

ArH 291 History of Animation: Syllabus

Time and Location: Winter 2007; M, W 10:00 to 11:50AM; Art Building, Room 200

Instructor: Daniel Pirofsky, pirofskyd@pdx.edu, 503.725.8247

Appointments by arrangement only. E-mail strongly preferred.

ArH 291 History of Animation (4)

Exploration of the history of animation, its sources in drawing, painting, photography, film, video, and digital media, its various innovators, styles, and techniques, its relationship with cinema, and its reliance on the development of creative and presentation technologies. Emphasis is placed on the theory and critical study of animation. Readings and discussion are combined with extensive screenings of animations and animated films, including the history of computer animation.

Synopsis and Objectives

This course surveys the international history of animation, encompassing its many ideas, media, forms, techniques, artists, and historical periods. This course is relevant to the studies of students in art and art history, but also students in music, theater, English, or other liberal arts. It has particular relevance to students pursuing minors in Time Arts and Film Studies.

Our approach is not solely art historical; we approach the subject as aspiring animators, drawing on the rich history of the art to inspire our own creative ideas for making animation. Out of our broad overview of the rich history of animation, we can identify and become familiar with our own favorite works, techniques, animators, studios, and characters, and begin to infuse their ideas and innovations into our own.

While our survey is extremely broad, the films we screen can be divided into the following three very loosely defined categories:

1. Cartoon animation
2. Experimental animation
3. Computer animation

Many films could be listed in two or more of these categories. Certainly, cartoon animation was, at the beginning, experimental, but quickly became a conventional industrial entertainment product. Even so, cartoon animators continued to evolve their technologies and techniques through experimentation. For example, the first Mickey Mouse cartoons experimented with the use of sound. Usually, however, when we discuss experimental animation, we refer to those independent artists and filmmakers whose creative ambitions are not aimed at producing work for the entertainment industry. There is an essential history of independent experimental animation that parallels and sometimes converges with the popular forms of cartoon animation.

We include a series called “Masters of Animation” for the innovative and influential work of pioneers and experimenters of animation working with a variety of media and techniques, including Winsor McCay, Len Lye, Oskar Fischinger, Lotte Reiniger, Mary Ellen Bute, Norman McLaren, Harry Smith, Stan Brakhage, John Whitney Sr., James Whitney, Jordan Belson, Stan Vanderbeek, John Hubley, Yuri Norstein, George Griffin, Frédéric Back, and Hayao Miyazaki.

All early and much current computer animation remains experimental. There is computer animation that is clearly cartoon in nature. But there is also computer animation that is abstract and experimental in concept. These three categories are used just to divide our screenings into broad sets of films that are linked by history, technology, technique, style, and concept.

Another way to approach our history is to categorize films by medium, technique and style:

1. Two-dimensional (drawn or cel animation)
2. Three-dimensional (stop-motion or puppet animation)
3. Computer animation (both 2D and 3D)

Our screening of cel animation follows the work of major and influential studios such as Walt Disney, Max Fleischer, Warner Brothers, MGM, and UPA in the United States. We examine the developments of each studio over time and through the ideas and approaches of their different directors and animators. Also included are works from studios in Europe and Japan.

Our screening of three-dimensional animation follows the work of its greatest artists, including Wladyslaw Starewicz, Willis O'Brien, George Pal, Ray Harryhausen, Jiri Trnka, Jan Svankmajer, The Brothers Quay, Will Vinton, Nick Park, and Tim Burton.

A special feature of this course is a comprehensive, in-depth history of computer animation, including films from major studios as well as important independent artists. We examine numerous short films ranging from abstract, experimental work to character-driven cartoons. We screen sections of major animated films and compare those to classics of cel animation. The role of computer animation in the special effects industry for motion pictures is also examined.

Along the way, we explore the following themes:

- The idea of capturing, expressing, and displaying motion and time as the essence and art of animation.
- How new and developing technologies change the ways in which animation is conceived, drawn, recorded, and displayed, leading to new ideas in art, new techniques for expressing artistic vision, and new audiences to view art.
- The role of animation within the development of cinema in the last one hundred plus years, especially the differences, interactions, and relationships between animated and live action cinema, especially their possible integration.
- The relationship of animation as an emerging art with its contemporary, more established forms, theories, and methods of art—especially the development of “absolute animation” or the “absolute film” as an avant garde or experimental innovation in modernist, post-modernist, and contemporary art.
- How animation is conceived, planned, directed, and produced by the independent animator or the animation studio, as well as how animation has been seen by its practitioners as a form of art as well as a business dedicated to the art of entertainment.
- The relationships between visual and musical/auditory media within animation, including the ideas of visual music, synchronization, and synaesthesia.
- The role of animation in its contemporary social, political, and cultural context, including propaganda and censorship, issues of racial and gender representation, and the dynamics of appealing to mass entertainment audiences.

Most importantly, we develop a working knowledge of the vocabulary and grammar of animation as it is expressed through its visual, theatrical, and musical forms. We learn to watch, interpret, and analyze animation using this vocabulary and grammar, to understand how animation as a whole is a story greater than its various parts.

An animator once told me that “animation is spiritual”: you give life to your subject and story. While we look behind the scenes of animation at its creation and production, let us also enjoy the creation of life that these animations offer.

To that end, our practical objectives in this course are the following:

1. Watch as much animation as our limited time allows.
2. Reflect, note, interpret, analyze, discuss, and read further about what we have seen.
3. Develop a broad view of the history of animation.
4. Develop a detailed and intimate view of selected works, animators, studios, characters, etc.
5. Develop analytical and critical skills for viewing and understanding animation, as expressed through different forms of writing about animation.
6. Develop an inspiration to carry this history into your practice of the art of animation, study of art history, and study of film.
7. Have fun!

