
ANI 206 - History of Animation - Syllabus - Summer II 2018

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 7/18/17 End 8/17/17

Classroom: CDM Room 214

Drop Deadline: 7/23/17 Withdraw Deadline: 7/29/17

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

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.

Refer to D2L, ColTube for selection of films related to assignments

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.

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 requires **3 short papers** (2 pages, each, approx 500 words). You will compare and contrast short films related to historical content, aesthetics, and technique. Please refer to the Content & Dropbox section of D2L for guidelines.

Quizzes

There will be **4 quizzes** that will cover information from the lectures, readings, and screenings each week. Refer to Power Point presentations, under D2L Content, when studying for the quizzes.

Final Exam

The final exam will cover a broad range of 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: 10 points each	40
3 papers: 10 points each	30
5 reading assignments: 1 point each	5
1 final 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

This will change slightly during the quarter; refer to D2L announcements and Power Points

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. 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

Quiz#2 Thursday

WEEK 2 Thu

Quiz #2

Warner Bros. Golden Era of Theatrical Shorts - Chuck Jones, Tex Avery, Banned, WW2 propaganda films Readings:

Cavalier: 118 –126, 128- 132, 136- 137, 141-142.

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

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

Anime! From manga to the screen. Tezuka and Miyazake; The future of animation Animation in the 1970's, Films for adults part 1 - *Animal Farm*, *Allegro Non Troppo*, *Yellow Submarine*

Quiz#4 Thu

WEEK 4 Thu

Quiz#4

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

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 Everywhere! Festivals, internet, and site specific animation. *Persepolis*, *Waking Life*, *Peter and the Wolf*

WEEK 5 Thu

FINAL EXAM - ATTENDANCE IS MANDATORY

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

