Universidad de Navarra

History of Animation

Teaching guide 2026-27

PRESENTATION

Brief description:

Our History of Animation course will explore how animation films have developed into a powerful storytelling medium. From the very early days and experiments in animation, the course will teach you about its technological advancements, diverse styles, and significant historical milestones from an international framework. This course includes screenings of influential animated films and provides a comprehensive understanding of animation as an essential complement to the history of cinema. (Having studied *History of Cinema* is a requirement to enrol in this course)

- **Degree**: Comunicación Audiovisual + Screen Studies
- **Module & Area**: VI. Complementary education; 1. Complementary education
- **ECTS**: 3
- **Year/Semester**: 3rd & 4th years; Winter-Spring Semester
- **Type**: Elective
- **Instructors**:
  - Prof. Nacho Laguía (ilaguia@unav.es)
- **Language**: English
- **Schedule**: Monday, 9.00-11.00 (classroom #12)

LEARNING OUTCOMES (Competencies)

KNOWLEDGE

RA1 - Students should demonstrate knowledge and understanding of the subject area based on a general secondary school education. They should have a general level that is well supported by advanced texts, but that also encompasses aspects that suggest knowledge of the leading edge of their field of study.

RA2 - Understanding and valuing the impact of audiovisual communication on society, culture, history, economics, business, law, science, ethics and technology.

RA3 - Knowing, understanding and contemplating the different components of the human personality (biological, affective, mental, spiritual features) and how they relate to different dimensions of the environment.

RA4 - Identifying the main forms of cultural, literary and artistic expression in Western culture from the beginning to the present day.

RA6 – Knowing the history of communication and being familiar with the main audiovisual media.

RA7 – Knowing and recognizing the cultural and aesthetic movements that have taken place throughout the history of the photographic and moving image.

RA8 – Being familiar with the basic notions of composition and the rules of audiovisual grammar.

SKILLS

RA10 - Students should be able to apply their knowledge to their job or vocation in a professional way. They should be able to prove their general competencies by developing and defending arguments and solving problems within their subject area.

RA12 - Accurately expressing knowledge and ideas in speech and writing in the field of audiovisual communication.

RA14 - Engaging in responsible decision making and problem solving by applying teamwork and leadership skills.

COMPETENCES

RA19 –Students should be able to gather and interpret relevant data (normally within their field of study) in order to make judgments that encompass consideration of social, scientific and ethical topics.

RA21 - Understanding, analyzing and critically evaluating defining elements of human beings and contemporary society from anthropological, historical, cultural and social points of view.

RA25 – Analyze and criticize audiovisual discourses in various platforms, genres and formats.

SYLLABUS

Sep. 7: Introduction. First steps of convention and technique

Sep. 14: A market for animation films. Development of new animation companies (1924-1966)

Sep. 21: Animation & Politics (WWII)

Sep. 28: Crisis of animation (70s and 80s). Animation for adults

Oct. 5: Rebirth and the “broadwayzaction” of animation (90s)

Oct. 12: *No class*

Oct. 19: Other animation tradition: Japan. Studio Ghibli

Oct. 26: Other animation tradition: Europe and Spain

Nov. 2: *No class*

Nov. 9: Digital & new tendencies (2000 to 2026)

Nov. 16: Final Presentations

Nov. 23: *No class*

VIEWINGS

Each of the following lessons will begin with a viewing test.

Sep. 14: Fantasia (1940)

Sep. 21: Animal Farm (UK, 1954)

Sep. 28: All Dogs Go to Heaven (1989)

Oct. 5: Anastasia (1997)

Oct. 26: Howl's Moving Castle (2004)

Nov. 9: Robot Dreams (Spain, 2023)

Nov. 16: Spider-Man: Across the Spider-Verse (2023)

COURSEWORK

1. Lectures: 26 hours

Lectures: 16 hours

Practical Sessions and screenings: 10 hours

2. Students' Workload: 47 hours

Essays and Assignments 30 hours

Personal Study of Materials 17 hours

3. Tutoring

1 hour

4. Final Exam

1 hour

GRADING

MAY SESSION

Final Exam: 30%

(Passing the exam -obtaining a minimum of 5 out of 10 points- is required to pass the course)

Assignments: 60%

- **Personal film-essay project:** 30%
- **Group film-essay project** 30%

Check assignment guides for more information.