Screenings

A complete screening calendar, listing all the animations we view each week, is available on our course web site under Screenings in Module 21. I have listed the sources, VHS or DVD, from which I am showing these works, to enable you to find them yourself. This list may change depending on the availability of additional works and time permitted each week. Please review the upcoming screening list for each class session.

As you watch these animations, please stay as awake and alert as you possibly can. It is easy to drift while watching films in a darkened room. Please take notes, preferably as soon as an animation ends. Your impressions and ideas will fade quickly and it is frustrating to try to recapture the feeling.

Animations may be preceded by a short introduction, but discussions will mostly take place online in the Message Center on the web site. If you have questions and comments on what you have seen, you are welcome to bring those up in class, but we will address those questions online in the Message Center.

...and more screenings

In addition to our regular screening schedule, it is important to view the same animations again, or additional animations we are unable to view in class, or detailed commentaries and documentaries that are also available. Animations and documentaries will be available for your viewing in two forms: on disc in our computer labs and streaming video from the web site. Some assignments require that you view documentaries.

To view films and documentaries, you may visit the Art Lab (AB165, Art Building Annex) to check out materials on DVD. DVDs can only be viewed in the lab; they cannot be taken out of the lab. To check out DVDs, ask our lab staff. You should also ask for a pair of headphones, if you do not bring your own.

Art Lab Screening Times

Mondays and Wednesdays, 12:00pm to 2:50pm

Tuesdays and Thursdays, 12:00pm to 5:50pm

Fridays, 12:00pm to 5:00pm (except Jan. 12, 26, Feb 9, 23)

Saturdays, 12:00pm to 5:00pm (except Jan. 13, 27, Feb 10, 24)

Primary Sources and Readings

Required Text

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999.

Highly Recommended Supplementary Readings

Four packets available at Clean Copy, SW Broadway at Mill St.:

Beckerman, Howard. *Animation: The Whole Story*, Allworth Press, New York, 2003, pp. 3–85.

Canemaker, John. *Winsor McCay: His Life and Art*, Harry N. Abrams, Inc., New York, 2005.
Chapter 8: Animated Films, pp. 156–199.

Sitney, P. Adams. *Visionary Film, The American Avant-Garde, 1943–2000, Third Edition*, Oxford University Press, 2002. Chapter on Absolute Animation, pp. 231–267.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67.

Recommended and Supplementary Texts

Choose one or more of the following texts to focus on specific aspects of our history. Limited copies of these are available at the PSU Bookstore, except for *Animation Art* by Jerry Beck, which is available from the instructor.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67.

“...a comprehensive introduction to animated film, from cartoons to computer animation...[that] explains the defining characteristics of animation as a cinematic form, [and] outlines different models and methods which can be used to interpret and evaluate animated films, and traces the development of animated film around the world.”

Advantages: Sharpens your ability to analyze animation. Includes case studies and analyses of a number of important animated films we will screen.

Disadvantages: None, but requires more concentrated effort than Furniss.

Use this text to supplement or deepen the topics covered in the Furniss text, especially in applying models and methods of analysis for interpreting and evaluating animation.

Beck, Jerry, Ed. *Animation Art: From Pencil to Pixel, The History of Cartoon, Anime & CGI*, HarperCollins Publishing, New York, 2004.

Organized by Artist and Film, not very chronological.

Advantages: Very comprehensive, showing artists and studios from around the world and using all kinds of techniques, from the origins to the present day. Excellent illustrations throughout.

Disadvantages: Discussion of each artist or studio is very brief, sometimes shallow.

Use this text as a general, diverse, and comprehensive history full of excellent illustrations and photographs.

Beckerman, Howard. *Animation: The Whole Story*, Allworth Press, New York, 2003.

Organized by a chapter on history followed by chapters on animation methods, techniques, and technologies.

Advantages: Well-written, medium-length history that is comprehensive. Most of the text demonstrates actual animation techniques, as it was written specifically for the animation student.

Disadvantages: History does cover individual artists and studios in much depth. Almost no discussion of puppet animation.

Use this text as a good condensed text on the history of animation as well as an excellent manual on the most important animation techniques.

Part One: An Animator's History of Animation, pp. 3–86.

Part Two: The Story Takes Shape, pp. 89–161.

Review the readings listed above as often as necessary throughout the term to enable you to watch, reflect on, analyze, interpret, and critique the animations shown in this course. You will also use these readings in your research papers and your final examination.

Bendazzi, Giannalberto. *Cartoons: One Hundred Years of Cinema Animation*, Indiana University Press, 1994.

Organized by country of origin over time.

Advantages: The most comprehensive discussion of the history of animation around the world, extensive coverage of major masters of animation, very scholarly and detailed discussion, some illustrations. Excellent index of artists and films.

Disadvantages: Very thick, requires commitment. Minimal treatment of computer animation, circa 1994.

Maltin, Leonard. *Of Mice and Magic: A History of American Animated Cartoons*, Plume-Penguin Books, 1987.

Organized by animation studio over time.

Advantages: Detailed and extensive discussion of American cartoon animation, specifically cel animation. Excellent coverage of all major and minor American studios and artists. Very in-depth history. Some illustrations. Excellent filmographies for all major American studios and listing of all Academy Award nominations and winners for animation.

Disadvantages: Only covers American animation and cel animation up to 1986. No puppet animation, no computer animation.

Additional sources and bibliography

Below are additional books you may be able to find in the PSU Library, in local bookstores, or online.

Additional texts or links may be available from this ArH 291 History of Animation course web site. Sources may be web sites or texts in Adobe PDF format. Use these to further research and write on specific works and animators.

Barrier, Michael. *Hollywood Cartoons: American Animation in Its Golden Age*, Oxford University Press, 1999.

