Guía Docente

Information about the course

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: HISTORIA Y FILOSOFÍA

Subject Matter: HISTORIA **Type:** Formación Básica

Branch of knowledge:

Department: Multimedia and Digital Arts

Type of learning: Classroom-based learning

Language/-s in which it is given: Spanish

Teachers:

2051A	David García Ramos Gallego **(Profesor responsable)**	david.garcia@ucv.es

Module organization

HISTORIA Y FILOSOFÍA

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

Recommended knowledge

No prior knowledge is required, although readings and viewings of classic films that are part of the canon and Western literary tradition will be requested, primarily, but also from other cultures. Therefore, some knowledge of world literature, texts, authors, topics, and genres is recommended, as these will be covered during the course.

Learning outcomes

At the end of the course, the student must demonstrate having acquired the following learning outcomes:

R15 - Draw up a timeline of the historical evolution of the literary and audiovisual world, referencing its main works. 3.4

Learning outcomes of the specified title

Type of AR: Competencias

- Be able to collect and interpret relevant data (usually within their area of study) to make judgments that include reflection on important social, scientific, or ethical issues.

R16 - Critically analyse a literary or audiovisual work in order to identify what makes it a significant cultural work. 3.5

Learning outcomes of the specified title

Type of AR: Competencias

- Be able to collect and interpret relevant data (usually within their area of study) to make judgments that include reflection on important social, scientific, or ethical issues.

R17 - List the main authors and works in the history of cinema, literature and animation covered in the course. 3.6

Learning outcomes of the specified title

Type of AR: Competencias

- Be able to collect and interpret relevant data (usually within their area of study) to make judgments that include reflection on important social, scientific, or ethical issues.

R18 - Differentiate narrative forms according to media and structural changes depending on whether they are literary works, audiovisual works or video games. 12.1

Learning outcomes of the specified title

Type of AR: Habilidades o Destrezas

- Illustrate and generate specific animation and video game projects using traditional procedures and digital techniques

R19 - Critically analyse a literary or audiovisual source from the perspective of storytelling. 3.7 / 12.2

Learning outcomes of the specified title

Type of AR: Habilidades o Destrezas

- Illustrate and generate specific animation and video game projects using traditional procedures and digital techniques

Type of AR: Competencias

- Be able to collect and interpret relevant data (usually within their area of study) to make judgments that include reflection on important social, scientific, or ethical issues.

R20 - Read literary works critically and reason about their content, expressing these reasons orally, in writing or graphically. 3.8 / 12.3

Learning outcomes of the specified title

Type of AR: Competencias

- Be able to collect and interpret relevant data (usually within their area of study) to make judgments that include reflection on important social, scientific, or ethical issues.

- Develop theoretical and practical responses based on the sincere search for the full truth and the integration of all dimensions of the human being in response to life's major questions.

R21 - Realizar un cronograma histórico que muestre cómo las obras literarias y audiovisuales han evolucionado a lo largo del tiempo y cómo estas influencias se reflejan en los proyectos de animación y videojuegos. 6.3

Learning outcomes of the specified title

Type of AR: Competencias

- Be able to collect and interpret relevant data (usually within their area of study) to make judgments that include reflection on important social, scientific, or ethical issues.

- Develop theoretical and practical responses based on the sincere search for the full truth and the integration of all dimensions of the human being in response to life's major questions.

R22 - Analyse literary and audiovisual sources, considering their impact and relevance from a cultural and ecological sustainability perspective, and how these dimensions may influence your own projects. 7.3

Learning outcomes of the specified title

Type of AR: Competencias

- Apply the principles derived from the concept of integral ecology to their proposals or actions, regardless of their scope, area of knowledge, and the contexts in which they are presented.

Assessment system

In-person modality

Assessed learning outcomes	Granted percentage	Assessment tool
R15, R17, R18, R19, R21	40,00%	SE1 – Written exams.
R16, R18, R19, R20, R22	40,00%	SE4 – Reflective assignments (essays, text commentaries, etc.).
R19, R20	20,00%	SE5 – Oral exams.

Observations

Attendance and participation will be assessed through small oral tasks in class, accounting for 20% of the assessment system.

The exam must be passed (5) in order to average and pass the course. Lack of linguistic correctness will be penalized with a fail and repetition of said assessment tool.

In accordance with Article 9 of the General Regulations for Assessment and Grading of Official Courses and UCV Degrees, single assessment is linked to the inability of students enrolled in a face-to-face degree program to attend class. It is, therefore, an extraordinary and exceptional assessment system that may be chosen by those students who, for justified and accredited reasons, are unable to undergo the continuous assessment system, and who request it from the professor responsible for the course, who will expressly decide on the admission of the student's single assessment request and will notify them of its acceptance or rejection.

As far as the subject of History of Literature and Audiovisual Media is concerned, the minimum attendance requirement is 75%, which is therefore the limit to be taken into consideration for a potential request for a single assessment. If granted, this will be based on the following criteria in the first exam session: single assessment test and individual assignments, the same as in the second exam session.