Attendance and participation: 10%*

* Each lesson will begin with a viewing test, which counts for 10% of attendance.

JUNE SESSION (EXTRAORDINARY SESSION)

Final Exam: 40%

(Passing the exam -obtaining a minimum of 5 out of 10 points- is required to pass the course)

Personal film-essay project: 60%

***** Spelling and grammatical accuracy will be observed in all tasks and tests.***

***** Plagiarism is totally prohibited (including assignments totally or partially created using AI)***

The School of Communication advocates the ethical use of documentary sources and ICT resources. For this reason, any and all forms of plagiarism are completely unacceptable in this subject. **Plagiarism will be penalized** across all tasks: projects, exercises and examinations. Plagiarism is defined as the whole or partial use of textual, graphic and/or audiovisual content produced by a third party without crediting the original author(s) (That includes **generative AIs**). Likewise, any form of fraud, deception, pretense or falsification aimed at improving one's academic results by illicit means will be penalized (including the **use of an AI in order to improve your linguistic skills**). Correct spelling and grammatical accuracy are to be observed in all written tasks and examinations. The evaluation of such activities take these requirements into account.

Academic projects that draw on books, articles, films, websites and/or any other documentary sources should include a complete list of works cited. The style guide of the American Psychological Association (APA) is to be followed in this regard.

OFFICE HOURS

Nacho Laguía (ilaguia@unav.es)

- Despacho 2521 Edificio Ismael Sánchez Bella.
- Office hours: TBA. *Confirmation email is recommended.*

BIBLIOGRAPHY

Basic bibliography:

Selected readings from various sources will be assigned to the students via the course website.

Mandatory Filmography

All screenings within the program of classes are mandatory: Students will be tested on the screened films and in-class commentary.

All mandatory films for this semester will be announced.

Recommended videos:

The lecturers have created this **History of Animation YouTube playlist** with some interesting videos about animation and all those examples or clips shown during the lectures. The list is an on-going project, so videos will be added as the semester advances.

Recommended bibliography:

- *Funny pictures: animation and comedy in studio-era Hollywood*
- *Moving Innovation: A History of Computer Animation* (Sito, Tom).
- *The Disney Animation Renaissance: Behind the Glass at the Florida Studio*.
- *Studio Ghibli : An Industrial History*.
- *Contemporary Hollywood animation : style, storytelling, culture and ideology since the 1990s*.
- *Creativity, Inc : overcoming the unseen forces that stand in the way of true inspiration* (Ed Catmull).
- *The men who would be king: an almost epic tale of moguls, movies, and a company called Dreamworks*.
- *Staging a Comeback. Broadway, Hollywood, and the Disney Renaissance*.

- WALSH, Thomas. Re-animating the Past, Nordic Irish Studies, Vol. 17, No. 2 (2018), pp. 133-150.

Some interesting articles and documentaries

- https://www.screenstudies.com/featured-content
- Approaching Animation and Animation Studies: https://www.screenstudies.com/encyclopedia-chapter?docid=b-9781501332647&tocid=b-9781501332647-chapter1&pdfid=9781501332647.ch-002.pdf
- Seeing in Dreams – The Shifting Landscapes of Drawn Animation: https://www.screenstudies.com/encyclopedia-chapter?docid=b-9781501304804&tocid=b-9781501304804-chapter1
- Disney Authorship: https://www.screenstudies.com/encyclopedia-chapter?docid=b-9781628928655&tocid=b-9781628928655-ch01
- The Production: A Monster and a Grave: https://www.screenstudies.com/monograph-detail?docid=b-9781838719227&pdfid=9781838719227.ch-001.pdf&tocid=b-9781838719227-chapter1
- Celebration: Disney's Town of Yesterday: https://youtube.com/playlist?list=PL2EHopahCipMyr14wSDu1R8uJl_H8QUpb&si=xQy6ZuKwlIlHY-H1

Walsh-ReanimatingPast-2018.pdf