Canemaker, John. *Winsor McCay: His Life and Art*, Harry N. Abrams, Inc., New York, 2005.

Canemaker, John. *Walt Disney's Nine Old Men*, Disney Enterprises, Inc., New York, 2001.

Faber, Liz and Helen Walters. *Animation Unlimited: Innovative Short Films Since 1940*, Laurence King Publishing, 2003.

Moritz, William. *Optical Poetry: The Life and Work of Oskar Fischinger*, Indiana University Press, 2004.

Pilling, Jayne, Ed. *A Reader in Animation Studies*, John Libbey & Company, Sydney, 1997.

Rees, A.L.. *A History of Experimental Film and Video*, British Film Institute, 1999.

Sitney, P. Adams. *Visionary Film, The American Avant-Garde, 1943–2000*, Third Edition, Oxford University Press, 2002.

Solomon, Charles. *Enchanted Drawings: The History of Animation*, Wings Books, 1994.

Wells, Paul. *The Fundamentals of Animation*, AVA Publishing, Lausanne, 2006.

Youngblood, Gene. *Expanded Cinema*, E. P. Dutton and Company, Inc., New York, 1970.

ArH 291 History of Animation Course Web Site

Each class session will be devoted primarily to watching films. In addition to the required text and additional readings you will study, you will regularly visit the History of Animation course web site to study course materials, participate in discussions, take quizzes, and complete all written assignments. Follow these steps to work on the course web site:

1. Use your web browser to find the following URL: <http://psuonline.pdx.edu/>
2. Under the Online Course Login, click the link for the Samla Pilot Course Login
Enter your Odin username and password in the User ID and Password fields at the top of the page. Click "Login"
3. Click on the tab at the top of the window that reads: ArH 291 001 W07
4. You are now in the History of Animation course web site. Use the tools in the navigation bar on the left of the page to find your course materials and assignments.

Home: Main page that shows the course description and current announcements.

Syllabus: This syllabus for your reference.

Schedule: Complete schedule of events for the course with quizzes and assignment due dates.

Announcements: Current announcements show here.

Assignments: All assignments are found and completed here.

Tests and Quizzes: All quizzes are completed here.

Gradebook: Check your current quiz and assignment scores here.

Modules: Each class session has essential information for your use in the following sections:

1. Introduction: an introduction to the screening to be read **before** the screening
2. The Screening: A list of all the films we will screen this class session
3. Sources: Required and additional readings, documentaries, and web sites for study.
4. Discussions: A list of relevant discussion topics you can find in the Message Center.
5. Study Guide: Additional readings relevant to the quizzes and writing assignments.

Message Center: Here you can send the instructor e-mail and participate in Discussion Forums.

Wiki: Here you collaborate with your group to write an animation wiki to present to the class.

Chatroom: Here you can chat with anyone else in the course interested in talking animation.

Course requirements and grading

Attendance

Class attendance is absolutely mandatory and will be taken on a sign-in sheet at the beginning of the class until 10:05AM. Screenings will start promptly at 10:05AM, so arriving after 10:05AM will make you late. Each class you attend gains you one point, with a maximum of 20 points (20% of your final grade) for attending every class. Chronic lateness or unexcused absences result in lowering your final grade.

Assignments

1. Online Discussions, for a maximum of 10 points (10% of your final grade). Each class is accompanied by several online discussion questions. You are awarded one point for each useful response to a discussion you contribute. You are awarded two points for contributing the first response to a discussion question. Extra credit for valuable and numerous contributions to our discussions may be awarded.
2. Write an animation wiki
3. Writing assignment: Focus on history, theory, media, or technique
4. Writing assignment: Analyze a film
5. Research Paper, approximately four typed pages (2000–2500 words), due Tuesday, March 7 at the beginning of class. See the Paper Requirements section below for more information. Any one or more of the themes for this course, listed under the Objectives section above, can serve as a basis for your paper topic. To select a paper topic, see the Potential Paper Topics section below.

Quizzes

Two quizzes will be given and must be taken on the course web site. Combined, the quizzes total 10 course points (10% of your final grade). Use the screenings, readings, and study guides on the course web site to prepare for the quizzes.

Scoring summary

Class attendance: 20%

Online discussions: 10%

Wiki collaboration: 10%

Quizzes: 10%

Writing assignment: Focus on history, theory, media, or technique: 10%

Writing assignment: Analyze a film: 10%

Research paper: 30%

Paper requirements

Your research paper counts for 30% of your final grade.

You will turn in your paper online in the Assignments section of the course web site. File format must be in MS Word (.doc) or Rich Text (.rtf) format.

Papers should be 1500–2000 words, approximately four pages in length, not including illustrations. You must work within those limits. If your paper is too long, you need to edit it

down. Essentialize your thesis or main points first and remove anything that wanders away from supporting those points. Papers that are too short or too long will lose points.

Each paper may require research beyond PSU's library. This may include additional film screenings, renting a video, searching libraries for books in the course bibliography or other relevant books, finding sources on the Internet, and using periodicals.

It is appropriate and useful to include illustrations. Illustrations should be inserted on a page at the end of the body of the text. Use captions or refer to them by number. Example: "As shown in Picture 3, animation was invented...."

A bibliography including at least one source in addition to one of the primary textbooks is required on a separate sheet at the end of your text or after your illustrations. Quoting or reiterating another author's ideas should be either footnoted or credited within the paragraph.

Internet sources should be carefully scrutinized for accuracy. Whenever possible, the author of the information presented on the site, as well as the URL, should be credited. Anybody can write anything and publish it on the Internet. Evaluate the source!

Papers must include a title sheet with the title of your paper, your name, and the course name.

