

ANI 206-402: History of Animation
Fall Quarter 2023
14 E. Jackson room 801
MW 10:10-11:40 am
9/7/2023-11/16/2023

Instructor: Jacqueline Smessaert Brennan

Office Hours: Tuesdays and Thursdays 9:15-10am and 11:45-1:15 CDM 615

Also available by appointment via zoom

E-Mail: jbbrennan@cdm.depaul.edu

Important Dates:

Sep 12 (11:59pm) – Last day to add or swap classes

Sep 19 – Last day to drop classes with no penalty (after this day grade of W assigned)

Sep 21 – Last day to select pass/fail option

Oct 24 – Last day to withdraw from AQ 2021 Classes

Nov 14 – End AQ 2022 Day and Evening Classes

Nov 15 – Begin AQ 2022 Day and Evening Final Exams

Nov 22 – End AQ 2022 Day and Evening Final Exams

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.

Learning Outcomes:

1. Students will be able to explain, in well-written prose, what a work of art is about and how it was produced (i.e. they should be able to articulate and explain the “content” of that work and its methodology of production).
2. Students will be able to comment on the relationship between form and content in a work. How does the 14-line sonnet both enable and inhibit its practitioner, for example? What are the generic expectations of a particular form? How does an artist complicate, enrich, or subvert such expectations?
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.

Writing Expectations: A minimum of 5-7 pages of writing for courses in the Arts and Literature domain (including studio courses) is required

REQUIRED TEXTBOOK:

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

COURSE MANAGEMENT SYSTEM:

D2L: <https://d2l.depaul.edu>

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

Liberal Studies Arts and Literature Domain

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 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.

Writing Expectations: A minimum of 5-7 pages of writing for courses in the Arts and Literature domain (including studio courses) is required

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 D2L and sent via email.

Classwork:

Screenings:

A list of weekly screenings will be posted on d2l. We will watch excerpts in class for discussion but you will be expected to view them in their entirety before class.

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 (D2L). 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 the 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 in each class. Class discussions and reading comprehension questions are considered to be part of your participation grade.

Reaction papers

These papers should be approximately 500 words (1.5 pages) 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 4-6 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. 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 all 10 weeks of the course. It will take place 11/16/2023 from 8:30am to 10:45am.

Grading:

3 quizzes	100 points each(300 total)	10% each (30% total)
2 reaction papers	50 points each (100 total)	5% each (10% total)
3 reading questions	50 points each (150 total)	5% each (15% total)
1 research paper	200 points	20%
1 final written exam	200 points	20%
Participation (10 points off per unexcused absence)	50	5%
Total	1000	100%

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

Late Work:

Late work is accepted only at the instructor's discretion. Generally speaking, I deduct 10 percent of total points per day. If something comes up please tell me in advance and we can work something out.

Absences:

Obviously, COVID has not left us yet so if you are not feeling well, you should stay home. Other than that, you are expected to attend class and participate. **IF YOU ARE UNABLE TO ATTEND CLASS, YOU MUST CONTACT ME ON OR BEFORE THE DAY OF THE ABSENCE AND I WILL MARK THE ABSENCE AS EXCUSED.** If you

are going to have an extended absence due to illness or emergency you should contact the university:

<https://offices.depaul.edu/student-affairs/support-services/academic/Pages/absence-notification.aspx>

Classroom Expectations:

Texts and phone calls should only be made in case of emergency and taken outside of the classroom so as to reduce distractions for those around you.

Similarly, I ask that during class time laptops, tablets etc. be used for note taking only.

Visiting other websites and doing other coursework not only keeps you from participating in the class discussions but also distracts others around you.

Schedule:

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

Week	Monday	Wednesday
1		9/7 Topic: Intro Class Review Syllabus Pre-animation developments and concepts
2	9/12 Topic: The evolution of animation/cinema in France and the United States Reading: Cavalier: 35-42	9/14 Topic: The first true animators – Cohl, McKay, Starevitch, etc. Reading: Cavalier 48-53, 58-59, 63(McCay)-64,73, 88-92 Assessment: Reading/Screening Question #1
3	9/19 Topic: Early European experimental animation and the Soviet Approach to Film Reading: Cavalier 54-57,80,84, 114 (Fischinger) PDF on d2l: read “The European Individuals” by Bendazzi (pages 26-40, 43-44 Spain)	9/21 Topic: US studio system – Patents, Fleischer Brothers early successes Reading: U.S. Studio: Cavalier 60-62 (Bray and Hurd sections), 65(Barre)-69, 73-74, 95, 100, 106 Assessment: Reaction Paper #1

