



## **ACADEMIC PROGRAM**

# **HISTORY OF CINEMA AND ANIMATION**

## **B.F.A. IN ANIMATION**

***MODALITY: ON CAMPUS***

***ACADEMIC YEAR: 2023-2024***

<b>Name of the course:</b>	<b>History of Cinema and Animation</b>
Degree :	Animation
Location:	Centro Universitario de Tecnología y Arte Digital
Area:	Audiovisual Language
Year:	1º
Teaching period:	2
Type:	OB
ECTS credits:	3
Teaching modality:	On campus
Language:	English
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## **SUBJECT DESCRIPTION**

### **Area description**

The subject provides students with the body of knowledge related to the creation and fundamentals of storytelling through sound and moving image, from the formal and symbolic elements of visual composition of the still image to the narrative resources and their meaning, and the theory of editing and montage. It also provides the necessary context for the identification of the main artistic currents and the historical evolution of audiovisual narrative language.

### **Subject description**

History of Cinema and Animation is a compulsory subject in which students acquire the necessary skills for the analysis and knowledge of the history of cinema and animation, the evolution of narrative language, mise-en-scene, as well as all other representation strategies. This is an ideal complement for subjects such as Audiovisual Narrative, Elements of Visual Composition and Cinematography and all those belonging to the subject of Audiovisual Language. This knowledge will help the student to have a greater maturity when preparing and conceiving his audiovisual project.

The knowledge of the evolution of the audiovisual language, as well as the historical, productive and stylistic analysis of the main representatives of cinema and animation will serve the student both in his audiovisual

training and to face any audiovisual project, providing him with ideas, guidelines and mechanisms when facing any audiovisual project.

## **COMPETENCIES AND LEARNING OUTCOMES**

### **Competencies**

#### **BASIC AND GENERAL**

CG4 - Apply the fundamentals of aesthetics and image perception in terms of structure, form, color and space in the representation of digital content.

CG6 - Apply the creative fundamentals of idea generation in audiovisual projects for digital environments.

CB1 - That students have demonstrated to possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually found at a level that, while relying on advanced textbooks, also includes some aspects that involve knowledge from the forefront of their field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional manner and possess the skills that are usually demonstrated through the development and defense of arguments and problem solving within their field of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant social, scientific or ethical issues.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 - That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

#### **TRANSVERSALS**

CT5 - Demonstrate versatility, flexibility and creativity in the development of projects, activities and work.

#### **SPECIFIC**

CE15 - Identify and differentiate the styles and periods in the history of cinema and animation.

CE1 - Execute drawing with traditional and digital techniques of artistic creation both for the ideation and representation of images.

CE7 - Create audiovisual pieces applying the principles of composition, audiovisual narrative and graphics animation to the realization, planning, editing and post-production of sequences and shots.

SC13 - Knowing the methodology of synthesizing sound elements and the application of sound techniques in a digital product.

CE14 - To develop different types of scripts according to the target media.

### **Learning outcomes**

At the end of the degree, the graduate will be able to:

- Understand the fundamentals of audiovisual language composition for the critical analysis of moving images and sounds.

- Create audiovisual narratives through the application of the principles of shot and scene composition of audiovisual language.
- Apply visual language to different animation techniques to transmit ideas.
- Integrate basic editing and montage techniques for a proper understanding of audiovisual narrative structures.
- Distinguish between sound effects, musical compositions and dubbing for a narrative of an animation production.
- Edit the sound tracks of an audiovisual montage in such a way that they reinforce the narrative or expressiveness of the project.
- Correctly use the phases of documentation, synopsis, treatment, rundown, literary script and technical script in the writing of an audiovisual script.
- Use camera movements, types of shots, staging and other formal resources in the creation of an audiovisual script.
- Create storyboards and animatic that transmit narrative situations through the image.
- Recognize the different cultural, technological, economic and historical factors that can influence an audiovisual production.
- Know the stylistic differences generated throughout the history of the different animation techniques to be used in a contemporary production.
- To develop an analytical and discursive sense in relation to other audiovisual works.

## **CONTENTS**

- History of cinema, from the 20's to contemporary cinema.
- Animation cinema: expression y techniques.
- Consolidation of the animation language.
- Animation through the world: EEUU, Europe, Japan, etc.
- The animated drawing cinema and digital animation.
- The contemporary and experimental animation: status, authors and techniques.