Formatting of the paper should be as follows:

1. 1.25" margins on left and right
2. 1" margins for top and bottom
3. Header or Footer that includes your name and current page number
4. The font should be very readable, preferably a serif typeface such as Times or Georgia or a sans serif face such as Verdana or Arial.
5. Lines should be double-spaced.
6. Titles of films or books within the text should be italicized.
7. Illustrations with captions should be placed after the text.
8. Bibliography should be placed on the last page.

Potential paper topics

General themes

Obviously, you should choose a subject, artist, director, technique, character, or film that you really like, that inspires you, or that has shown you something important. But there may be many ways to approach your subject. The following themes are obviously too general in themselves to cover in a short paper. However, they could offer you a way to approach the specific artist, director, technique, character, or film you have chosen.

-The idea of capturing, expressing, and displaying motion and time as the essence and art of animation.

-How new and developing technologies change the ways in which animation is conceived, drawn, recorded, and displayed, leading to new ideas in art, new techniques for expressing artistic vision, and new audiences to view art.

-The role of animation within the development of cinema in the last one hundred plus years, especially the differences, interactions, and relationships between animated and live action cinema, especially their possible integration.

-The relationship of animation as an emerging art with its contemporary, more established forms, theories, and methods of art—especially the development of "absolute animation" or the "absolute

film” as an avant garde or experimental innovation in modernist, post-modernist, and contemporary art.

-How animation is conceived, planned, directed, and produced by the independent animator or the animation studio, as well as how animation has been seen by its practitioners as a form of art as well as a business dedicated to the art of entertainment.

-The relationships between visual and musical/auditory media within animation, including the ideas of visual music, synchronization, and synaesthesia.

-The role of animation in its contemporary social, political, and cultural context, including propaganda and censorship, issues of racial and gender representation, and the dynamics of appealing to mass entertainment audiences.

Methods of analyzing films

-Analyze an animated film in terms of how its form, i.e., its technique, style, or technology, relates to, influences, or controls its content, i.e., the story, characters, dialogue, music, etc.

-Use the principles of animation from at least one of the following categories discussed in Maureen Furniss’ *Art in Motion: Animation Aesthetics* or Howard Beckerman’s *Animation: The Whole Story* to analyze, interpret, discuss, critique or compare one or more animated films screened during the term:

Drawing (gesture, weight and balance, solidity, proportion, silhouetting)

Character creation (personality, expression, history, style)

Storytelling (dramatic structure, continuity, transition, characters, narration, dialogue, mood, gags)

Direction (technical, stylistic, soundtrack, editing)

Layout (field, mask, character size, pose, graphics, background)

-Analyze a film in terms of its music. Does music provide the underlying concept, story, characters, and ideas of the film, or merely complement the development and action of the film? How is the music integrated with action? Which is more powerful, visual or musical elements?

Historical themes

-Follow the development of a cartoon character over time from its invention through its different treatments by one or more directors. This could easily be done for Mickey Mouse, Donald Duck, Bugs Bunny, Daffy Duck, or Betty Boop. How does the character behave, how is the character drawn, how does the character move, etc.

-Follow the development of an animation director through his/her most important films. What innovations did this director bring to the history of animation? How did his/her work change over time? How did they inspire others to create wonderful films?

-Discuss the specific social and political context important to understanding a specific film. How explicit is the political message of the film? Was the film meant to reinforce or change existing social or political structures? Is the film’s message dated to the period of its making, or does it have a meaning that continues to the present?

Final class

We will meet Wednesday, March 21 at 10:15am until 12:05pm in our usual classroom. Groups will give presentations of their wiki projects.

ArH 291 History of Animation Screenings

Module 1: Week 1, Session 1 The Origins of Cinema and Animation

Selections from Landmarks of Early Film (DVD) [~26:00]

Homage to Eadweard Muybridge [2:15]

Edison Kinetoscope Films 1894-1896

The Kiss [00:25]

Serpentine Dances [00:25]

The Barber Shop [00:45]

Lumière Films, 1895–1897

Exiting the Factory [00:54]

Arrival of a Train at La Ciotat [00:54]

The Sprinkler Sprinkled [00:45]

Transformation by Hats [00:49]

Snowball Fight [00:52]

Selections from Origins of American Animation, 1900–1921, Smithsonian Digital Collection [~5:53]

J. Stuart Blackton, The Enchanted Drawing, 1900 [1:29]

Edwin S. Porter, Fun in a Bakery Shop, 1902 [1:21]

J. Stuart Blackton, Humorous Phases of Funny Faces, 1906 [3:03]

Georges Méliès, A Trip to the Moon, 1902 [11:46]

Emile Cohl

Un Drame chez les Fantoques AKA "A Puppet Drama" or "The Love Affair in Toyland", 1908 [1:00]

Hasher's Delirium, 1910 (from The Complete Weird Cartoons-DVD) [1:19]

Module 2: Week 1, Session 2 Winsor McCay: The First American Independent

Selections from Winsor McCay: The Master Edition-DVD) [~94:00]

Little Nemo, 1911 [12:17]

How A Mosquito Operates, 1912 [6:23]

Gertie the Dinosaur, 1914 [17:45]

Sinking of the Lusitania, 1918 [12:15]

The Centaurs, 1918-1921 [2:51]

Gertie on Tour, 1918-1921 [2:07]

Flip's Circus, 1918-1921 [6:47]

Bug Vaudeville, 1921 [11:40]

The Pet, 1921 [9:55]

The Flying House, 1921 [11:01]

Module 3: Week 2, Session 1 Cel Animation 1: Origins of the American Animated Cartoon (Rise of the Studios), 1916-1931

Selections from Origins of American Animation, 1900-1921, Smithsonian Digital Collection [~19:53]

Raoul Barré (T. E. Powers), The Phable of a Busted Romance, 1916 [2:02]

Earl Hurd (Bray Studios), Bobby Bumps Starts a Lodge, 1916 [5:18]

