

Course Title: History of Animation

Course Number: Arts College 650; 5 credits

Prerequisites: graduate standing or permission of instructor

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
- Formulate critical analysis of animation content through two research papers.

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 an 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 two research papers during the quarter. 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% Mid-term Research Paper #1
- 20% Mid-Term Exam
- 20% Final Exam
- 20% Final Research Paper

Grading 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%	

Research Paper Topics:

- **Paper #1 – Due Fifth Week of the Quarter**
Based on an assigned topic (stylization or medium) produce a research paper that includes a comprehensive analysis of historical precedent and current work in the topic area, cultural impact, artistic or technological innovations and an annotated bibliography.

Please use 12pt. font, typed, double-space, and 1" margins in formatting your paper. All source material must be cited in a bibliography in MLA format.

Paper #2 – Due Finals Week

Choose an independent animator whose work speaks to you. Prepare research on the animator's work that includes critical analysis of at least two of their films, contextual information on the time period of their film, biographical information, and visual samples of their work. If they are living, attempt to conduct an interview with them via email or phone. If they are no longer living, locate interviews with them through animation history research. All visual examples MUST be credited correctly and obtained and used within the Fair Use Policy.

<http://www.copyright.gov/fls/fl102.html>

Please use 12pt. font, typed, double-space, and 1" margins in formatting your paper. All source material must be cited in a bibliography in MLA format.

This paper will be a student's contribution to an online database of animations and critical reviews that we will be building as part of the course and that will be accessible to all students in the course via the Carmen system.

Bibliography

- Felperin, Leslie. "A is for Animation." *Sight & Sound* June 1996: 12-15.
- Winston, Brian. "Z for Zoetrope." *Sight & Sound* July 1998: 28-30.
- Small, Edward S., and Eugene Levinson. "Toward a Theory of Animation." *Velvet Light Trap* 24 (Fall 1989): 67-74.
- The Adventures of Prince Achmed. Press Kit, Milestone Films.
- Thompson, Kristin. "Implications of the Cel Animation Technique." *The Cinematic Apparatus*. Ed. Teresa de Laurentis and Stephen Heath. New York: St. Martin's Press, 1980: 106-19.
- Clair, Rene. "Pure Cinema and Commercial Cinema." *French Film Theory and Criticism – 1907-1939*. Ed. Richard Abel. Princeton University Press, 1988: 370-71.
- Fernand Leger. "Painting and Cinema." *French Film Theory and Criticism – 1907-1939*. Ed. Richard Abel. Princeton University Press, 1988: 370-71.
- "Norman McLaren." From National Film Board of Canada website (www.nfb.ca)
- "Caroline Leaf." From National Film Board of Canada website (www.nfb.ca)
- Kral, Petr. "Questions to Jan Svankmajer." (translation by Jill McGreal) *Afterimage* 13, Autumn 1987: 22-31.
- Rose, James. "Stephen and Timothy Quay." From *Senses of Cinema* website (sensesofcinema.com), January 2004.

Retica, Aaron. "Clay Idols." From *Slate.com*. May 23, 2001.
 Wilkinson, Alec. "Moody Toons." *The New Yorker* May 27, 2002: 76-81.
 Norton, James. "Just Bring 'em In From Space: An Interview With the Creators of Aqua Teen Hunger Force." From *flakmag.com* website (September 22, 2003).
 Solman, Gregory. "The Illusion of a Future." *Film Comment* (March-April 1992): 32-41.
 Robertson, Barbara. "Part 7: Movie Retrospective." *Computer Graphics World* July 2002: January 9, 2004.

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.

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 Research Paper #1 assigned
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
	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 Research Paper # 1 due

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 Research Paper # 2 assigned
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”
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 Final Research Paper (#2) due				

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