

CINEMA, ANIMATION & ART --- ANI466/365

Spring 2018 --- Tuesday 5:45-9:00 --- 14EAS 00207 Loop Campus

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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.

READINGS: Each topic has corresponding readings that will be discussed in depth during the class meeting. Usually each topic will be based on one key article, essay or text, but sometimes more than one will be used. 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.

SCREENINGS: The last 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.

DISCUSSIONS: Students will sign up in small groups 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
- 3) reactions to the ideas and readings.
- 4) presentation on suggested Artist and Animator

Leading the class discussion does not assume that you will be an expert on the assigned readings. You should do your best to understand each article as thoroughly as possible, including by doing your own research into analysis and responses to the article that already exist, 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 create a short presentation on both an Artist and Animator that relates to your topic or theme. I highly encourage you to use the suggestions I have made in the “Master List” document, but if you want to present on another Artist or Animator: please run your idea by me first (via email). This should be a film and a text that relate to the week’s scheduled reading in some way.

FORUM: The class will maintain a conversation on all readings via an online forum.

The students leading each week’s discussion are responsible for creating a 600-word post to the forum to begin discussion of the article or articles on which they are leading discussion. **This post by the Discussion Leaders is due on at Sunday at 5pm** so that students have the Sunday evening and Monday to read and respond. The 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 forum by 5:00 pm on the Sunday prior to the class.

Every student is expected to write a minimum 200 words in response or reaction to the assigned reading, which should be **posted as comments to the forum by 5:00 pm on the Monday before class**. Everyone is expected to have read the forum discussion prior to the class meeting on Tuesday.

The forum can be found under “Discussion” on the D2L site section for this course.

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 should use a minimum of four sources. Please note that you may not have presented on your topic before the paper is due.

This should be submitted on D2L as a docx file on week 5.

Based on comments you receive on your first paper, you will expand your writing to 2500 words. For this second submission of your paper, you will add a third artist or filmmaker into your discussion. You will also add two additional sources.

This second draft of the paper should be submitted on COLWeb as docx file on week 8

REQUIRED TEXT:

All texts will be posted as PDF's to D2L at least one week before they are due.

ATTENDANCE: Student absences are not expected to exceed 10% of the total class meetings. Any student missing two classes will be given a grade of "F" for the quarter.

Two late arrivals or early departures from class will constitute a full absence.

No incompletes will be given without documented proof of circumstances beyond your control, and permission of the Dean.

ACADEMIC INTEGRITY & PLAGIARISM: Work done for this course must adhere to the DePaul University Academic Integrity Policy, which you can review in the *Student Handbook* or by visiting <http://studentaffairs.depaul.edu/homehandbook.html>.

The university and school policy on plagiarism can be summarized as follows: Students in this course, as well as all other courses in which independent research or writing play a vital part in the course requirements, should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work a report, examination paper, computer file, lab report, or other assignment which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

GRADING:

10% Attendance & participation in class discussions
10% Weekly responses on the class forum
30% In-class presentation on one topic, with a post on the class forum
30% Research paper, based on your presentation topic
20% Creative Project

CLASS MEETING STRUCTURE:

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

SCHEDULE (*subject to change*):

<i>Date</i>	<i>Topic</i>	<i>Readings:</i>
Week 1	Course Overview	none
Week 2	Technology	TBA
Week 3	Culture/Sub-Culture	Theory Toolbox Chapter 5, Ways of Seeing Chapter 4
		STUDENT LED DISCUSSIONS BEGIN
Week 4	The Sub-Conscious	Freud, Surrealist Manifesto Presenters: TBD
Week 5	Semiotics	Paper Draft Due Roland Barthes – <i>Myth Today</i> , pp. 687-693 Scott McCloud – <i>Understanding Comics</i> , ch. 2 ARES digital course reserve

		Presenters: TBD
Week 6	Authorship/Originalty	Benjamin, Barthe Presenters: TBD
Week 7	Ideology	Theory Toolbox Chapter 6 Presenters: TBD
Week 8	TBA	No Readings Final Paper Due LED BY INSTRUCTOR
Week 9	Camp/Kitsch	Sontag, Greenberg Presenters: TBD
Week 10	TBA	LED BY INSTRUCTOR Readings: TBA
	Exam meeting, regular class time	Creative Project Due