Max and Dave Fleischer (Bray Studios) [18:00]

Tantalizing Fly (Out of the Inkwell), 1915 [5:30]
Modeling (Out of the Inkwell), 1921 [5:30]
Ko-ko's Earth Control (Inkwell Imps), 1928 [5:30]

Earl Hurd (Bray Studios) (from Presenting Felix the Cat-DVD) [5:30]

Feline Follies, 1919 [5:30]

Otto Messmer and Sullivan Studios (from Presenting Felix the Cat-DVD)
[25:40]

Felix Saves the Day, 1922 [8:50]
Felix the Ghost Breaker, 1923 [7:30]
Felix in Hollywood, 1923 [9:20]

Walt Disney: Alice's Egg Plant, 1925 [8:40]

Walt Disney: Mickey Mouse (from Mickey Mouse in Black and White-DVD)
[28:40]

Steamboat Willie, 1928 [7:40]
Plane Crazy, 1928 [5:50]
Mickey's Service Station, 1935 [8:00]

Ub Ewerks: Flip the Frog, 1931 [6:12]

Module 4: Week 2, Session 2 **The European Avant Garde: Germany and France**

Germany 55:54

Walter Ruttmann, Lichtspiel Opus I (excerpt), 1921 (from Berlin, Symphony
of A Great City-DVD) [5:00]

Hans Richter, excerpts from Rhythmus 21, Filmstudie, etc., 1920-1925
[5:19]

Viking Eggeling, Symphonie Diagonale, 1924 (from Avant Garde #2-VHS)
[6:57]

Oskar Fischinger
Spirals, 1926 [2:42]
Spiritual Constructions, 1927 [6:41]
Studie Nr. 6, 1930 [2:00]
An Optical Poem (1938) [7:00]

Lotte Reiniger, excerpts from The Adventures of Prince Achmed, 1926 (from
DVD of the same name) [20:15]

France 48:37

Man Ray, Le Retour a la raison, 1923 (from Man Ray Films-VHS) [2:56]

Fernand Leger, Le Ballet Mecanique, 1924 (from Avant Garde #1-VHS)
[10:00]

Man Ray, Emak Bakia, 1926 (from Man Ray Films-VHS) [10:00]

Marcel Duchamp, Anemic Cinema, 1927 [6:00]

Lazlo Moholy-Nagy, Lightplay, 1932 (from excerpted digital files) [2:41]

Bertold Bartosch, L'Idée, 1931 [7:00]

Alexandre Alexeieff & Claire Parker, *Une Nuit sur le Mont Chauve* (Night on Bald Mountain), 1934 [10:00]

Module 5: Week 3, Session 1

Cel Animation 2: Disney and Fleischer Studio cartoons

Walt Disney's Silly Symphonies (from Silly Symphonies-DVD) [~41:00]

The Skeleton Dance, 1929 [5:30]

Flowers and Trees, 1932 [7:38] *

Three Little Pigs, 1933 [8:30] *

Music Land, 1935 [9:30]

The Old Mill, 1937 [9:00] *

Max Fleischer Studio: Betty Boop (from Betty Boop, 23 Classic Cartoons-DVD) [~37:30]

Betty Boop's Rise to Fame, 1934 [8:50]

Minnie the Moocher, with Cab Calloway, 1932 [7:50]

I'll Be Glad When You're Dead, You Rascal You, with Louis Armstrong, 1932 [7:20]

Snow White, 1933 [7:10]

House Cleaning Blues, 1937 [6:20]

Max Fleischer Studio (from Cartoon Crazy's Comic Book Heroes-DVD) [16:00]

Popeye: I Don't Scare [8:00]

Superman: Underground World [8:00]

Module 6: Week 3, Session 2

Cel Animation 3: Disney's Early Features

Walt Disney's Feature Animations

Snow White and the Seven Dwarfs, 1938 [20:00]

Pinocchio, 1940 [20:00]

Fantasia, 1940 [20:00]

Dumbo, 1941 [10:00]

Bambi, 1942 [10:00]

Cinderella, 1950 [5:00]

Peter Pan, 1953 [5:00]

Sleeping Beauty, 1959 [5:00]

Module 7: Week 4, Session 1

Cel Animation 4: Warner Brothers and MGM cartoons, late 1930s through the 1950s

Warner Brothers (from Looney Tunes Golden Collection, Vols. 1 and 2-DVD) [21:00]

Porky in Wackyland, Robert Clampett, 1938 [7:00]

You Ought To Be In Pictures, Friz Freleng, 1940 [7:00]

Tortoise Beats the Hare, Tex Avery, 1941 [7:00]

MGM (from Tex Avery's Screwball Classics 4-DVD) [17:00]

Blitz Wolf, 1942 [9:50] **

TV of Tomorrow, 1953 [7:05]

MGM (from Tom and Jerry Spotlight Collection, William Hanna and Joseph Barbera) [27:00]

Puss Gets the Boot, 1940 [9:15]

The Cat Concerto, 1947 [7:49] *

Jerry Dances with Gene Kelly, (the dance sequence from Anchors Aweigh), 1945 [10:00]

Warner Brothers (from Looney Tunes Golden Collection, Vols. 1 and 2-DVD) [42:00]
Rabbit Seasoning, Chuck Jones, 1952 [7:00]
What's Opera, Doc?, Chuck Jones, 1957 [7:00]
Duck Amuck, Chuck Jones, 1953 [7:00]
Duck Dodgers in the 24¹/₂TH Century [7:00]
Beep, Beep, Chuck Jones, 1952 [7:00]
Zoom and Bored, Chuck Jones, 1957 [7:00]

Module 8: Week 4, Session 2
Cel Animation 5: Challenging Disney and UPA in the 1950s

Halas and Batchelor, Animal Farm, 1954 [10:00]

