



Information about the subject

Degree: Degree in Design and Narration in Animation and Video games

Faculty: Faculty of Legal, Economic and Social Sciences

Code: 2051103 **Name:** History of animation, video games, comics, fantasy and fiction cinema

Credits: 6,00 **ECTS Year:** 1 **Semester:** 1

Module: HISTORY AND PHILOSOPHY

Subject Matter: HISTORY **Type:** Basic Formation

Field of knowledge: Artes y Humanidades

Department: -

Type of learning: Classroom-based learning

Languages in which it is taught: Spanish

Lecturer/-s:

2051A Mateo Terrasa Torres (**Profesor responsable**)

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Module organization

HISTORY AND PHILOSOPHY

Subject Matter	ECTS	Subject	ECTS	Year/semester
PHILOSOPHY	6,00	Philosophical Fundamentals of animation and video games. Society and culture	6,00	2/2
HISTORY	18,00	Historical Documentation	6,00	1/1
		History of animation, video games, comics, fantasy and fiction cinema	6,00	1/1
		History of literature and the audiovisual area	6,00	1/2

Recommended knowledge

No prior knowledge is required.



Learning outcomes

At the end of the course, the student must be able to prove that he/she has acquired the following learning outcomes:

- R1 To analyse critically a literary work or audio-visual in such a way that be identified why it is a remarkable cultural work.
- R2 To identify the main authors and works of the history of animation cinema, comic books, fantasy, fiction and videogames worked in the subject.
- R3 To differentiate the narrative forms according to the supports and changes of structure according to if these are literary, audio-visual or videogame work.
- R4 To analyse critically an audio-visual work (comic book, videogames, fiction and/or fantasy cinema) and its impact in current society as a cultural element.
- R5 To evaluate an audio-visual work from a narrative perspective.
- R6 To use basic language related to animation cinema, videogames, comic books, fantasy and fiction in the argumentations.
- R7 To identify the narrative models used in the fiction works and/or videogames worked in the subject.



Competencies

Depending on the learning outcomes, the competencies to which the subject contributes are (please score from 1 to 4, being 4 the highest score):

BASIC		Weighting			
		1	2	3	4
B3	Students to be able to gather and interpret relevant data (normally within their area of study) to make judgements including a reflection about relevant topics of social, scientific or ethic nature.				X

SPECIFIC		Weighting			
		1	2	3	4
E1	To gather information from cultural sources (art, history, cinema, literature, ...) that can be used as inspiration and contextualization in animation and videogames.				X
E3	To apply different aesthetic patterns to the elaboration of animation and videogames projects to generate new ideas based upon them.			X	
E8	To apply the principles of audiovisual narrative to elaborate different plots applicable to animation and interactive products.			X	



Assessment system for the acquisition of competencies and grading system

Assessed learning outcomes	Granted percentage	Assessment method
R1, R2, R3, R4, R5, R6, R7	50,00%	Written tests
R1, R2, R3, R4, R5, R6, R7	30,00%	Reflection papers (essays, text comments, etc)
R1, R2, R3, R4, R5, R6, R7	20,00%	Oral tests

Observations

Attendance and participation:

Attendance is 10% of the final final qualification that will be valued within the oral test percentage. Each lack of attendance will subtract 1% from the final qualification, up to a maximum of 10% in the subject. In the article 8.1 from the evaluations and qualifications regulations of UCV, it is established that the student who has not attended at least 50% of the classes of this subject will not be able to take the First call exam. Both excused and unexcused absences will be considered non-attendance.

Plagiarism, copying and lack of citations:

Both in the works (individual or group) and the final test, spelling mistakes will penalize the final qualification. The reiteration of these mistakes will suppose the automatic fail of the work or test. The detection of plagiarism or copy of any work carries its fail. Plagiarism is considered the use of not cited others works by the author or the abusive use of non-proprietary material for its elaboration. (More than 35%). The copy in the final test supposes the entire subject fail, not being able to present it in the second call.

Written assignments and oral tests:

During the course, several individual works and oral tests of continuous evaluation and a final work will be carried out. The evaluation criteria for these works will be explained in the classroom by the teacher with due notice. In the specific case of oral tests, the final qualification is 10%, since the other 10% belongs to attendance. These works are evaluated once they are presented and the mark cannot be modified once it has been set and revised, mediating, consequently, with the mark obtained in the final test. Works outside the established deadline will not be accepted and their delivery will always be made through the virtual classroom.

