

**CENTRO UNIVERSITARIO DE TECNOLOGÍA Y ARTE DIGITAL**



## **ACADEMIC PROGRAM**

## **FOUNDATIONS OF LITERATURE**

# 1. BASIC INFORMATION/GENERAL INFORMATION.

Degree:	Bachelor in Interactive Product Design
Faculty or Centre:	Centro Universitario de Tecnología y Arte Digital (U-TAD)
Area:	History and Thought
Course:	Foundations of Literature
Year:	First
Teaching period:	Second
Type:	Basic Subject
ECTS credits:	6
Teaching modality:	classroom-based course
Language:	English
Lecturer/Teacher:	Daniel Govantes
E-mail:	daniel.govantes@live.u-tad.com
Web page:	<a href="http://www.u-tad.com/">http://www.u-tad.com/</a>

## 2. SUBJECT DESCRIPTION.

### Area description

This subject belongs to the module of art, science and technology and, within this, to the area of history and thought.

This area refers to the study and practice of the artistic capacity and its linking of design and its interactivity with the branch of Art, from the knowledge of the basic aspects in the artistic and literary tradition and evolution and how they can be incorporated into design or digital creation.

### Subject description

This subject presents an interdisciplinary link with subjects in the field of thought, art and communication.

This subject is a fundamental tool for the development of reading comprehension skills, analysis and criticism of universal literary texts, as inspiration in the design of interactive products, providing the development of classical and contemporary formulations of narrative structure.

The aspects that will be explored in depth:

- Literature as an interactive universe (linked themes, interwoven contexts, interdisciplinary range, hypertext, reader-author).
- Reading as a tool for knowledge and consultation
- Reading comprehension and its audiovisual projection
- Research into literary structures, content, characters and plots.
- Analysis and criticism of literary texts as instruments of creativity.

## **3. SKILLS AND LEARNING OUTCOMES**

### **3.1 Skills**

GC1 - Lifelong learning through self-study and lifelong learning.

GC7 - Show interest and sensitivity to environmental and social issues, as well as the ability to analyse the social dimension of activity and corporate social responsibility.

GC8 - Demonstrate the ability to work in a team.

GC9 - Knowing how to manage time effectively.

GC10 Having the ability to work in an international context, as well as in diverse and multicultural environments.

GC11 - Manage basic skills for interpersonal relations.

GC12 - Express a critical and self-critical sense and the ability to analyse in order to evaluate different alternatives.

GC16 - Express oneself correctly in oral and written form.

GC17 - Demonstrate the ability to analyse, synthesise and gather information from different sources.

GC18 - Manage information appropriately.

SC1 Knowing the language necessary to communicate and structure a coherent discourse in the field of sociology, philosophy and psychology in relation to the design of interactive products.

SC5 Understanding the influence of the history of art, literature and games as a context for creative production.

SC9 Understanding the principles of audiovisual narrative to develop discourses and stories applicable to interactive products.

SC15 Analysing the characteristics and needs of users in the humanistic environment as a fundamental element in the design of interactive products.

SC16 Understanding the processes of the elements involved in an interactive artistic production.

SC27 Recognising the philosophical, social and political implications of designs and technological innovations.

## 3.2 Learning outcomes

Contextualize the design process within the cultural and artistic references.

Value and integrate the work of artists in the process of creating the video game.

Describe the relevant facts of the video game industry.

Analyze games that have had a relevant social impact

Valuing literature and different literary genres as necessary elements for game design

Recognize the basic literary elements that make it possible to write a script

Practice writing scripts and simple documents of design

## 4. CONTENTS

- Contemporary literary theories and movements.
- Common strategies in literary genres.
- Development of the most usual techniques in literary genres.
- Theoretical development of myths (Oriental and Occidental), epics and the birth of modern mythology.

## 5. SUBJECT SYLLABUS:

1. Myths and archetypes.
2. The hero's journey.
3. Mimetic narrative genres and currents.
4. Non-mimetic narrative genres and currents.

## 6. TRAINING ACTIVITIES AND TEACHING METHODS

### Teaching methods

The subject will be developed through the following general methods and techniques, which will be applied differently depending on the characteristics of the subject:

- **Expository method/Master lecture:** the lecturer will develop the contents of the syllabus through master classes and dynamic lectures.
- **Case studies:** analysis of real cases related to the subject.
- **Exercise and problem solving:** students will develop the appropriate solutions by applying transformation procedures to the information available and interpreting the results.