UPA

Gerald McBoing Boing, 1950 (Bobe Cannon) [10:00] *
Rooty Toot Toot, 1951 (John Hubley) [10:00] **
Madeline, 1952 (Bobe Cannon) [10:00] **
The Tell Tale Heart, 1953 (Ted Parmelee) [10:00] **
Magoo's Puddle Jumper, 1956 (Pete Burness) [10:00] *
A Unicorn in the Garden, 1953 (Bill Hurtz) [10:00]

Gene Deitch (Rembrandt Films), Munro, 1960 [10:00] *

John Hubley), The Adventures of *, 1957 (from Art and Jazz in Animation, The Cosmic Eye-DVD) [10:00]

Module 9: Week 5, Session 1
Three-Dimensional Animation 1: Early Puppet Animation

Wladyslaw Starewicz (from Russian Cinema, Volume 3: Wladyslaw Starewicz-VHS) [32:03]
The Dragonfly and the Ant, 1913 [4:48]
The Cameraman's Revenge, 1912 (from The Cameraman's Revenge-DVD) [13:00]
The Frogs Who Wanted A King, 1922 (from The Cameraman's Revenge-DVD) [9:00]
The Devil's Ball, 1934 (from The Complete Weird Cartoons-DVD) [5:15]

Toyland Films, Mary & Gretel, 1917 [7:01]

Willis O'Brien, The Dinosaur and the Missing Link, 1917 [5:32]

Willis O'Brien, King Kong [5:00]

George Pal (Puppetoons)
John Henry and the Inky Poo, 1946 [7:41]
Tubby the Tuba, 1947 [9:30]

Ray Harryhausen, Jason and the Argonauts [15:00]

Jiri Trnka, The Emperor's Nightingale, 1948 [excerpt, 10:00]

Module 10: Week 5, Session 2
Masters of Animation 1: The 1930s and 1940s

Len Lye (from Rhythms VHS) [29:43]
A Colour Box, 1935 [3:31]
Kaleidoscope, 1935 [3:12]
The Birth of the Robot, 1936 [6:28]

Rainbow Dance, 1936 [3:56]
Trade Tattoo, 1937 [5:29]
Colour Flight, 1938 [4:06]
Swinging the Lambeth Walk, 1939 [3:01]

Mary Ellen Bute [16:00]
Rhythm in Light (with Ted Nemeth & Melville Webber), 1934 [5:00]
Synchromy No. 2 (with Ted Nemeth), 1936 [5:00]
Dada (with Ted Nemeth), 1936 [2:00]
Tarantella (with Ted Nemeth and Norman McLaren), 1940 [4:00]

Norman McLaren (from Norman McLaren The Collector's Edition-DVD) [10:06]
Boogie Doodle, 1940 [3:19]
Begone Dull Care, 1949 [7:47]

Oskar Fischinger (from The Contemplative Films of Oskar Fischinger-VHS)
[15:23]
Radio Dynamics, 1942 [4:23]
Motion Painting No.1, 1947 [11:00]

Harry Smith (from Early Abstractions, 1946-1957-VHS) [21:41]
No. 1-A Strange Dream, 1946-48 [2:20]
No. 2-Message from the Sun, 1946-48 [2:15]
No. 3-Interwoven, 1947-49 [3:20]
No. 4-Fast Track, 1949 [2:16]
No. 5-Circular Tensions, 1950 [2:30]
No. 7-Color Study, 1950-1951 [5:25]
No. 10-Mirror Animations, 1957 [3:35]

Module 11: Week 6, Session 1 **Masters of Animation 2: The 1950s and 1960s**

Len Lye (from Rhythms-VHS) [14:57]
Color Cry, 1953 [3:53]
Rhythm, 1957 [1:07]
Free Radicals, 1958 [4:13]
Particles in Space, 1967 [3:22]
Tal Farlow, 1980 [2:20]

Norman McLaren (from Norman McLaren The Collector's Edition-DVD) [39:52]
A Phantasy, 1952 [7:14]
Blinkity Blank, 1955 [5:14]
A Chairy Tale, 1957 [9:52]
Le Merle, 1958 [4:39]
Mosaic, 1965 [5:27]
Synchromy, 1971 [7:26]

John Hubley (from Art and Jazz in Animation, The Cosmic Eye-DVD) [25:00]
The Hole, 1962 [15:00] *
Of Men and Demons, 1969 [10:00] **

Masters of Animation, (excerpts from Volumes 2 and 3): Poland, Hungary,
France, etc. [10:00]

Alexander Alexeieff, The Nose, 1963 [5:35]

Module 12: Week 6, Session 2 **Masters of Animation 3: Spiritual, Psychedelic, and Cosmological** **Works of the 1960s**

John Whitney, Sr. and James Whitney, Whitney (extracts of Permutations,
Catalog, and Lapis) [10:00]

Jordan Belson, Mysterious Journey, 1960-1996 (from VHS of the same name) [10:00]

Stan Brakhage, Mothlight, 1963 (from Brakhage, The Criterion Collection-DVD) [3:14]

Stan Vanderbeek (from Visibles-VHS) [31:30]

Science Friction, 1959 [10:00]

PoemField No. 2, 1966 [6:00]

Oh, 1968 [9:30]

Symmetricks, 1972 [6:00]

John Stehura, Cybernetik 5.3, 1964 [Slide Show, 5:00]

George Dunning, Yellow Submarine, 1968 (DVD) [20:00]

Grateful Dead Movie animation, 1970-2005 [10:00?]

