

CINEMA, ANIMATION & ART

ANI 365/466 - Spring 2017

Instructor: ANDY ROCHE

Class Meeting: Wednesday 5:45-9:00

14EAS 00207, Loop

Office Hours: Wednesday 5-5:45 & 9-9:45

14EAS 00207, Loop

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COURSE DESCRIPTION:

This seminar course focuses on animation and cinema from the standpoint of Modern and Contemporary art. Students study the major styles and themes of historical experimental film and video, and relate these topics to contemporary animation and independent cinema practices. Emphasis is placed on theory and criticism, and how it informs experimental work. Students are expected to discuss work and theory in a seminar setting, and to engage the class material in several research papers.

LEARNING GOALS:

- In-depth knowledge of key critical and theoretical writing on media and culture from the 20th century.
 - Exposure to canonical avant-garde film and video, with a special emphasis on experimental and unconventional animation.
 - A paper representing original research into a genre, artist or style, relevant to the course material.
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This course uses a seminar structure to analyze and discuss key critical texts of the 20th century. Each week's class meeting is organized around a topic.

SCREENINGS: To introduce each topic, the first hour of class will be devoted to a screening of material chosen by the instructor. This material will illustrate ideas relevant to the week's topic using examples from avant-garde cinema, animation, documentary, and popular cinema.

READINGS: Each topic has corresponding readings that will be discussed in depth during the class meeting. These readings are assigned at the start of the

quarter, and all students are expected to have done a close reading of each week's assigned texts at the start of class.

DISCUSSIONS: Students will sign up in pairs to lead a one-hour class discussion on one topic during the quarter. Leading the class discussion involves 1) an explanation of the thesis and key ideas in each reading, 2) questions for the class about implications and meanings of the ideas, and 3) reactions to the ideas and readings. Leading the class discussion does not assume that you will be an expert on the assigned readings. You should do your best to understand the article as thoroughly as possible, and you can include explanations of any of your own questions and confusion in the discussion.

Each student taking part in leading a class discussion is also asked to contribute one short film and one short article, interview, essay or other text to their week's materials. This should be a film and a text that relate to the week's scheduled reading in some way.

ONLINE COMPONENT: The students leading each week's discussion are responsible for creating a minimum 500-word blog post to begin discussion of the article or articles on which they are leading discussion. This post should outline what you see as the key ideas discussed in the readings, and should pose two or three questions for discussion. This post should be published on the blog *by 5:00 pm on the Sunday prior to the class.*

Every student is expected to write a minimum of 250 words in response or reaction to the assigned reading, which should be posted as comments to the blog *by 5:00 pm on the Tuesday before class.* Everyone is expected to have read the blog discussion prior to the class meeting on Wednesday.

RESEARCH PAPER: A 1500-word research paper will be due on week 5. This paper will ask you to expand on the topic of your presentation by researching a pair of artists or filmmakers who relate to your topic. You are required to use a minimum of three sources. Please note that you may not have presented on your topic before the paper is due.

Based on notes and suggestions given in response to your first paper, a 2500-word expanded version of your paper is due on week 8. This paper should include writing on one additional artist or filmmaker related to the topic, and should include research using two additional sources.

REQUIRED TEXT:

The required textbook for the class is Art in Theory 1900-2000: An Anthology of Changing Ideas. Harrison & Wood. Blackwell Publishing, 2002.

Additional and suggested readings will be available through the DePaul University Course Reserves.

GRADING:

- 10% Attendance & participation in class discussions
- 10% Weekly responses on the class blog (250 words)
- 30% In-class presentation on one topic, with a post on the class blog (500 words)
- 40% Research paper, based on your presentation topic (1500 words/2500 words)
- 10% Final presentation

CLASS MEETING STRUCTURE:

- 5:45-7:00: Screening prepared by the instructor
- 7:00-7:15: Break
- 7:15-8:30: Discussion on scheduled readings
- 8:30-9:00: Screening of material presented by the week's discussion leaders

SCHEDULE: Readings may be added or subtracted at instructor discretion.

DATE	TOPIC	READINGS
		<i>CR = Course Reserves</i> <i>AIT = Art in Theory book</i>
3.29	Abstraction	Harrison & Wood – <i>Introduction</i> (AIT) Clement Greenberg – <i>Modernist Painting</i> (AIT)
4.5	The Subconscious	Sigmund Freud – <i>On Dreams</i> (AIT) Andre Breton – <i>Surrealist Manifesto</i> (AIT)
4.12	Semiotics	Roland Barthes – <i>Myth Today</i> (AIT)

4.19	Underground Culture	Adorno & Horkheimer – <i>The Culture Industry</i> (CR) Hugo Ball – <i>Dada Fragments</i> (AIT) Clement Greenberg – <i>Avant-Garde and Kitsch</i> (AIT)
4.26	Psychedelia	Wassily Kandinsky – <i>Concerning the Spiritual in Art</i> (AIT) Maurice Merleau-Ponty – <i>Eye & Mind</i> (AIT) Dave Hickey – <i>Freaks</i> (CR) <i>Paper draft 1 due</i>
5.3	Appropriation	Roland Barthes – <i>Death of the Author</i> (CR) Michel Foucault – <i>What is an Author?</i> (AIT)
5.10	Failure	Mattei Calinescu – <i>Decadence</i> (excerpt) (CR)
5.17	Chance	John Cage – <i>Indeterminacy</i> (CR) <i>Paper revision due</i>
5.24	Post-Modernism	Linda Hutcheon – <i>A Theory of Parody</i> (CR) Daniel Bell - from <i>Modernism and Capitalism</i> , (AIT) Jean-Francois Lyotard - <i>The Post-Modern Condition</i> (AIT) Jurgen Habermas - <i>Modernity – An Incomplete Project</i> (AIT) Jean-Francois Lyotard, <i>What is Postmoderism?</i> , (AIT)
5.31	Simulations	Tom Gunning - <i>The Cinema of Attraction</i> (CR) Jean Baudrillard – <i>Simulacra & Simulations</i> (CR) James Bridle - <i>The New Aesthetic</i> (online video)
6.7 6-8:15	Final presentation	