

Course Title: History of Animation
Course Number: Arts College 350; 5 credits
Prerequisites: none

Course Description

An overview of the history and theory of animation including the origin of animation forms, Hollywood Studio animation, a sample of World Animation and contemporary animation.

Course Objectives

Students will demonstrate an understanding of animation by both critical and quantitative measurements in the following areas:

- Ability to identify, evaluate and critique the varieties of animation
- Ability to identify, evaluate and critique the history of animation
- Ability to identify, evaluate and critique animation as storytelling devices
- Develop new vocabulary of terms related to animation
- Demonstrate ability to offer informed technical and aesthetic criticisms of the work

Course Methodology

Activities are organized within a combination lecture/screening/discussion framework that is intended to provide students a general understanding of the field. Students gain a rounded understanding of animation by the identification, evaluation, explication and analysis of animated films created through various media (drawing, computer graphics, claymation, etc.). Students will be required to complete a short writing assignment on animated work viewed outside of class. Students will also be required to attend two outside screenings that will provide context for topics introduced in class.

Required Texts

The texts are available through the Wexner Center Bookstore. Copies will also be placed on reserve at the Cartoon Library.

- Crafton, Donald, Before Mickey, University of Chicago Press, 1993
- Maltin, Leonard, Of Mice and Magic, Plume Books, 1990
- Course reading packet – ZIP Publishing

Grading

Students must demonstrate satisfactory achievement of course objectives through fulfillment of course readings, writing, and exams and by contributing to class discussions and critiques. Students will be graded on a mid-term and final exam as well as weekly quizzes covering past screenings and reading. Warning! NO MAKEUP EXAMS will be given in this course! If you miss an exam, you must have a doctor's excuse, a genuine life-and-death emergency, or you need to clear it with the instructor ahead of time.

Course evaluation will be based upon the following:

- 20% Weekly quizzes (8 x 5pts/each; lowest score will be dropped)
- 20% Short 3-4 page paper on outside viewing
- 20% Mid-Term Exam
- 40% Final Exam

Grade Scale:

A = 100% - 95%	C = 76% - 74%
A- = 94% - 90%	C- = 73% - 70%
B+ = 89% - 87%	D+ = 69% - 64%
B = 86% - 84%	D = 63% - 60%
B- = 83% - 80%	
C+ = 79% - 77%	

Academic Misconduct

Academic Misconduct (rule 3335-31-02) is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

Disability

To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307; or 292-0901 TDD, and notify the professor.

Short Paper Assignment

1. Select a feature animation, an animated series, or a selection of other animated work (music videos, experimental films) which interests you. A feature film must be at least 60 mins. long. If you choose a series or selection of videos or experimental films you must discuss no less than 3 episodes/works.
2. The first page must be a cover page with your name, choice of film/series and credit information for the film (year of release, running time, country of production, director, studio/production company). Also note how you watched your choice (DVD, television (specify channel), theater, etc.). If you choose a series please note when the series originally aired on television.
3. On the cover page, provide a brief plot description for a feature or series overview (what it's about) of between 300-400 words.
4. Write a 3-4 page paper which addresses the technological/artistic innovations introduced by the animation and/or the animation's cultural impact. Use the terminology we have discussed in class to identify the style(s) of animation used while exploring how this particular work is significant in relation to genre and/or modern culture. Provide examples of character or narrative (if applicable) that illustrates the various points you wish to discuss. Be clear about your interpretation of the importance of the technical/cultural aspects of the animation. Focus on the reason for your selection's longevity and/or impact on the art form.
5. Please use a 12 pt. font, typed, double-spaced, 1 inch margins. If you cite any source material other than the film/series, please use MLA style. In other words, footnote your sources.
6. All film or television show titles must be set-off with either italics, underline, bold, quotation marks, or all CAPS. Failure to do so will result in points being deducted.
7. Multiple spelling errors or grammatical mistakes or failure to complete the basic requirements of the assignment (page length for instance) will result in points being deducted.

Please email your topic to the instructor (**e-mail:**) by **<date>**. If you wish to change the topic as you get further into the writing of the paper, you must email the instructor to get permission for the shift.

Course Calendar

Week	Day	Date	Topic	Readings (R = Required / RR = Recommended)
1	T	1/03	Introduction to Class Overview of Film History and Basic Cinematic Terms and Concepts	RR: Leslie Felperin, "A for Animation" RR: Brian Winston, "Z for Zoetrope"
	TH	1/05	Animation Pioneers and Early Animation and Primitive Forms: J.S. Blackton, Emile Cohl, Ladislav Starewicz	R: <i>Mickey</i> , pp. 3 – 88; 237 - 242 R: <i>Mice</i> , pp. 1 - 28
2	T	1/10	Winsor McCay: The Cartoonist as Celebrity	R: <i>Mickey</i> , pp. 89 - 135 R: E. Small & E. Levinson, "Toward a Theory of Animation"
	TH	1/12	Lotte Reiniger & Silhouette Animation	R: <i>Before Mickey</i> , pp. 242 - 256 R: Lotte Reiniger Article
3	T	1/17	Iconic Cartoon Characters: Felix the Cat	R: <i>Mickey</i> , pp. 301 - 346
	TH	1/19	Hollywood Studio Animation I: Early Walt Disney	R: <i>Mickey</i> , pp. 204 - 215 R: Kristin Thompson, "Implications of the Cel Animation Technique"
4	T	1/24	Early Experimental Animation	R: Clair & Leger articles in Reading Packet Short Paper Assigned
	TH	1/26	Hollywood Studio Animation II: Disney Feature Animation	R: <i>Mice</i> , pp. 29 - 82
5	T	1/31	Hollywood Studio Animation III: Fleischer Studios Mid-Term Review	R: <i>Mice</i> , pp. 83 – 124; 311 - 322
	TH	2/2	World War II Cartoons Mid-Term Exam	No Reading Assignment
6	T	2/7	Hollywood Studio Animation III: Warner Bros. Studios	R: <i>Mice</i> , pp. 223 – 280
	TH	2/9	Hollywood Studio Animation IV: U.P.A. Studios	R: <i>Mice</i> , pp. 323 - 342
7	T	2/14	World Animation I: Norman McLaren & National Film Board of Canada; Jan Svankmajer	R: "Norman McLaren"; "Caroline Leaf"; "Questions to Jan Svankmajer"
	TH	2/16	World Animation II: Brothers Quay; Nick Park	R: "Stephen and Timothy Quay"; "Clay Idols" Short Paper Due!!!!
8	T	2/21	Television Animation I: Hanna-Barbera	No Assigned Reading

	TH	2/23	Television Animation II: The Cartoon Network	R: "Moody Toons"; "Just Bring 'em In From Space"
9	T	2/28	Enter the Computer! A Brief History of CGI: From <i>Tron</i> to <i>The Terminator</i>	R: Solman – "The Illusion of a Future" R: CGW: "Movie Retrospective"
	TH	3/2	Pixar takes over the planet: John Lassiter	R: "Principles of Traditional Animation Applied to 3D Computer Animation" ***Requires web access – see reader for address R: "The Toy Story Story" R: "Welcome to Planet Pixar"
10	T	3/7	Dreamworks + an overview of Anime	R: "The DreamWorks Machine" & "The Giants of Anime are Coming"
	TH	3/9	Bob Sabiston & <i>Waking Life</i> Final Exam Review	R: "Drawn to Life"
TH FINAL – 9:30 – 11:18 AM in the Wexner Film/Video Theater				

****Course calendar is subject to change at the discretion of the instructor –
Students will be informed of all changes****