



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: Multimedia and Digital Arts

Type of learning: Classroom-based learning

Languages in which it is taught: Spanish

Lecturer/-s:

2051A Mateo Terrasa Torres (**Responsible Lecturer**)

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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 previous 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:

According to the guidelines for the development of the General Regulations for Evaluation and Grading of Official Studies and UCV degrees, in face-to-face degrees, class attendance **will be required with a minimum of 80% of the sessions** of each subject as a requirement to be evaluated. This means that, if a student does not attend more than 20% of the sessions of each subject, he/she will not be evaluated, neither in the first nor in the second call, unless the person in charge of the subject, with the approval of the person in charge of the degree, in view of exceptional circumstances duly justified, exempts the minimum percentage of attendance. The same criterion will be applicable for hybrid or virtual degrees in which the faculty must maintain the same percentage in the requirement of "presence" in the different training activities, if any, even if these are carried out in virtual environments.

Plagiarism, copies and lack of citations:

The detection of plagiarism or copying of any work entails the suspension of the same. It is considered plagiarism the use of works of others not cited by the author or the abusive use of material not belonging to the student for the elaboration of the same (more than 35%). The copy in the exam means the failure of the whole subject, not being able to present it in the second call.

Spelling mistakes:

Spelling mistakes in the submitted work will be penalized up to 2 points, both in individual and group activities and in the exam.

Written assignments and oral tests:

During the course of the course, several individual and group written assignments as well as oral tests and a final paper will be required. The evaluation criteria for these assignments will be explained in the classroom by the teacher in advance. These papers are evaluated once submitted and the grade cannot be modified once they have been submitted and reviewed, and will be compared to the grade obtained in the exam. No work will be admitted outside the established



deadline and its delivery will always be done through the virtual classroom.

Exam and final grade:

Passing the final exam is essential (minimum grade 5 out of 10) to compute and average with the rest of the grades obtained during the course of the subject. Failure in the exam cannot be compensated with a high grade in the practicals. Therefore, failure to pass the exam implies failure of the exam. In any case, if the first exam has not been passed, the student will be able to take and pass the second exam to pass the course.

Copying in the exam implies the failure of the whole course, and the student will not be able to take the exam in the second round.

Criteria for the awarding of an honorary degree:

The mention of “**Matrícula de Honor**” may be awarded to students who have obtained **a grade equal to or higher than 9.0**. Their number may not exceed **five percent of the students enrolled in a group** in the corresponding academic year, unless the number of students enrolled is lower.

One-time evaluation

According to Article 9 of the General Regulations for Evaluation and Grading of Official Studies and UCV Degrees, the continuous evaluation system is the preferred evaluation system at the UCV. Art. 10 allows, however, for those students who, in a justified and accredited way, show their inability to attend in person (or to synchronous communication activities for virtual and/or hybrid teaching modalities), their extraordinary evaluation in the so-called single evaluation. This single evaluation must be requested within the first month of each semester to the Dean's Office of the Faculty through the Vice-Dean's Offices or Master's Directorates, and the latter will be responsible for the express decision on the admission of the student's request.

For the subject **History of animation cinema, video games, comics, fantasy and fiction**, the evidences to be presented and/or the test/s to be taken in the single evaluation by the student are established as follows: Reflection works (essays, text commentaries, etc.) 30%, Oral tests 20% and Final exam 50%.



CLASS ATTENDANCE IN FACE-TO-FACE DEGREES

In accordance with the development guidelines of the General Regulations for the Evaluation and Qualification of Official Teachings and Own Degrees of the UCV, in face-to-face degrees, class attendance with a minimum of 80% of the sessions of each subject will be required as a requirement to be evaluated. This means that, if a student does not attend the sessions of each subject, in a percentage greater than 20%, he/she will not be able to be evaluated, neither in the first nor in the second call, unless the person responsible for the subject, with the approval of the person responsible for degree, in view of duly justified exceptional circumstances, exempt from the minimum attendance percentage. The same criterion will be applicable for hybrid or virtual degrees in which teachers must maintain the same percentage in the requirement of "presence" in the different training activities, if any, even if these are carried out in virtual environments.

MENTION OF DISTINCTION:

The mention of "Honors" may be awarded to students who have obtained a grade equal to or greater than 9.0. Their number may not exceed five percent of the students enrolled in a group in the corresponding academic year, unless the number of students enrolled is lower.

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 fiction and fantasy stories and comics	In the first block of content, the basic principles of fiction and fantasy stories and their relationship with the languages of animation, video games and comics will be investigated. This introduction will be followed by an explanation of the mechanisms of the language of comics as well as a historical tour of the main authors, styles and formats of comics and their evolution in the main markets: the United States, Europe and Japan.
The animated image: a historical, cultural and artistic approach to animated audiovisuals	The second thematic block will focus on explaining the state of the art of the animated image as an expressive medium based on a historical journey: from the pioneers who experimented with a new language, through the main North American, European and Japanese production companies and authors who shaped and established this language until today and the evolution of the main audiovisual animation techniques in film and television.
History of the video game: a historical and aesthetic journey of the video game as contemporary culture	The third and final thematic block will delve into the study of the video game as one of the main artifacts in contemporary cultural industries: its relevance as a recreational object and how it has redefined the contemporary context, the main historical milestones, artistic, narrative and recreational trends and its close link with technological evolution, the influence on the environment of the main creators and its evolution in a social, cultural and economic context until today



Temporary organization of learning:

Block of content	Number of sessions	Hours
Introduction to fiction and fantasy stories and comics	3,00	6,00
The animated image: a historical, cultural and artistic approach to animated audiovisuals	14,00	28,00
History of the video game: a historical and aesthetic journey of the video game as contemporary culture	13,00	26,00



References

Basic Bibliography:

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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.

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

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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.

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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.