**ANI 206 History of Animation SYLLABUS**

**DEPAUL University 2014**

Meeting time: 11:50am-1:20pm Mondays and Wednesdays

 January 6, 1014 – March 19, 2014

Location: Room 708 CDM

Instructor: Jacqueline Smessaert Brennan

**Office Hours:**

Mondays

3:05-4:05 Loop Campus CDM rm 615

4:30-6:00 Lincoln Park Campus Levan rm 301 (classroom)

Wednesdays

3:05-5:05 Loop Campus CDM rm 615

Email: jbrennan@cdm.depaul.edu

Last Day to Drop classes without penalty or add pass/fail option: **January 17, 2014**

COURSE DESCRIPTION

This course is an introduction to the history and development of the field of animation. We will explore this subject from various perspectives: by chronology, from its prehistory before the invention of film to the present day; by form, including method and medium; by culture, comparing the US to Japan, Russia, Europe and others; by subject; and by personality, concentrating on the figures who have shaped the art form and continue to influence it through their example. Students are expected to bring an enthusiastic interest in the medium, and to devote serious effort to reading about, viewing, researching and discussing animation and the artists who have created it.

During our examination of the artwork, we will pay special attention to the attitudes and influences of race, gender, technology, culture, and the conflict between art and industry. There are several writing assignments, reading questions, and quizzes throughout the quarter, in addition to a final exam.

**COURSE OBJECTIVES**

* To instill an appreciation of the technical and artistic contributions of animators throughout history
* To build the students critical vocabulary, and to encourage reflective (both oral and written) of works of animation
* To gain an understanding of the economic, social and technological contexts that have shaped the development of animation around the world
* To discover lesser-known work from under-represented genres and cultures, and the value of their diversity
* To explore the varied potential of animation as an entertaining, expressive and meaningful art form

**REQUIRED TEXTBOOK:**

**The World History of Animation** by Stephen Cavalier, University of California Press; 1 edition (September 9, 2011), ISBN: 9780520261129

**COURSE MANAGEMENT SYSTEM:**

COLweb: <https://col.cdm.depaul.edu/>

This is where all documents, assignments, schedule, grades, etc are to be found

**Liberal Studies Arts and Literature Domain**

Description
ANI 206 is included in the Liberal Studies program as a course with credit in the Arts and Literature Domain. Courses in the Arts and Literature Domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity to come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

**Learning Outcomes**

1. Students will be able to explain, in well-written prose, what a work of art is about and/or how it was produced.
2. Students will be able to comment on the relationship between form and content in a work.
3. Students will be able to assess the formal aspects of their subject and put those qualities into words, using, when appropriate, specialized vocabulary employed in class and readings.
4. Students will be able to contextualize a work of art. They will be able to do so with respect to other works of art in terms of defining its place within a broader style or genre. They will also be able to contextualize a work of art in terms of contemporaneous aesthetic, social, or political concerns, discussing how these might shape the work’s reception and how that reception might differ amongst various peoples and historical periods.

**Course Policies**

**Changes to Syllabus**

This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in COLweb and sent via email.

**SCREENINGS**

We will be watching many examples of animation, complete when possible, but often just selected parts due to our time constraints. There is a good chance that some of the things we watch in class you will not be able to find on your own, and everything shown in class is liable to be material for a quiz question, so it would be a wise idea to take notes as we view and discuss work.

Unfortunately, some of you may not find all of them as enjoyable as I do, and I apologize in advance. I will try to share with you why they are worth watching, and how to gain a better appreciation of some of the more challenging examples. Remember, this is a university class, and the purpose is education, not just entertainment.

**CLASS WORK**

**Reading assignments: REQUIRED BEFORE EACH CLASS**
This class will require weekly readings which are integrated into the lecture. **There are three graded reading assignments that you must submit online (COL).** Each week’s assigned reading will relate to the upcoming lecture, and will give you background or critical discussion on the work we will watch. All students are expected to have read the scheduled texts, and to be prepared to participate in our class discussions of the readings and the work screened.
All reading assignments will be listed on syllabus. These reading questions are also required and can be used as study guides. We will use the reading questions and answers for our discussions each class. Come prepared to answer.Class discussions and reading comprehension questions are considered to be part of your participation grade.