Final test and mark:

Passing the final test is essential (minimum 5 out of 10) to compute and average with the rest of the qualifications obtained during the course of the subject. The fail of the final test cannot be compensated with a high qualifications in the practices. Therefore, the non-approval of this final test



implies the failure of the call. In any case, if the first call has not been approved, the student must take and pass the second call test to pass the subject. The copy in the final test supposes the entire subject fail, not being able to present it in the second call.

MENTION OF DISTINCTION:

According to Article 22 of the Regulations governing the Evaluation and Qualification of UCV Courses, the mention of "Distinction of Honor" may be awarded by the professor responsible for the course to students who have obtained, at least, the qualification of 9 over 10 ("Sobresaliente"). The number of "Distinction of Honor" mentions that may be awarded may not exceed five percent of the number of students included in the same official record, unless this number is lower than 20, in which case only one "Distinction of Honor" may be awarded.

Learning activities

The following methodologies will be used so that the students can achieve the learning outcomes of the subject:

- | | |
|----|----------------------------|
| M1 | Flipped classroom |
| M2 | Participatory master class |
| M3 | Cooperative learning |
| M6 | Project-based learning |



IN-CLASS LEARNING ACTIVITIES

	LEARNING OUTCOMES	HOURS	ECTS
Active listening, summaries, concept maps and/or notes organizing the information and work in small groups (Kagan structures) to process the received information. M2	R1, R2, R3, R4, R5, R6, R7	33,00	1,32
In the flipped classrooms the student will undertake video viewing, web browsing, readings, questions elaboration and class preparation in general, etc (non-on-site work) as well as presentation and debates with all the participants in the class and doubt solving (on-site work). M1	R1, R2, R4, R5, R6	19,00	0,76
Task elaboration of tasks, in small teams, bearing a common objective with individual and collective responsibility learning from each other. M3	R1, R2, R3, R4, R5, R6, R7	4,00	0,16
The student, individually or in a group, leads their action to the elaboration of a tangible final result (product) in which process knowledges and needed competences are incorporated. M6	R1, R2, R3, R4, R5, R6, R7	4,00	0,16
TOTAL		60,00	2,40



LEARNING ACTIVITIES OF AUTONOMOUS WORK

	LEARNING OUTCOMES	HOURS	ECTS
Autonomous work. Study, memorization, test preparation, practical abilities drilling, elaboration of works, essays, reflections, metacognitions, portfolios elaboration, ... M1	R1, R2, R3, R4, R5, R6, R7	26,00	1,04
The student, individually or in a group, leads their action to the elaboration of a tangible final result (product) in which process knowledges and needed competences are incorporated. M6	R1, R2, R3, R4, R5, R6, R7	13,00	0,52
In the flipped classrooms the student will undertake video viewing, web browsing, readings, questions elaboration and class preparation in general, etc (non-on-site work) as well as presentation and debates with all the participants in the class and doubt solving (on-site work). M1	R1, R2, R4, R5, R6	34,00	1,36
Task elaboration of tasks, in small teams, bearing a common objective with individual and collective responsibility learning from each other. M3	R1, R2, R3, R4, R5, R6, R7	17,00	0,68
TOTAL		90,00	3,60



Description of the contents

Description of the necessary contents to acquire the learning outcomes.

Theoretical contents:

Content block	Contents
Introduction to storytelling and fantasy	Presentation; Introduction: basic concepts of fictional storytelling; The fantastic fiction: myths, stories and fantastic narratives; The tangible imagination: fantasy in animation, comics, and video games.
The animated image: an historical, cultural and artistic approach to the animated audiovisual	What is animation? Theory and techniques of the animated image; Pioneers of audiovisual animation: experimentation with a new language; The big Hollywood studios: Disney, Warner, Paramount, MGM, Universal and UPA; Animation in Europe and the socialist sphere: lyricism, melancholy and experimentation; Animation on television: from Hanna-Barbera to streaming platforms; The anime: an approach to Japanese animation; Great anime authors: established names in animation in Japan; The anime today: from complex narratives to the expression of everyday life; Animated crossovers between the real and the fantastic: stop-motion, puppets, rotoscoping, documentary, integration; 3D animation: from Pixar to contemporary blockbuster; The present of animation: socio-industrial context, main agents and authors.



Video game history: a historical and aesthetic approach to video games as a contemporary culture

Play and (video)games: a cultural approach to the (video)ludic culture; Games before video games: board games, role-playing games and electromechanical machines; The beginnings of the commercial video game: first machines, creators and successes; The evolution of the three great markets in the 1980s: the United States, Europe and Japan video games; Game trends: arcade, graphic adventures and simulation; The 90s changes: 3D, online gaming, new audiences and devices; Video games at the turn of the century: games, creators and devices; The State of the medium in the 2000s: Games and Casual Gamers and Independent Authors; New ludofictional trends: from maximalist triple A to minimalist indie; The current context of video games: streaming, free-to-play, subscription services and companies configuration.