Use of generative artificial intelligence tools

The use of generative artificial intelligence tools (such as ChatGPT, Copilot, Claude, or others) must be carried out, if used, in an ethical, transparent, and responsible manner, and always under the supervision of the teaching staff. In particular:

– All use must be communicated to the responsible professor;

– Authorship, originality, and academic honesty must be respected;

– Their use should be conceived as a support for personal reflection, not as a substitute for the student's critical work.

Any misuse or undeclared use will be considered a serious academic offense, in accordance with the assessment regulations and university rules on plagiarism and fraud.

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.

Training activities

The methodologies to be used so that the students reach the expected learning outcomes will be the following:

M1   MD1: Flipped classroom

M2   MD2: Interactive lecture

M3   MD3: Cooperative learning

M6   MD6: Project-based learning

IN-CLASS TRAINING ACTIVITIES

ACTVITY	RELATIONSHIP WITH THE COURSE LEARNING OUTCOMES	METHODOLOGY	HOURS	ECTS
AF1 – Within the context of the flipped classroom methodology, the student will watch videos, visit websites, complete preliminary readings, and prepare materials.	R18, R19, R22	MD1: Flipped classroom MD3: Cooperative learning MD6: Project-based learning	16,00	0,64

AF2 – Active listening, elaboration and formulation of questions, summaries, concept maps and/or notes that organize the information received, and related work.	R15, R16, R18, R22	MD2: Interactive lecture MD3: Cooperative learning MD6: Project-based learning	36,00	1,44
AF3 – Completion of tasks — in small groups — with a common goal, involving both individual and collective responsibility, learning with and from others.	R15, R17, R18, R22	MD3: Cooperative learning MD6: Project-based learning	4,00	0,16
AF6 – The student, individually or collectively, focuses on producing a tangible final result (product) that incorporates the knowledge and skills necessary for its realization.	R15, R17, R21	MD3: Cooperative learning MD6: Project-based learning	4,00	0,16
TOTAL			**60,00**	**2,40**

TRAINING ACTIVITIES OF AUTONOMOUS WORK

ACTVITY	RELATIONSHIP WITH THE COURSE LEARNING OUTCOMES	METHODOLOGY	HOURS	ECTS
AF8 – Independent work. Study, memorization, exam preparation, practice of practical skills, preparation of assignments, essays, reflections, metacognitive activities, portfolio development, etc.	R15, R16, R18, R19, R20	MD3: Cooperative learning MD6: Project-based learning	24,00	0,96
AF6 – The student, individually or collectively, focuses on producing a tangible final result (product) that incorporates the knowledge and skills necessary for its realization.	R16, R18, R19, R20, R21	MD1: Flipped classroom MD3: Cooperative learning MD6: Project-based learning	36,00	1,44
AF1 – Within the context of the flipped classroom methodology, the student will watch videos, visit websites, complete preliminary readings, prepare questions, and generally prepare for class (non-presential work), as well as engage in presentations and/or discussions with the professor and classmates in class, resolving doubts, etc.	R15, R16, R18, R19, R20	MD1: Flipped classroom MD3: Cooperative learning	17,00	0,68
AF3 – Completion of tasks — in small groups — with a common goal, involving both individual and collective responsibility, learning with and from others.	R15, R18, R20, R21	MD6: Project-based learning	13,00	0,52
TOTAL			**90,00**	**3,60**

Description of contents

Description of content necessary for the acquisition of learning outcomes.

Theoretical content:

Block of content	Contents
Classical narratology fundamentals	This section will cover the most classical theories of narratology. Classical concepts of narratology will be presented and analyzed, including: types of narrator, diegesis, fable, plot, story, theme, subject, topic, polyphony, and discursive genre, among others.
Texts, hypertexts, and intertexts	This section will address the different relationships that texts maintain with each other, in order to explain the links of textual interdependence or transtextuality: hypertextuality, intertextuality, paratextuality, metatextuality, and architextuality. Phenomena such as quotation, reference, multiverse, possible worlds, intra- and extra-diegesis, metafiction, autofiction, and other literary and narrative phenomena present in literary and audiovisual productions throughout history will be analyzed.
Major topics and their representation in literature and film	This section addresses topics that form part of different literary and narrative traditions, their evolution and influence on culture, literature, and the world of video games as a cultural product. The subject of the **sea** will be addressed in a monographic manner, but other topics will also be presented and explored (love, betrayal, exploration, monstrous beings, sacrifice, etc.).
A round trip: narratological mechanisms in video games	This section consists of identifying influences from the literary and film worlds on video games, as well as the reverse influences that also occur. This will be done through the figure of the hero and his journey, which appears in both narrative literary works and video games.

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Temporary organization of learning:

Block of content	Sessions	Hours
Classical narratology fundamentals	8	16,00
Texts, hypertexts, and intertexts	8	16,00
Major topics and their representation in literature and film	10	20,00
A round trip: narratological mechanisms in video games	4	8,00

References

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Carrión, J. (2023). La escritura artificial: De los surrealistas a los algoritmos. *Nueva sociedad*, *304*, 148-156.

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

Genette, G. (1989). *Palimpsestos: La literatura en segundo grado* (C. Fernández de Prieto, Trad.). Taurus.

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

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

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