**Reaction papers**
This paper should be approximately 400 words and should discuss an animation we watched in class. Normally you will write on a film of your choice, although I may assign a specific animation for your discussion at certain times.

**Research paper**
The course also requires a 4 page research paper on any animation topic not covered in depth in class. I will give you some guidelines and tips for how to go about this. Your paper needs at least three research sources other than the class text and at least one should be non-internet. PAPERS THAT HAVE WIKIPEDIA LISTED AS A SOURCE WILL NOT BE ACCEPTED. The topic of your paper needs to be submitted to me by February 15th. There are several useful books on animation history on reserve for this course at the DePaul Loop Library.

**Quizzes**
There are four quizzes scheduled for the quarter that will cover information from the lectures, readings and screenings of the previous two weeks.
Each week I will post a related PowerPoint presentation along with relevant links to films. Please refer to these, as well as the lecture and films screened in class when studying for the quizzes.

**Final Exam**
The final exam will cover broader topics from the course.

Always check the COL (https://col.cdm.depaul.edu) for updates

**GRADING BREAKDOWN**

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| 4 quizzes | 75 points each(300 total) |
| 2 reaction papers | 50 points each (100 total) |
| 3 reading questions | 50 points each (150 total) |
| 1 research paper | 200 points |
| 1 final written exam | 200 points |
| Participation  | 50 points |
| Total                              | 1000 |

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| A  = 100-93 | A- = 92-90 | B+ = 89-87 |
| B   = 86-83 | B-  = 82-80 | C+ = 79-77 |
| C   = 76-73 | C-  = 72-70 | D+ = 69-67 |
| D  = 66-63 | D- = 62-60 | F  = 59-0 |

\*\*Your grades are based upon completion of assignments when due, quality of work, active class participation and attendance.\*\*

**COURSE POLICIES**

**Attendance** – is mandatory; 3 unexcused absences will result in a lowering of one letter grade (from A to B, for instance). Any student missing 4 unexcused classes will be given an F for the quarter. An excused absence is allowed in the case of a medical or personal emergency (illness with doctor‘s letter; death in the family). An absence is defined as not showing up for class or showing up 10 minutes or later for class. A tardy is defined as showing up after role has been taken. Being tardy twice will equal 1 absence.

If you arrive late for class, it is your responsibility to make sure that you have been marked tardy rather than absent.

The largest impact of absences will be on your quiz performance. All films shown and discussed in class are fair game for quiz questions, as is any other subject that we discuss, whether in the reading or not.

**Assignments and Exercises** – must be completed by the due date as indicated in the syllabus. Late work will not be accepted without consent of the instructor and is subject to grade penalty.

With certain exceptions, assignments in this class will be submitted digitally via COL web. The instructor will specify the preferred method of submission for each assignment.

**Class Participation** - is encouraged and students will be graded on the extent to which they are involved throughout the quarter. Participation is an amazing tool for learning and should be done in a constructive way.

**Changes** **to the Schedule** – Depending on time factors, the assignments projected for the term may require slight alteration or rescheduling.

**Course Schedule**

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| **Week 1****Reading Assignment:** Cavalier: 35-42 **Monday January 6**Class cancelled due to severe weather**Wednesday January 9**The evolution of animation/cinema in France and the United States  |

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| **Week 2****Reading Assignment due:** Cavalier 48-53, 58-59, 62-64, 73,80,84, 88-92, 114 and 116-117Course Reserves: Russet and Starr 33-34, 40-43, 49-56 (posted on COL)**Monday Jan. 13**The first true animators – Cohl, McKay, Starevitch, etc. **Wednesday Jan. 15** Early European experimental animation**Reading Question #1** **Due online** |

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| **Week 3****Reading Assignment:**U.S. Studio: Cavalier 60-62 (Bray and Hurd sections), 65-70, 74, 85 and 95Disney Golden years: Cavalier 76-79, 97-99, 105, 118-120, 128-135 and 138**Monday Jan. 20**US studio system – Patents, Fleischer Brothers early successesReadings assignment due: **Wednesday Jan. 22****Quiz #1**Walt Disney and the Quest for perfection, part 1  |

