

HISTORY OF ANIMATION Winter 2020

Section: ANI206-601

INSTRUCTOR: MICHELE CARTER (Michelecarter772@gmail.com)

Tuesday and Thursday: 11:50am-1:20pm

Office Hours: E-mail for a Zoom online meeting appointment.

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 lesser-known work from under-represented genres and cultures, and the value of their diversity.
5. To explore the varied potential of animation as an entertaining, expressive and meaningful art form.

Class Recordings and Discussion Boards: Students are expected to view all class recordings of lectures and film content located in the "Content" section of D2L. New topics will be posted each week regarding the lecture content. Each student is expected to make conversation about these and explore the content every week and will lose points if they do not. Discussion Board topics help the instructor gauge your classroom participation and will be considered with final grading.

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.

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 I link in my lectures 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 D2L. You are responsible for viewing these!

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 1 seven page research paper 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.

Turning in Assignments: All course-related documents and assignments will be posted to the DePaul D2L site. Unless instructed otherwise, all assigned work must be completed and submitted through the D2L system on the date and time specified under each assignment posting. **DO NOT WAIT** until the last minute to post your work. Plan ahead and consider upload times, computer glitches, etc. You can **upload as many files as you'd like** to ensure projects are in on time. To make sure a file has successfully uploaded, download the file to your computer and re-open it after posting. Due dates for Reading Questions are posted all quarter.

Late Assignments: You should never turn in any assignments late, but I will keep boxes open or a week after due, but with a **penalty of 50%** of points taken off. You cannot submit after this window. Submit the night before something is due to be safe.

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 and will be taken on D2L.

Point Breakdown:

4 Quizzes: 10 points each

1 Reaction paper: 50 points

4 Reading assignments: 10-20 points each

10 Weekly Entries/Discussion Board Participation: 5 points per week (50 total)

1 Final written exam: 50 points

Tuesday, June 9, 11:30am-1:45pm FINAL EXAM

THE SCHEDULE (Subject to Change)

WEEK 1: 3/31 and 4/2

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

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

Reaction paper assigned - 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>

WEEK 2: 4/7 and 4/9

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.

WEEK 3: 4/14 and 4/16

Review Reading Questions

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,

WEEK 4: 4/21 and 4/23

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 due next week 2/3

WEEK 5: 4/28 and 4/30

Review Reading Questions #2

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

WEEK 6: 5/5 and 5/7

Quiz #3

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

Reading Questions 3

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

WEEK 7: 5/12 and 5/14

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, Tippitt

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

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

WEEK 8: 5/19 and 5/21

Quiz#4

Animation as art -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

WEEK 9: 5/26 and 5/28

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

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

WEEK 10: 6/2 and 6/4

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

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