Temporary organization of learning:

Block of content	Number of sessions	Hours
Introduction to storytelling and fantasy	3,00	6,00
The animated image: an historical, cultural and artistic approach to the animated audiovisual	14,00	28,00
Video game history: a historical and aesthetic approach to video games as a contemporary culture	13,00	26,00



References

Basic Bibliography:

Donovan, T. (2018). *Replay. La historia de los videojuegos*. Héroes de papel

Lorenzo Hernández, M. (2021). *La imagen animada. Una historia imprescindible*. Diabolo ediciones S.L.

McCloud, S. (2005). *Entender el cómic. El arte invisible*. Astiberri.

Navarro-Remesal, V. (2016). *Libertad dirigida. Una gramática del análisis y diseño del videojuego*. Editorial Shangrila.

Ross, E. (2021). *Gamish. Una historia gráfica de los videojuegos*. Reservoir Books.

Sánchez-Navarro, J. (2020). *La imaginación tangible. Una historia esencial del cine de animación*. Editorial UOC.

Williams, A. 2017. *History of Digital Games: Developments in Art, Design and Interaction*. CRC Press.

Additional bibliography:

Bartual, R. (2014). *Narraciones gráficas. Del código medieval al cómic*. Editorial Marmotilla.

Consalvo, M., y Paul, C.A. (2019). *Real Games. What's Legitimate and What's Not in Contemporary Videogames*. The MIT Press.

Cuadrado Alvarado, A., y Planells de la Maza, A.J. (2020). *Ficción y videojuegos. Teoría y práctica de la ludonarración*. Editorial UOC.

Juul, J. (2020). *Handmade Pixels: Independent Video Games and the Quest for Authenticity*. The MIT Press.

Loriguillo-López, A. (2021). *Anime Complejo. La ambigüedad narrativa en la animación japonesa*. Publicacions de la Universitat de Valencia.

Loriguillo-López, A. (2021). *Estudios sobre cultura visual japonesa: videojuegos, manga y anime*. Edicions Bellaterra.

Montero Plata, L. (2012). *El mundo invisible de Hayao Miyazaki*. Dolmen Editorial.

Terrasa Torres, M. (2022). *La estética de la dificultad. Teoría y motivos en el videojuego*. Shangrila editorial.



Addendum to the Course Guide of the Subject

Due to the exceptional situation caused by the health crisis of the COVID-19 and taking into account the security measures related to the development of the educational activity in the Higher Education Institution teaching area, the following changes have been made in the guide of the subject to ensure that Students achieve their learning outcomes of the Subject.

Situation 1: Teaching without limited capacity (when the number of enrolled students is lower than the allowed capacity in classroom, according to the security measures taken).

In this case, no changes are made in the guide of the subject.

Situation 2: Teaching with limited capacity (when the number of enrolled students is higher than the allowed capacity in classroom, according to the security measures taken).

In this case, the following changes are made:

1. Educational Activities of Onsite Work:

All the foreseen activities to be developed in the classroom as indicated in this field of the guide of the subject will be made through a simultaneous teaching method combining onsite teaching in the classroom and synchronous online teaching. Students will be able to attend classes onsite or to attend them online through the telematic tools provided by the university (videoconferences). In any case, students who attend classes onsite and who attend them by videoconference will rotate periodically.

In the particular case of this subject, these videoconferences will be made through:

☒ Microsoft Teams

☐ Kaltura



Situation 3: Confinement due to a new State of Alarm.

In this case, the following changes are made:

1. Educational Activities of Onsite Work:

All the foreseen activities to be developed in the classroom as indicated in this field of the guide of the subject, as well as the group and personalized tutoring, will be done with the telematic tools provided by the University, through:

☒

Microsoft Teams

☐

Kaltura

Explanation about the practical sessions:



2. System for Assessing the Acquisition of the competences and Assessment System

ONSITE WORK

Regarding the Assessment Tools:

☒

The Assessment Tools will not be modified. If onsite assessment is not possible, it will be done online through the UCVnet Campus.

☐

The following changes will be made to adapt the subject's assessment to the online teaching.

Course guide		Adaptation	
Assessment tool	Allocated percentage	Description of the suggested changes	Platform to be used

The other Assessment Tools will not be modified with regards to what is indicated in the Course Guide.

Comments to the Assessment System: