Information about the subject

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

Faculty: Faculty of Legal, Economic and Social Sciences

Code: 2051109 **Name:** History of literature and the audiovisual area

Credits: 6,00 **ECTS Year:** 1 **Semester:** 2

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:

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 necessary, but reading and writing comprehension skills are.

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 identify the main literary works and its social influence among those worked in the study program.

R2   To analyse critically a literary work or audio-visual in such a way that be identified why it is a remarkable cultural work.

R3   To list main authors and works of the history of the cinema, literature and animation, work in the subject.

R4   To elaborate a chronogram of the historical evolution of the literary and audio-visual world referencing their main works.

R5   To differentiate the narrative forms according to the supports and changes of structure according to if these are literary, audio-visual or videogame work.

R6   To analyse critically a literary or audio-visual source from the narrative perspective.

R7   To read critically literary works and to reason about their content, expressing these reasonings in a written, graphic or oral manner.

R8   To evaluate an audio-visual work from a narrative perspective.

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 of ethic nature.			x	

SPECIFIC		Weighting			
		1	2	3	4
E1	To gather information form 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, R3, R4, R5, R8	50,00%	Written tests
R2, R5, R6, R8	30,00%	Reflection papers (essays, text comments, etc)
R2, R5, R7	20,00%	Oral tests

Observations

Attendance and participation will be evaluated through small oral tasks in class, included in the 20%of the global mark corresponding to this evaluation system.
The exam must be passed (5) in order to have an average mark and pass the subject.
The lack of linguistic correction will be penalized with failure and repetition of that evaluation instrument.

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, M3	R2, R4, 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	R5, R6, R7	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	R3, R8	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, R6, R8	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, M2	R3, R4, R5	27,00	1,08
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, R6, R8	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	R5, R6, R7	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	R3, R8	16,00	0,64
TOTAL		**90,00**	**3,60**

Description of the contents

Description of the necessary contents to acquire the learning outcomes.

Theoretical contents:

Content block	Contents
Fundamentals of classical narratology	In this block, we will deal with the most classic theories on narratology.
Texts, hypertexts and intertexts	In this block, the different relationships that texts maintain with each other will be addressed, in order to explain the links of textual interdependence.
The great topics and their representation in literature and cinema	This block addresses the film and literary milestones that allow us to understand the influence of these founding languages ??and myths, not only in the videogame universe but in our own cultural configuration.
A round trip path: narratological mechanisms of the videogame	This block consists of identifying those influences of the literary and film world in videogames, as well as the reverse, which also occur.

Temporary organization of learning:

Block of content	Number of sessions	Hours
Fundamentals of classical narratology	6,00	12,00
Texts, hypertexts and intertexts	4,00	8,00
The great topics and their representation in literature and cinema	15,00	30,00
A round trip path: narratological mechanisms of the videogame	5,00	10,00

References

Bergala, A.; Aumont, J.; Marie, M y Vernet, M. (1996). *Estética del cine: espacio fílmico, montaje, narración, lenguaje*. Paidós.

Bal, M. (1995). *Teoría de la Narrativa: una introducción a la narratología*. Cátedra.

Barthes, R. (1970) Introducción al análisis estructural del relato in *Análisis estructural del relato* (pp. 3-43). Editorial Tiempo Contemporáneo.

Eagleton, T. (1998). *Una introducción a la teoría literaria*. Fondo de Cultura Económica.

Gaudreault, A. y Jost, F. (2001). *El relato cinematográfico*. Paidós.

Llovet, J. (2018). *La literatura admirable*. Pasado & Presente.

Mendoza Fillola, A. y Cerrillo, P. (2003). *Intertextos: aspectos sobre la recepción del discurso artístico*. Universidad Castilla-La Mancha.

Navarro Remesal, V. (2016). *Libertad dirigida: una gramática del análisis y diseño de videojuegos*. Sangrila Ediciones.

Planells, A. J. (2015). *Videojuegos y mundos de ficción*. Cátedra.

Propp, V. (1998). *Morfología del cuento popular*. Akal.

Scolari, C.A. (2013). *Narrativas transmedia. Cuando todos los medios cuentan*. Deusto.

Steiner, G. (2021). *Un lector*. Siruela

Truffaut, F. (2010). *El cine según Hitchcock*. Alianza.

Complementary resources:

Aumont, J. (2004). *Las teorías de los cineastas: la concepción del cine de los grandes directores*. Paidós Ibérica.

Bateman, C. (2021). *Game Writing: Narrative Skills for Videogames.* Bloomsbury Academic.

Borges. J. L. (2011). *Ficciones*. Debolsillo.

Ensslin, A. (2014). *Literary Gaming*. The MIT Press.

Parkinson, D. (2012). *History of Film*. Thames and Hudson.

Serna-Rodrigo, R. y Rovira-Collado, J. (2016), Aportaciones de los videojuegos a la Educación Literaria, in *XIV Jornadas de Redes de Investigación en Docencia Universitaria: investigación, innovación y enseñanza universitaria: enfoques pluridisciplinares* (pp. 772-785). Universidad de Alicante.

Yorke, J. (2014). *Into the Woods*. Penguin Books.