**HISTORY OF ANIMATION Winter 2018**

INSTRUCTOR: MICHELE CARTER (Michelecarter772@gmail.com)

Monday and Wednesday 1:30pm-3:00pm

Room: CDM801

**Office Hours:** Monday and Wednesday 12:00pm-1:20pm, CDM702. Please e-mail so I expect you.

**Summary Of Course:** 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 correlation between art and industry. There are several writing assignments, reading questions, and quizzes throughout the quarter, in addition to a final exam.

Prerequisites :N/A

Grading Policy Grading: A = 100-93, A- = 92-90, B+ = 89-88, B = 87-83, B- = 82-80, C+ = 79-78, C = 77-73, C- = 72-70, D+ = 69-68, D = 67-63, D- = 62-60, F = 59-0.

A indicates excellence, B indicates good work, C indicates satisfactory work, D work is unsatisfactory in some respect, F is substantially unsatisfactory work.

**REQUIRED TEXTBOOK: World History of Animation – Stephen Cavalier.**

*Highly recommended: A Short Guide to Writing About Film by Timothy Corrigan, Longman, 2003.*

**Course Objectives:**

1. To instill an appreciation of the technical and artistic contributions of animators throughout history.
2. To build the students critical vocabulary, and to encourage reflective criticism (both oral and written) of works of animation.
3. To gain an understanding of the economic, social and technological contexts that have shaped animations’ development around the world and to learn to trace and recognize historical influences on later styles and forms.
4. To discover artistic time-based work from underrepresented genres and cultures in order to weigh their impact on cultural development.
5. To explore the varied potential of animation as an entertaining, expressive and meaningful art form alongside fine art movements.

**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 course 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.

**Attendance:** Student absences are not expected to exceed more than 10% (2 absences) of the number of the classes scheduled for the semester. A third absence will result in the lowering of your final grade one full letter. Any student missing 4 classes will be given a grade of F for the semester.

**Tardiness:** Tardiness is defined as not in the classroom when attendance is called or departing before the class has been formally dismissed by the instructor. Tardiness that exceeds thirty minutes will be counted as an absence. TWO late arrivals or early departures, or a combination of both, are counted as one 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.

**Cell phones policy:** Use of cellphones in the class is prohibited. Please turn it off before entering class. Repeated failure to turn off your phone will result in a lowered grade.

**Class work includes:** 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. Each week’s screenings plus films we did not get to will be on Coltube. You are responsible for viewing these! **You can link to** **COLtube on D2L**.

**Reading assignments:** REQUIRED BEFORE EACH CLASS

This class will require 40+ pages of reading per week. There are four graded reading assignments that you must submit online (D2L). **All reading assignments will be listed on our Desire 2 Learn site (https://d2l.depaul.edu/) and have reading questions assigned with them**. These reading questions are also required and can be used as study guides. We will use the reading questions and answers for our class discussions each class. Come prepared to answer.

Course reserves can be found at **http://library.depaul.edu/services/Pages/Course-Reserves-Services.aspx Use your D2L login.**

Each weeks 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. If a reading is particularly important or particularly challenging, I may give you reading comprehension questions which need to be handed in to me at the beginning of the following class. Class discussions and reading comprehension questions are considered to be part of your participation grade.

**Film Analysis Writing(Reaction Papers):** The course also requires 3 short papers (3-4 pages each, approx 850+ words, **no less!**) where you will respond to, deconstruct and analyze short films that are screened throughout the quarter.  There is a lot of choice on your part as to which film you can write about, and I will specify in class if a particular film should ***not*** be written about. Please refer to the ***Content*** section of D2L for guidelines.

**Late Assignments:** Absolutely no late assignments, but emergencies happen, so you are allowed **ONE** and only one freebie late assignment for the entire quarter so use it wisely. Technical issues are not an excuse. There is a folder on D2L for this.

**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. Being present and attentive in class by taking notes will help the most with these.

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

*4 quizzes:* 15 points each

*3 reaction papers:* 35 points each

*4 reading assignments:* 10-20 points each

*1 final written exam:* 70 points

**Wednesday, March 14th, 11:30 am-1:45pm FINAL EXAM - ATTENDANCE IS MANDATORY**

**THE SCHEDULE (Subject to Change)**

**WEEK 1:  1/2**

The evolution of animation/cinema in France and the United States

The first true animators - Cohl, McKay, Starevitch, etc.