Module 13: Week 7, Session 1 Masters of Animation 4: The 1970s and 1980s Onward

Ralph Bakshi

Heavy Traffic, 1973 [5:00]

Lord of the Rings, 1978 [5:00]

John Hubley, Voyage to Next, 1974 (from Art and Jazz in Animation, The Cosmic Eye-DVD) [10:00] *

Paul Driessen, Au bout du fil (Cats Cradle), 1974 [10:09]

George Griffin, Head, 1975 (from Animation Unlimited-DVD) [10:00]

Caroline Leaf, NFB of Canada, The Street, 1976 (from Animation Unlimited-DVD) [2:30]

Yuri Norstein, Tale of Tales, 1978 (from Masters of Animation, Volume 5) [10:00]

Frederick Back, NFB of Canada

Crac, 1981 [] *

The Man Who Planted Trees, 1987 [30:00] *

Bill Plympton, Your Face, 1986

Terry Gilliam and Monty Python, 19?? [5:00]

Stan Brakhage (from Brakhage, The Criterion Collection-DVD) [16:54]

The Dante Quartet, Stan Brakhage, 1987 [6:05]

Love Song, Stan Brakhage, 2001 [10:49]

Who Framed Roger Rabbit, Bob Zemekis and Richard Williams, 1989 [10:00]

Module 14: Week 7, Session 2 Three-Dimensional Animation 2: The 1960s Onward

Jan Svankmajer, Jabberwocky, 1971 (from Svankmajer-DVD) [?:??]

Will Vinton and Bob Gardiner, Closed Mondays, 1974 * [10:00]

Jiri Trnka, The Hand, 1980 [18:00]

The Brothers Quay, The Cabinet of Jan Svankmajer, 1984 [14:00]

Nick Park (Aardman Animation)
Creature Comforts, 1989 [5:30]
The Wrong Trousers, 1993
A Close Shave, 1995
Chicken Run, 2000

Tim Burton
The Nightmare Before Christmas, 1993
Corpse Bride, 2005

Module 15: Week 8, Session 1 **Cel Animation 6: Japanese Anime and Its Influence**

Toei Animation, The Tale of the White Serpent, 1958
Osamu Tezuka, Astro Boy (1963)
Tatsunoko Production, Speed Racer (Mach Go Go Go), 1967
Isao Takahata, Hols: Prince of the Sun, 1968

Yoshinori Kanada
Galaxy Express 999 (1979)
Harmegeddon (1983)

Otomo, Akira, 1988

Hayao Miyazaki
Nausicaä of the Valley of the Wind (1984)
My Neighbor Totoro (1988)
Kiki's Delivery Service (1989)
Princess Mononoke, 1999
Spirited Away, 2001
Howl's Moving Castle, 2004

Module 16: Week 8, Session 2 **Computer Animation 1: SIGGRAPH Animation Festival, 1979–2000**

(from SIGGRAPH Video Review, multiple issues-VHS) [1:42:48]
Sunstone, Ed Emschwiller, 1979 [1:04]
Cranston, Charles Csuri, 1983 [1:04]
Growth-Mysterious Galaxy, Yoichiro Kawaguchi, 1983 [1:04]
Calculated Movements, Larry Cuba, 1985 [1:04]
Opera Industriel, Pacific Data Images, 1986 [1:00]
Luxo, Jr., Pixar, 1986 [2:54]
Red's Dream (excerpt), Pixar, 1987 [1:04]
Don Quichotte, Guiot, Videosystem, 1991 [2:46]
Maxwell's Demon, James Duesing, 1991 [6:39]
The Listener, Chris Landreth, 1991 [2:07]
Crunchy Peach Pie (Apple Pie), Stuart Sharpe, 1991 [3:10]
Endless Wave, Coggeshall, EVL, 1991 [3:06]
Computer Home, B.S.C.A, 1991 [5:58]
Data Driven-The Story of Franz K, Chris Landreth, NCSC, 1993 [3:15]
Shadow Puppets, Gamble, 1994 [9:41]
the end, Chris Landreth, 1995 [6:13]
Different Themes, Stuart Sharpe, 1996 [1:22]
"A Drug Against War"-KMFDM, Wax Trax/TVT Records, 1997 [3:47]
"DJ Asylum"-the Orb, Island Records, 1997 [4:01]
Cheerful Country, ENSAD/Aii, 1997 [3:45]
Runners, Kazuma Morino, 1997 [4:12]
Bingo, Chris Landreth, 1998 [5:20]
The Smell of Horror, Mitch Butler Company, Inc., 1998 [7:20]
Elements in Transformations #2, Ying Tan, 1999 [1:40]
Fishing, David Gainey, PDI, 1999 [3:33]
Masks, Piotr Karwas, 1999 [4:54]

Tightrope, Daniel Robichaud, Digital Domain, 1999 [5:30]
Stationen, Christian Sawade-Meyer, Tobias Alpert, 2000 [5:54]
Today's Science, Tomorrow's Art, Aaron Otstott, 2000 [00:41]

Module 17: Week 9, Session 1

Computer Animation 2: SIGGRAPH Animation Festival, Character, 1993–2003

SIGGRAPH Character (from SIGGRAPH Video Review, multiple issues-VHS) [44:56]
Gas Planet, Monica Corbin, PDI, 1993 [3:17]
Moxy, (Colossal) Pictures and Cartoon Network, 1994 [3:39]
The Hit, Morargues, 1994 [3:27]
Card Trick, Russ, 1994 [4:38]
Homer3, Pacific Data Images, 1996 [4:17]
Ahoy-The Movie, Ronin Animation, 1997 [2:11]
Tug Wilson, John Francis, 1997 [3:38]
Geri's Game, Pixar, 1997 [4:00]
Grim Fandango, LucasArts Entertainment Company, 1998 [1:40]
CPU, Gallahad Associates, 1998 [1:34]
Ronin Romance Classics, Ronin Animation, 1999 [2:26]
Mike's New Car, Pixar, 2000 [3:44]
Young at Heart, Pacific Title, 2000 [2:32]
Metropopular, Jonah Hall, PDI, 2001 [6:38]
Hessi James, Johannes Weiland, 2001 [4:59]
For the Birds, Pixar, 2002 [3:30]
The ChubbChubbs, Eric Armstrong, Sony Pictures Imageworks, 2003 [5:37]
Gone Nutty, Carlos Saldanha, Blue Sky Studios, 2003 [4:45]