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| **Week 4****Reading Assignment due:** Cavalier 121-123, 141-142 and 160**Monday Jan. 27****Due**: **First Reaction Paper** Walt Disney and the Quest for perfection, part 2**Wednesday Jan. 29****Reading Question #2 due online**Warner Bros. Golden Era of Theatrical Shorts |

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| **Week 5****Reading Assignment due:** Cavalier: 143Course Reserve: That’s Enough Folks: Black Images in Animated Cartoons  Speciesism by Lamarre available online in Documents Section of COLweb**Monday Feb. 3****Discuss Research paper due at the end of the quarter**Banned, Racist cartoons & WW2 propaganda films**Wednesday Feb. 5****Quiz #2**Disney propaganda during WW2 |

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| **Week 6*** **Reading Assignment due(Iron Curtain):114-115 (Russia), 151,240,272 plus “Narrative Strategies for Resistance” available online in documents section**
* **Reading Assignment due(UPA): Cavalier- 124(McLaren), 125, 158,159, 209**

**Monday Feb. 10**Animation behind the Iron Curtain**Wednesday Feb. 12****Reaction Paper #2**Norman McLaren and the NFB |

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| **Week 7*** **Reading Assignment due: Cavalier-144(UPA)-145,152,156-157, 175,185(Zagreb),178-179, 186-187**
* **Reading Assignment due: Cavalier(TV)- 155, 169-170**

**Monday Feb. 17****Due: Submit topic for research paper**The stylistic legacy of the UPAHUAC and AnimationWork by John and Faith Hubley**Wednesday Feb. 19****Quiz #3****Due: Reading Questions** – Post to COL web before classThe birth of TV animation Animation in the 1970’s, Films for adults part 1 - **Animal Farm, Allegro Non Troppo, Yellow Submarine, Fantastic Planet and Fritz the Cat and more if time.** |

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| **Week 8** **Reading Assignment Due: Cavalier:110,146-147,162, 171(Robert Breer),189,204-207, 209,218-219 and 222-223****Monday Feb. 24****Due**: **Second Reaction Paper** Animation for Adults **Wednesday Feb. 26****Reading Question #3**Animation as art – Experimental and independent animators – Breer, Brakhage, Harry Smith, Stan Vanderbeek, Terry Gilliam. Later NFB – Leaf, TIlby, Barker, etc. |

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| **Week 9*** **Reading Assignment due(Stop Motion): Cavalier--87,140(George Pal),161(Ray Harryhausen), 258-259,268, 290-291, 302-303**
* **Reading Assignment due(Renaissance): Cavalier 274-275, 282-288, 292(Cartoon Network**
* **Reading Assignment(Computer Animation): Cavalier 178,263-265,298,333**

**Monday March 3**Animation Renaissance pt.1: Rebirth of Stop Motion The return of the animated feature beginning with *Who Framed Roger Rabbit?* l of Stop Moeadings Due: Cavalier: 245(Vincent), 252-253, 258-259, 268, 290-291, 302-**Wednesday March 5****Quiz #4**Renaissance continued: Disney, CG and TV (oh my !) |

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| **Week 10****Reading Assignment: Cavalier:190,203 (Japan), 306(Japan),332****Monday March 10**Anime! From manga to the screen. Tezuka and Miyazake ,197 (Miyazaki),203,212,240,311,33690,197 (Miyazaki),203,212,240,311,336**Wednesday March 12****Due: Research Paper**Contemporary Independents – Priestly, Geiser, Quays, Svankmeyer, PES, Yamamura, and more!STUDY FOR THE FINAL! |

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| **Final Exam Time is 11:45 AM - 2:00PM on Wednesday March 19, 2014**ATTENDANCE IS MANDATORY  |

**College Policies**

**Online Course Evaluations**

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student’s identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in [CampusConnect](https://campusconnect.depaul.edu/).

**Academic Integrity and Plagiarism**

This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

**Academic Policies**

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](http://oaa.depaul.edu/what/calendar.jsp).  Information on enrollment, withdrawal, grading and incompletes can be found at: [cdm.depaul.edu/enrollment](http://cdm.depaul.edu/enrollment).

### Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.
To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544
TTY: (773)325.7296