
ANI 206 - History of Animation - Syllabus - Summer II 2016

Instructor: Steve Socki Email: ssocki@cdm.depaul.edu

Office: CDM 511 Summer II hours: Wed 1:00 – 5:00pm

Tue & Thu 1:30 – 4:45pm

Begin 7/19/16 End 8/21/16

Classroom: CDM Room 214 * (*Some classes will meet in 532 - Check reminders)

Drop Deadline: 7/22/16 Withdraw Deadline: 8/10/16

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

Learning Goals

- Instill an appreciation of the technical and artistic contributions of animators throughout history
- Build the students critical vocabulary, and encourage reflective works of animation
- Gain an understanding of the economic, social, and technological contexts that have shaped the development of animation around the world
- Discover lesser-known work from under-represented genres and cultures, and the value of their diversity
- Explore the varied potential of animation as an entertaining, expressive and meaningful art form

Learning Outcomes

- Articulate animation terminology
- Appreciate the art of animation as both entertainment and personal expression

- Familiar with influential animation artists of the past 100 years and their work
 - Express the relationship between animation and culture
 - Understanding of commercial animation industry as well as the independent animation artists community
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Required Textbook

The World History of Animation by Stephen Cavalier, University of California Press; 1 edition (September 9, 2011), ISBN: 9780520261129 – Used Paperback versions are available online. Course book reserves can be found under D2L - Content – E-Reserves. Books will be available at the Loop Library.

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.

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 to D2L. All reading assignments will be listed on our Course D2L site, 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.

{Previous Link for Course reserves : <http://eres.lib.depaul.edu/> (password ani206) This will soon no longer work}

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 (2 pages, each, approx 500 words) 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 & Dropbox section of D2L for guidelines.

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 D2L Home page for any announcements or changes.

Grades & Course Work

Assignments and Exercises – must be completed by the due date as indicated in the syllabus. Late work will only be accepted before the next class, and will have a substantial deduction. Any exceptions are unlikely without prior consent of the instructor.

All papers should be submitted to the D2L Dropbox as Word Documents.

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.

Grades & Attendance

The Summer Quarter has only 10 classes. You cannot miss more than 1 class or your participation grade will be affected. Miss 2 classes = -5 points. Miss 3 = -10 points & lower grade 1 full letter. Miss 4 classes = Automatic Failure.

If unexpected circumstances prevent you from attending class, you must contact the Dean of Students directly and request an excused absence. You should email me if you cannot attend, but it will count as unexcused until you speak to the Dean of Students – they will then contact me.

If you miss a class, you must find a way to make up the work. It is mandatory to be present for all quizzes and for the final class. No take-home tests allowed.

Attendance will be taken at the start of every class. If you arrive late, you must speak to me directly after class so I can mark you tardy. If you are constantly late your participation grade will be lowered to 0.

Grading

4 quizzes: 5 points each	20
4 reaction papers: 5 points each	20

4 reading assignments: 5 points each	20
1 research paper: 15 points	15
1 final written exam: 15 points	15
Participation & Attendance	10
Total	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

PROPOSED SCHEDULE

WEEK 1 Tue

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

The first true animators - Cohl, McKay, Starevitch, etc. Research paper assigned - Note guidelines for both reaction papers and research papers in the Documents section of COLweb. Please note due dates.

Reading Assignment: *Cavalier* – pp. 15-33, 36-53, 58-59, 62-64, 73, 88 – 91

Quiz #1 Thursday

WEEK 1 Thu

Quiz #1

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

Reading assignment: 54-57, 82-87, 110, 114, 117, 125, Experimental Animation interview w/ Len Lye, pp 65-71 (course reserves)

Complete reading questions for next week.

First Reaction Paper due next Tue

WEEK 2 Tue

Review Reading Questions #1 - First Reaction Paper due

Walt Disney and the Quest for perfection

Reading: *Cavalier* – 66-69, 74-79, 81, 97, 98, 100, 105- 108, 115

Course reserves - Live From Trumps, by Charles Soloman, That's Enough Folks, Henry Sampson
Quiz#2 Thursday

WEEK 2 Thu

Quiz #2

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

Readings: *Cavalier*: 118 –126, 128- 132, 136- 137, 141-142. Course res. - Narrative Strategies for Resistance and Protest - William Mortiz,

Reading Questions / Second Reaction Paper Due next Tuesday

WEEK 3 Tue

Review Reading Questions #2 - Second Reaction Paper due

Animation behind the Iron Curtain

Norman McLaren and the NFB

Readings: Course reserves - We Could Get Away With Less - Stephan Kanfer

Quiz# 3 Thursday

WEEK 3 Thu

Quiz #3

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

Reading Questions / Third Reaction Paper due next week 5/15

Readings: (Stop Motion): *Cavalier*--87,140(George Pal),161(Ray Harryhausen),245 (Vincent), 252-253, 258-259,268, 290-291, 302-303

WEEK 4 Tue

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, Pal

Reading: Course reserves - Experimental Animation - Roberts and Starr.

Quiz#4 Thu

WEEK 4 Thu

Quiz#4

Animation as art -More Stop-motion - Svankmeyer, The Quays.

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

Reading: Beck, 268,269, 270-271, 276-277, 238 - 239, 296-297, 308-309. Course reserves - A Page Right Out of History - Patrick Drazen.

Reading Questions - due Tue

WEEK 5 Tue

Review Reading Questions #4

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

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

WEEK 5 Thu

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

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

FINAL EXAM - ATTENDANCE IS MANDATORY

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 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.

School 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.

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](#).

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](#). Information on enrollment, withdrawal, grading and incompletes can be found at <http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>.

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:

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312)362-8002

Fax: (312)362-6544

TTY: (773)325.7296