4	<p>9/26 Topic: Walt Disney and the Quest for perfection, part 1 Reading: Cavalier 76-79, 97-99, 105(<i>Three Little Pigs</i>), 118-120, 128-135, 138 and 154, 198-199</p>	<p>9/28 Topic: Walt Disney and the Quest for perfection, part 2 Assessment: Quiz#1</p>
5	<p>10/3 Topic: Warner Bros. Golden Era of Theatrical Shorts Reading: Cavalier 121-123, 141-142 and 160 (<i>Duck Amuck</i>)</p>	<p>10/5 Topic: Stereotypes and the Censored 11 & WW2 propaganda films Reading: Cavalier: 143 D2I PDF: That's Enough Folks: Black Images in Animated Cartoons (Pp. 1-5, 7, 11-12, 30-32, 51, 81, 131, 147-149) Assessment: Reading/Screening Question #2</p>
6	<p>10/10 Topic: Propaganda Continued</p>	<p>10/12 Topic: Animation Behind the Iron Curtain Reading:114-115, 151,240,272 plus "Narrative Strategies for Resistance" available on d2I. Assessment: Quiz #2</p>
7	<p>10/17 Topic: Norman McLaren and the NFB Reading: 124(McLaren), 125, 158,159</p>	<p>10/19 Topic: The stylistic legacy of the UPA HUAC and Animation Work by John and Faith Hubley Reading: Cavalier: 141, 144(UPA)-145,152,156-157,175,179, 185(Zagreb),186-187 Assessment: Reaction Paper 2</p>

8	10/24 Topic: The Birth of TV Animation Reading: Cavalier(TV)155,169-170	10/26 Topic: Animation in the 1970's, Films for adults Reading: Cavalier:146-147(Halas and Batchelor),162, 204-207, 218-219, 222-223, 230-231 Assessment: Reading/Screening Questions #3
9	10/31 Topic: Animation for Adults continued	11/2 Topic: Animation Renaissance: Return of the Feature Reading: Cavalier 274-275, 282-283, 286-287, 290 Assessment: Quiz #3
10	11/7 Topic: The Computer Revolution and Hybrid Animation Reading: Cavalier 178,248-249, 255, 263-265,298, 311,333, 344-345,392	11/9 Topic: Cable. Streaming and the restructuring of media. Reading: 284-285, 292(Cartoon Network),309, 370 Assessment: Research Paper Due
11	11/14 Topic: Globalization and the Impact of Anime Reading: 190, 212, 232-233, 240-241(Miyazaki), 280, 311	11/16 Final Exam 8:30 - 10:45 am

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 D2L and sent via email.

COVID-19 Health and Safety Precautions The health and safety of everyone at DePaul depend on the cooperation of all who come to campus. By taking care of yourself, you protect the entire community. DePaul's COVID-19 response plans are based on the latest guidance from the Centers for Disease Control and Prevention, the Chicago Department of Public Health and the university's medical advisor from AMITA Health. Mandatory protocols must be followed by DePaul students, faculty and staff at all times on both campuses

<https://resources.depaul.edu/coronavirus/guidance/health-safetypractices/Pages/default.aspx>

Respect for Diversity and Inclusion At DePaul University as aligned with our Vincentian Values At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions and our future. We see diversity as an asset and a strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, filmmakers, perspectives and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

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. Please see <https://resources.depaul.edu/teaching-commons/teaching/Pages/online-teaching-evaluations.aspx> for additional information.

Academic Integrity and Plagiarism This course will be subject to the university's academic integrity policy. All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity. Posting work on online sites, such as Hero All students are expected to abide by the University's Academic Integrity Policy which prohibits cheating and other misconduct in student coursework. Publicly sharing or posting online any prior or current materials from this course (including exam questions or answers), is considered to be providing unauthorized assistance prohibited by the policy. Both students who share/post and students who access or use such materials are considered to be cheating under the Policy and will be subject to sanctions for violations of Academic Integrity. 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. Information on enrollment, withdrawal, grading and incompletes can be found at:

<http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

Incomplete Grades An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptions cases will receive such approval. Information about the Incomplete Grades policy can be found at

<http://www.cdm.depaul.edu/Current%20Students/Pages/Grading-Policies.aspx>

Preferred Name & Gender Pronouns Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

Students with Disabilities Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling them to access accommodations and support services to assist with their success. There are two office locations: • Loop Campus (312) 362-8002 • Lincoln Park Campus (773) 325-1677 • Email: csd@depaul.edu Students who register with the Center for Students with Disabilities are also invited to contact Dr. Gregory Moorhead, Director of the Center, privately to discuss how he may assist in facilitating the accommodations to be used in a course. This is best done early in the term. The conversation will remain confidential to the extent possible. Please see <https://offices.depaul.edu/student-affairs/about/departments/Pages/csd.aspx> for Services and Contact Information.