Reaction paper assigned - Note guidelines for both reaction papers the Contents section of D2L. Please note due dates.

Reading Assignment: *Cavalier– pp. 14-33, 36-53, 58-59, 62-64, 73, 88–91*

Course reserves: <http://library.depaul.edu/services/Pages/Course-Reserves-Services.aspx>

Quiz #1 next week 1/8

**WEEK 2:  1/8 and 1/10**

Quiz time - European Experimentation, US studio system - Patents, Fleischer Brothers early successes.

Reading assignment: *54-57, 66-69, 74, 82-87, 100, 102, 104-105, 110, 114-117, 125*

Course reserves-Experimental Animation, pp 33-34, 40-43, 49-56, 65-71

Complete reading questions for next week.

First Reaction Paper due next week, Monday 1/15

**WEEK 3:  1/15 and 1/17**

Review Reading Questions #1

#1 - First Reaction Paper due

Walt Disney and the Quest for perfection

Reading: *Cavalier – 76-79, 97-99, 111, 118-120, 128-135, 138.*

Course reserves - Live From Trumps, by Charles Soloman,

Quiz#2 next week, 1/22

**WEEK 4:  1/22 and 1/24**

Quiz #2

Warner Bros. Golden Era of Theatrical Shorts - Chuck Jones, Tex Avery, Banned, Racist cartoons & WW2 propaganda films.

Readings-*Cavalier: 120–126, 136-137, 141-143, 148-149*

Course reserves – That's Enough Folks, Henry Sampson.

Reading Questions and Second Reaction Paper Due next week 1/29

**WEEK 5:  1/29 and 1/31**

Review Reading Questions #2

Second Reaction Paper due

Animation behind the Iron Curtain

Norman McLaren and the NFB

Cavalier: 151, 158-159, 240, 272-273

Readings: Course reserves – Narrative Strategies for Resistance and Protest- Mortiz

Quiz# 3 next week 2/5

**WEEK 6: 2/5 and 2/7**

Quiz #3

The stylistic legacy of the UPA, HUAC and Animation, Work by John and Faith Hubley, The birth of TV animation

Readings: *Cavalier* – 144-145, 152, 154-157, 169-171, 178-179, 182-183, 186-187, 206-207

Reading Questions #3 and Third Reaction Paper due next week 2/12

**WEEK 7:  2/12 and 2/14**

3rd Reaction Paper due

Review Reading Questions #3

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.

Stop-motion - From special effects to puppetry on film. O'Brien, Harryhausen, Tippett

Cavalier: 108, 160-163, 218-219, 222-223, 306-307, 309,

Reading: Course reserves - Experimental Animation (An Illustrated Anthology) - Roberts and Starr.

 Quiz #4 next week 2/19

**WEEK 8: 2/19 and 2/21**

Quiz #4

Animation as art and more Stop-motion - Svankmeyer, The Quays.

Experimental and independent animators - Bute, Breer, Brakhage, Harry Smith, Terry Gilliam.

Reading: Cavalier: 171, 180-181, 184, 189-190, 209, 241, 252-253, 268-269, 332.

Course reserves - A Page Right Out of History - Patrick Drazen. Why Anime?-Susan Napier

2-Part Reading Questions - due

**WEEK 9:  2/26 and 2/28**

The return of the feature beginning with *Who Framed Roger Rabbit*?

Richard Williams, Tron, Pixar and the birth of CGI

Anime! From manga to the screen. Tezuka and Miyazake

Cavalier: 221, 246-247, 255, 263-265, 274-275, 278-279, 293

Reading - Course reserves - Unsilent Nights- Atkinson and Masters of Animation- Grant.

Study for Final!

**WEEK 10:  3/5 and 3/8**

Review Reading Questions #4

The future of animation - Animation Everywhere! Festivals, internet, and site specific animation.

Adult Swim, Don Herzfelt, MTV

Films for grown-ups- Persepolis, Waking Life, Peter and the Wolf, Triplets of Belleville

Reading: STUDY FOR THE FINAL

**WEEK 11: 3/12**

Optional Jeopardy style review (This is your study guide!)

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