The mobile game user population in the U.S. and Canada has increased by 12% since 2019, according to a Deconstructing Mobile & Tablet Gaming report.

6. Next-Generation Consoles

Gaming has reached a lot of new audiences, thanks to trends such as mobile game users, distribution digital models, and cloud gaming. In response, the primary game console manufacturers have embraced that change by introducing next-generation consoles that enable players to use physical and digital games. For example, Xbox Series X provides subscribers with access to a constantly updated library of hundreds of games. With state-of-the-art graphics, lightning-fast load times, and easy access to new games, next-generation consoles will continue to push the envelope in the video game industry.

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