## **SUBJECT SYLLABUS**

0. Introduction to the practice of film history
1. Precursors and classical cinema
  - 1.1. Origins of cinema and animation (1760-1907)
  - 1.2. Formation of the animation industry in the silent period (1907-1926)
  - 1.3. The rise of Walt Disney and the transition to sound (1926-1933)

- 1.4. Consolidation of the classical Hollywood model (1933-1939)
- 1.5. Animation during the Second World War (1939-1945)
- 1.6. The global dominance of the American cartoon (1945-1955)
- 2. Cinema after World War II
  - 2.1. Limited animation in the age of television (1950-1975)
  - 2.2. Hollywood Crisis and New Opportunities (1960-1975)
  - 2.3. Animation in the Communist Bloc (1950-1990)
  - 2.4. Japanese Cinema and Animation (1950-1988)
- 3. Audiovisual entertainment in the digital age
  - 3.1. The beginnings of video games and 3D animation (1975-1985)
  - 3.2. The "Disney Renaissance" and the emergence of digital cinema (1985-2004)
  - 3.3. New international trends in contemporary audiovisual (2004-)

## TRAINING ACTIVITIES AND TEACHING METHODOLOGIES

### TRAINING ACTIVITIES

LEARNING ACTIVITIES	Total hours	Hours of presence
<i>Theoretical / Expository classes</i>	15,45	15,45
<i>Practical classes</i>	11,82	11,82
<i>Tutorials</i>	2,73	1,37
<i>Independent study and autonomous work of the student</i>	24,09	0,00
<i>Elaboration of work (group or individual)</i>	18,18	0,00
<i>Evaluation Activities</i>	2,73	3,00
<b>TOTAL</b>	<b>75</b>	<b>31,64</b>

### Teaching methodologies

Expository method or master class

Case method

Problem-based learning

Cooperative or collaborative learning

Inquiry-based learning

Flipped classroom or inverted classroom methodology

Gamification

## TEMPORAL DEVELOPMENT

Theme 1- 4 weeks

Theme 2- 5 weeks

Theme 3- 5 weeks

## EVALUATION SYSTEM

ASSESSMENT SYSTEM	MINIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)	MAXIMUM SCORE RESPECT TO THE FINAL ASSESSMENT (%)
<i>Assessment of participation in class, exercises or projects of the course</i>	10	20
<i>Assessment of assignments, projects, reports, memos</i>	20	60
<i>Objective test</i>	30	70

## GRADING CRITERIA

ASSESSMENT SYSTEM	ORDINARY EVALUATION	EXTRAORDINARY EVALUATION
<i>Assessment of participation in class, exercises or projects of the course</i>	10	10
<i>Assessment of assignments, projects, reports, memos</i>	60	60
<i>Objective test</i>	30	30

### General comments on the evaluations/assessments

- Class attendance is mandatory, as well as the delivery of all assignments throughout the course.

- The use of other devices in class other than to follow the class will not be allowed. All those who are drawing in the classroom or with open programs other than for taking notes and notes must leave the classroom.
- Punctuality is recommended. Students arriving fifteen minutes late will be penalized with 50% attendance. Students arriving more than 45 minutes late will not be taken into account and will be considered absent.
- The numerical grade for the course is from 0 to 10. A minimum grade of 5 points is required in order to obtain a passing grade in the ordinary exam.
- In case the student does not pass the course in the ordinary exam, he/she will have to go to the extraordinary exam.
- The dynamic of the classes consists of lectures accompanied by the viewing of fragments, with interventions of the students.
- Class presentations will not be shared on Blackboard, so students are asked to take notes during the course. The course consists of three thematic blocks, and a non-assessable introductory topic.

The evaluation of the subject includes:

Participation:

- Participation in class activities and through Blackboard (10%).

Evaluation throughout the course:

- Viewing of short films and evaluation in online quizzes (30%).
- Partial tests in the classroom (30%)

Final exam: (30%)

The student will not be able to pass the course if he/she has not completed at least 80% of the short film quizzes.

No average will be made in ordinary call between the different parts of the course if the student has obtained a grade lower than 4 in any of these sections:

- average of the obligatory viewing questionnaires
- average of the partial exams;
- final exam.

Evaluation of class participation (10%)

Throughout the course, a series of complementary activities will be proposed (viewing suggestions, visits to exhibitions, readings, class discussions) on issues affecting cinema's history. Students' active involvement in these activities will be considered.