### Training activities

LEARNING ACTIVITIES	Total hours	Hours of attendance	% attendance
Theory classes	30	30	100
Seminars and workshops	3	3	100
Practical classes	21	21	100
Tutoring	4	4	100
Evaluation activities	6	6	100
Study and group work	16	1	5
Self-study and individual work	70	0	0

## 7. TEMPORAL DEVELOPMENT

Subject	Week
1 Myths and archetypes.	1,2,3
2 The hero's journey.	4,5
3 Mimetic narrative genres and currents.	6, 7,8,9,10
4 Non-mimetic narrative genres and currents.	11, 12, 13,14,15

## 8. EVALUATION SYSTEM

ASSESSED ACTIVITY	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
SE1 Assessment of participation in class, practicals or projects of the subject.	10%	30%
SE2 Evaluation of assignments, projects, reports, reports, reports	30%	60%
SE3 Objective assessment	30%	70%

### Grading criteria:

EVALUATION ACTIVITY	EVALUATION CRITERIA	EVALUATION CRITERIA ASSESSMENT IN RELATION TO THE FINAL GRADE (%)
SE1 Assessment of participation in class, practicals or projects of the subject.	Students will be assessed on their active participation and the correct submission of the practicals in due form and on time.	10%
SE2 Evaluation of assignments, projects, reports, reports, reports	Clarity of exposition and synthesis. Quality of writing and layout. Clarity of exposition and synthesis.	50%
SE3 Objective assessment	Expository clarity. Understanding and argumentation of the most theoretical concepts seen during the course. Ability to relate works to these concepts.	40%

## General comments on the evaluations/assessments:

- Final numerical grading will be from 0 to 10, with a 5 being the minimum mark for a pass.
- Continuous assessment through the monitoring of classroom work.
- Global assessment of the learning process and acquisition of skills and knowledge.
- It is necessary to have presented all the work and to have passed in order to have access to continuous assessment. Failure to submit an assignment within the stipulated time will result in the loss of continuous assessment.
- It is necessary to have passed the exam and all the assignments in order to obtain an average.
- The University establishes a minimum of 80% attendance in order to pass the course satisfactorily. If this minimum is not passed, the student will have the right to an extraordinary evaluation. This assessment will consist of an exam (50% of the final mark) and an individual practical (50% of the final mark).

## 9. LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):

### Key references

BALLÓ, Jordi, PÉREZ, Xavier (1995). La semilla inmortal. Barcelona: Anagrama.  
VALVERDE, José María y DE RIQUER, Martín (2010). Historia de la literatura universal. Madrid: Gredos.

### Recommended references

BARTHES, Roland (1970). Mitologías. México: Siglo XXI.  
BAL, Mieke. (2001). Teoría de la narrativa. Madrid: Cátedra  
CALINESCU, Matei (2003). Cinco caras de la modernidad: modernismo, vanguardia, decadencia, kitsch y postmodernismo. Madrid: Tecnos.  
FERRERAS, Daniel F. (1995) Lo fantástico en la literatura y el cine. Madrid: Ediciones Vosa.  
HAINING, Peter. (2000) The Classic Era of American Pulp Magazines. Chicago: Chicago Review Press.  
HERNÁNDEZ DE LA FUENTE, David. (2005) Lovecraft. Una mitología. Madrid: ELR Ediciones.  
KING, Stephen. (2006) Danza macabra. Madrid: Valdemar.  
LÁZARO CARRETER, F. (2006). Cómo se comenta un texto literario. Madrid: Cátedra.  
LÉVI-STRAUSS, C. (1994). Mito y significado, Madrid, Alianza.  
MARX, Christy. (2006) Writing for Animation, Comics, and Games. Focal Press

McCLOUD, Scott. (2004) Understanding Comics: The Invisible Art. HarperCollins  
MORENO, Fernando Ángel. (2011) Teoría de la literatura de ciencia ficción: poética y retórica de lo Prospectivo. Portal Editions, Vitoria.  
ROAS, David (Ed.) (2001) Teorías de lo fantástico. Madrid: Arco Libros.  
-----Tras los límites de lo real. Una definición de lo fantástico. Madrid: Páginas de Espuma, 2011.  
TODORV, Tzvetan. (2003). Introducción a la literatura fantástica. México: Ediciones Coyoacán.

## 10. Required materials, software and tools

### Type of classroom:

- Classroom with computer connected to projector and Microsoft Office
- CD and DVD player
- Digital whiteboard and whiteboard
- Internet access
- Photocopier or printer
- Library

### Materials:

Laptop computer  
Internet connection

### Software: