

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 305 L01/Bo1
TOPIC IN GENRE: ANIMATION

FALL 2019

Thurs., Sept. 5 – Thurs., Dec. 5 (excluding November 11th – 15th)

Lecture, Thurs. 12:30 – 2:20

Lab (film screening), Tues. 12:30 – 3:15

Instructor: Ryan Pierson
Office: SS 214
Office Phone: 220-6720
E-Mail: ryan.pierson@ucalgary.ca
Web Page: D2L
Office Hours: 11:00 – 12:00, T + Th

Teaching Assistant: Sarah Samwel
E-Mail: sarah.samwell@ucalgary.ca
Office Hours: XXXX

Course Description

This course will explore the role that animation has played in the history of moving-image culture. From the beginning of moving pictures, filmmakers have manipulated images frame-by-frame to create the impression of movement where none had originally existed. This course will study the different ways that filmmakers have made things move, in the context of their aesthetic and industrial histories. We will pay particular attention to the construction of the movements of animated figures and to the construction of animated spaces.

Objectives of the Course

This course will focus on developing two major skills. First, observing and analyzing formal elements specific to animated films (such as the timing of movements); and second, reading high-level historical and theoretical film scholarship.

Textbooks and Readings

All readings will be posted on D2L.

Internet and electronic communication device information

Laptops may be used only for taking notes and consulting the readings for discussion; they may not be out during screenings. (You will be given time to take notes on each short.) Handheld devices (cell phones, etc.) may not be used at any time. First offense will result in a verbal warning; further violations will affect your grade.

Assignments and Evaluation

Screening notes (ongoing):

15%

Analyzing and describing animated films can be difficult, and we will be cultivating a specialized vocabulary to talk about animated movements throughout the semester. To help with this, you will get a few minutes after each film to take notes describing important points about what you saw, with a special eye toward the week's vocabulary. (For example: during walk cycles week, you should be looking for cycled movements and how they are used.)

You will be expected to take notes on every film screened. If you miss any class time, it is your responsibility to watch the films and take notes on your own. At the end of the semester, you will turn in all of your screening notes. You may also be asked at various points in the semester to turn in that week's screening notes, though you will only be graded on your end-of-semester package of notes.

Discussion answers (ongoing):

15%

Twice this semester, you will be asked to group with one or more partners to answer a discussion question on the week's reading. Your answer should be 100-150 words, and submitted to the instructor by email by 10 a.m. the morning of discussion. We will use these answers to orient ourselves in class discussion, and as study material for the quizzes.

To sign up for a discussion question, go to the discussion board on D2L. All the questions for each week are posted as discussion threads. Simply post a reply to the thread you wish to sign up for. If two people have already posted a reply, please sign up on another thread.

Quizzes (Oct. 03, Oct. 24, Nov. 21):

15% each

Periodically throughout the semester, we will have quizzes, each covering about three weeks of material. Quizzes will be multiple choice/true-false, with a short answer. Quizzes are noncumulative.

Note: If you miss a quiz, you have one week to reschedule; after this, you will receive a zero and be unable to make up the quiz.

Quiz (Dec. 5):

10%

This final quiz will cover weeks 10-12. It will be multiple choice/true-false only.

Take-home final (due Dec. 10):

15%

On the last day we meet in class (Dec. 5), you will receive a take-home final that will consist of short answers and essay questions. The final will be cumulative.

Registrar-scheduled Final Examination: NO

Submission of Assignments: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at final exams in SS 320 after classes have ended. Personal

information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

Note: It is the student's responsibility to keep a copy of each submitted assignment. For courses in which assignments are submitted electronically, it is the student's responsibility to ensure that the correct copy of the assignment is submitted. (Including the version date or version number in your file name may help you avoid submitting the wrong version of your written assignments.)

Policy for Late Assignments

For late assignments, one-third of a letter grade will be subtracted from the assignment for each 24-hour period.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. However, assignments, exams, and other work in this course will be graded using letter grades.

The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book

an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

Schedule of Lecture Topics and Readings

Week 1 (September 5): **Introductions**

--Read:

Norman McLaren, "The Definition of Animation"

--Screen:

Animated Motion Parts 1-5 (Norman McLaren & Grant Munro, 1975)

The Skeleton Dance (Ub Iwerks, 1929)

Le Merle (Norman McLaren & Evelyn Lambart, 1958)

Going! Going! Gosh! (Chuck Jones, 1951)

Ugly Duckling (Burt Gillett, 1939)

This Unnameable Little Broom (Quay Brothers, 1985)

Snow-White (Dave Fleischer, 1933)

Duck Amuck (Chuck Jones, 1952)

PART ONE: ANIMATED FIGURES

Week 2: (September 10 & 12): **Metamorphosis**

--Read:

Sergei Eisenstein, *Eisenstein on Disney* (excerpts)

--Screen:

Phantasmagorie (Emile Cohl, 1909)

Tusalava (Len Lye, 1929)

Moth and the Flame (Burt Gillett, 1938)

The Lego Movie (Phil Lord & Christopher Miller, 2014)

Week 3 (September 17 & 19): **Walk Cycles**

--Read:

E.G. Lutz, "On Movement in the Human Figure"

Alla Gadassik, "Assembling Movement: Scientific Motion Analysis and Studio Practice"
(269-283 only)

--Screen:

How a Mosquito Operates (Winsor McCay, 1913)

The Merry Dwarfs (Ub Iwerks, 1929)

Season's Greetink's! (Dave Fleischer, 1934)

Human Zoo (Yoji Kuri, 1962)

Viewmaster (George Griffin, 1978)

Dear Janice (Adam Beckett, 1973)

Tango (Zybigniew Rybczynski, 1980)

Stammer (Shen Jie, 2013)

Week 4 (September 24 & 26): **Personality Animation and Disney's Twelve Principles**

--Read:

Frank Thomas & Ollie Johnston, "The Principles of Animation"

Alla Gadassik, "Assembling Movement: Scientific Motion Analysis and Studio Practice"
(283-297 only)

--Optional reading:

John Lasseter, "Principles of Traditional Animation Applied to 3D Computer Animation"

--Screen:

Playful Pluto (Burt Gillett, 1934)

Snow White and the Seven Dwarfs (David Hand, 1937)

The Dover Boys at Pimento University (Chuck Jones, 1943)

Sisyphus (Marcell Jankovics, 1974)

Luxo, Jr (John Lasseter, 1986)

Week 5 (October 1 & 3): **Visual Symbols**

--Read:

John Hubley & Zachary Schwartz, "Animation Learns a New Language"

John Hubley, "Beyond Pigs & Bunnies"

--Optional reading:

E.G. Lutz, "Animated Educational Films and the Future" (optional)

--Screen:

Private Snafu vs. Malaria Mike (Chuck Jones, 1943)

Flat Hatting (John Hubley, 1946)

*FStory of ** (John & Faith Hubley, 1957)

Of Stars and Men (John & Faith Hubley, 1962)

QUIZ 1, OCTOBER 3

Week 6 (October 8 & 10): **Rotoscoping**

--Read:

Paul Ward, "Rotoshop in Context"

Michael Barrier, "Going by the Book"

--Screen:

Mechanical Doll (Dave Fleischer, 1922)

Lord of the Rings (Ralph Bakshi, 1978—excerpts)

Fuji (Robert Breer, 1972)

Going Home Sketchbook (Mary Beams, 1975)

Waking Life (Richard Linklater, 2002)

Week 7 (October 15 & 17): **Motion Capture & Performance Capture**

--Read:

Mihaela Mihailova, "Collaboration without Representation: Labor Issues in Motion and Performance Capture"

--Screen:

Beowulf (Robert Zemeckis, 2007)

Week 8 (October 22 & 24): **Movement without Shape**

--Read:

Jordan Schonig, "From Flickering Leaves to Digital Snow: On the Attraction of Contingent Motion"

--Screen:

Rough Sea at Dover (R.W. Paul, 1895)

Demolition of a Wall (Lumiere, 1896)

The Sinking of the Lusitania (Winsor McCay, 1918)

River Lethe (Amy Kravitz, 1985)

Frozen (Chris Buck & Jennifer Lee, 2013)

QUIZ 2, OCTOBER 24

PART TWO: ANIMATED SPACES

Week 9 (October 29 & 31): **The Penetration of Space**

--Read:

Tom Gunning, "Landscape and the Fantasy of Moving Pictures: Early Cinema's Phantom Rides"

--Screen:

Railway Trip over the Tay Bridge (1897)

Dreams of the Rarebit Fiend: The Flying House (Winsor McCay, 1921)

C'est l'aviron (Norman McLaren, 1944)

Jumping (Osamu Tezuka, 1984)

The Metamorphosis of Mr. Samsa (Caroline Leaf, 1978)

Big Hero 6 (Don Hall & Chris Williams, 2014)

Week 10 (November 5 & 7): **The Setback and the Multiplane**

--Read:

J.P. Tellotte, "The Double Space of the Fleischer Films"

Tellotte, "Looking in on Life: Disney's Real Spaces"

Screen:

Popeye Meets Ali Baba's Forty Thieves (Dave Fleischer, 1937)

The Old Mill (Burt Gillett, 1937)
Bambi (David Hand, 1942)

November 12 & 14: READING WEEK, NO CLASS

Week 11 (November 19 & 21): **Graphic Ordering and Gestalts**

--Read:

Dan Bashara, "Cartoon Vision: UPA, Precisionism and American Modernism"

--Optional reading:

Gyorgy Kepes, "Introduction: *Language of Vision*"

Max Wertheimer, "Investigations into Gestalt Principles"

--Screen:

Drama at the Puppet's House (Emile Cohl, 1909)

Gerald McBoing Boing (Bobe Cannon, 1952)

Rooty Toot Toot (John Hubley, 1952)

Christopher Crumpet (Bobe Cannon, 1953)

Ersatz (Dusan Vukotic, 1962)

The Tender Game (John & Faith Hubley, 1958)

Canon (Norman McLaren & Grant Munro, 1964)

Synchromy (Norman McLaren, 1972)

QUIZ 3, NOVEMBER 21

Week 12 (November 26 & 28): **The Animetic Interval**

--Read:

Thomas Lamarre, *The Anime Machine* (excerpts)

--Screen:

Little Nemo Pilot Film (Kondo Hushifumi, 1984)

Castle in the Sky (Hayao Miyazaki, 1984)

Week 13 (December 3 & 5): **Digital Spaces and the Camera as Body**

--Read:

Scott Richmond, "The Body, Unbounded"

--Screen:

Gravity (Alfonso Cuaron, 2013)

QUIZ 4, DECEMBER 5

TAKE-HOME FINAL DUE DECEMBER 10