Evaluation of the questionnaires of the course (30%)

Each unit includes a list of short films of obligatory viewing that the student will have to watch autonomously. The viewing of the short films will be evaluated by means of online questionnaires. The grade for this section will be obtained by averaging all the questionnaires taken.

The questionnaires of each subject will be closed after four weeks.

It is mandatory to have completed at least 80% of the short film questionnaires in order to be evaluated in the regular exam. Students below this percentage will not receive a grade in the regular exam.

#### Partial tests (30%)

Throughout the course students will have to take exams on the material previously seen, which will be given in class. The exams will consist of a mixture of multiple-choice questions and questions to be answered by the student.

#### Evaluation of the written exam (30%)

The test consists of a two-hour written exam where the student must demonstrate that he/she has assimilated the theoretical knowledge, being able to relate it to each other, using the methodology and concepts used during the course.

Only blue or black ink pens or fountain pens may be used in the exam. Exams written in pencil or with pens of other colors will not be accepted.

The test will include three parts, graded as follows:

- A battery of eight short questions, on specific facts, authors and audiovisual works, each valued at 0.5 points. The student must answer each question concisely.
- The commentary related between two frames, belonging to one of the short films of obligatory viewing and the videos and feature films seen in class or recommended by the teacher. Valued with 3 points.

Conciseness and neatness are important. The student will hand in a maximum of two sheets of paper on both sides of the exam, although he/she has another sheet of paper as a draft that does not need to be handed in.

Copying or using fraudulent methods to pass the exam, such as cell phones or digital devices, communicating with another person during the exam or hiding notes, will result in the invalidity of the exam and is considered a serious curricular fault in the student's record.

#### SINGLE EVALUATION

Students who opt for a single evaluation should consult with the teacher.e Ordinary Examination.

#### **LIST OF REFERENCES (BOOKS, PUBLICATIONS, WEBSITES):**



Principal:

- COUSINS, M. (2021). Historia del cine. Blume.
- LORENZO HERNÁNDEZ, M. (2021). La imagen animada: una historia imprescindible. Diábolo.

Recomendada:

- BARRIER, M. (2003). Hollywood Cartoons: American Animation in Its Golden Age. Oxford University Press.
- CAPARRÓS LERA, J. M. (2009). Historia del cine mundial. Rialp.
- CRAFTON, D. (2015). Before Mickey: The Animated Film 1898-1928. University of Chicago Press.
- FURNISS, M. (2016). Animation: The Global History. Thames & Hudson.
- MACLEAN, F. (2011). Setting the Scene: The Art & Evolution of Animation Layout. Chronicle Books.
- MALTIN, L. (1987). Of Mice and Magic: A History of American Animated Cartoons. New American Library.
- SÁNCHEZ NORIEGA, J. L. (2006). Historia del cine: teoría y géneros cinematográficos, fotografía y televisión. Alianza Editorial.
- SOLOMON, Ch. (1994). Enchanted Drawings. The History of Animation. Wing Books.
- THOMAS, F., & JOHNSTON, O. (1995). The Illusion of Life: Disney Animation. Hyperion.
- THOMPSON, K., & BORDWELL, D. (2018). Film History: An Introduction, 4th edition. McGraw-Hill Education.
- YÉBENES, P., MESONERO, R., RODRÍGUEZ, J., & VIÑOLO, S. (2015). 100 años de animación española, arte y tecnología. Syntagma.
- ZUBIAUR CARREÑO, F. J. (2008). Historia del cine y de otros medios audiovisuales. Eunsa.
- VALLIN, V. (2019). ¡Me cago en Godard! Por qué deberías adorar el cine americano (y desconfiar del cine de autor) si eres culto y progre (Ensayo) . Arpa Editores
- MONROY, V. (2020). Contra la cinefilia (3ªED): Historia de un romance exagerado. Ed. Clave Intelectual.
- TARANTINO, Q (2023). Meditaciones de cine. Ed. Reservoir Books.
- BRESSON, R. (1997). Apuntes sobre el cinematógrafo. Ed. Ardora
- LUCAS, G. (2016). Conversaciones con George Lucas. Ocaso o despertar de un mito. Ed. Confluencias.

## **REQUIRED MATERIALS, SOFTWARE AND TOOLS**

### **Type of classroom**

Theory

### **Materials:**

Display - Digital whiteboard, Laptop

**Software:**

Software básico