SIGGRAPH and Ars Electronica 2001-2004 [19:30]
Garden of the Metal, Hitoshi Akayama, Katsuyuki Kamei, 2001 [2:47]
Pipe Dream, Wayne Lytle, David Crognale, Animusic, 2001 [3:32]
Where is Frank?, Angela Jedek, 2001 [5:13]
Respire, Jerome Combe, 2003 [3:42]
Bjork "Nature is Ancient", Glassworks, 2003 [4:16]
Eternal Gaze, Sam Chen, 2003 [15:46]
Tim Tom, Romain Seguad, Christel Pougeoise, 2003 [4:20]
Atama Yama, Koji Yamamura, 2003 [10:00]
Ryan, Chris Landreth, 2004 [7:47]

Module 18: Week 9, Session 2

Computer Animation 3: Special Effects in Motion Pictures, 1968–2003

2001: A Space Odyssey, Stanley Kubrick, 1968, Chapter 29: ...and beyond the infinite [10:05]

Tron, Steven Lisberger, Walt Disney, 1982
Chapter 7: The Game Grid
Chapter 8: Training Procedures [16:00]
Chapter 17: MCP
Chapter 18: Video Warriors [7:20]

Special Effects in Motion Pictures DVD
Star Trek-Genesis, LucasFilms Computer Division, 1983 [1:10]
The Last Starfighter, Nick Castle, 1984 [1:04]
The Lawnmower Man, Jim Gonis, 1987 [1:04]

No Feat But What We Make, a documentary from the Terminator 2 Extreme DVD [24:00]
The Abyss, James Cameron, 1989
Terminator 2: Judgment Day, James Cameron, 1991

The Mask, Chuck Russell, 1994, Chapter 4: Milo in the Mask [3:30-4:00]

Special Effects in Motion Pictures DVD

20,000 Leagues Under the Sea, Gribouille, 1994 [1:30]

500 Nations, Jack Leustig, 1995 [2:51]

Stargate, Roland Emmerich, 1995 [3:54]

Mars Attacks!, Tim Burton, 1996 [2:48]

Batman & Robin, Warner Digital Studios, 1997 [1:52]

The Adventures of Pinocchio, Steve Baron-MediaLab, 1997 [2:02]

The Fifth Element, Luc Besson, Digital Domain, 1997 [1:46]

Men in Black, Barry Sonnenfeld, 1997

Opening titling sequence [3:04]

Ending credits sequence [1:04]

Mulan, Walt Disney Studios, 1998

Chapter 23: The Hun Onslaught [5:10]

Chapter 24: The Masquerade is Over [4:31]

Module 19: Week 10, Session 1

Computer Animation 4: Animated Features, 1995–2003

Shorts [1:02:23]

Luxo, Jr., 1986 [2:54]

Geri's Game, 1997 [4:00]

Mike's New Car, 2000 [3:44]

For the Birds, 2002 [3:30]

The ChubbChubbs, 2003 [5:37]

Gone Nutty, Carlos Saldanha, Blue Sky Studios, 2003 [4:45]

Features

Toy Story, Pixar, 1995, Chapter 26-Chapter 29 [5:00]

A Bug's Life, Pixar, 1998, Chapter 29-Chapter 36 [5:00]

Toy Story 2, Pixar, 1999, Chapter 33-Chapter 34 [5:00]

Shrek, Dreamworks/PDI, 2001, Chapter 16-Chapter 19 [5:00]

Monsters, Inc., Pixar, 2001, Chapter 26-Chapter 29 [5:00]

Final Fantasy: The Spirits Within, Sakaguchi and Sakakibara, Square, 2001 [3:03]

Ice Age, Blue Sky, 2002, Chapter 16-Chapter 18 [5:00]

Finding Nemo, Pixar, 2003, Chapter 25-Chapter 32 [5:00]

The Incredibles, Pixar, 2005, Chapter [5:00]

Module 20: Week 10, Session 2

Animation at the Cutting Edge

Philip Hunt, Ah Pook Is Here, 1994 (from Animation Unlimited-DVD) []

Paul Driessen, The End of the World in Four Seasons, 1995 [12:59]

Alexander Rutterford, Monocodes, 2000 (from Animation Unlimited-DVD) []

Richard Linklater and Bob Sabiston, Waking Life, 2001 [10:00]

The Animatrix, 2003 (from The Ultimate Matrix Collection DVD Set) [55:19]

The Second Renaissance, Part I [9:18]

Kid's Story [9:42]

Program [7:17]

Beyond [13:00]

Matriculation [16:19]

Flash Animation

Primary Sources and Readings

Required Text

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999.

Highly Recommended Supplementary Readings

Four packets available at Clean Copy, SW Broadway at Mill St.:

Beckerman, Howard. *Animation: The Whole Story*, Allworth Press, New York, 2003, pp. 3–85.

Canemaker, John. *Winsor McCay: His Life and Art*, Harry N. Abrams, Inc., New York, 2005. Chapter 8: Animated Films, pp. 156–199.

Sitney, P. Adams. *Visionary Film, The American Avant-Garde, 1943–2000, Third Edition*, Oxford University Press, 2002. Chapter on Absolute Animation, pp. 231–267.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67.

Recommended and Supplementary Texts

Choose one or more of the following texts to focus on specific aspects of our history. Limited copies of these are available at the PSU Bookstore, except for *Animation Art* by Jerry Beck, which is available from the instructor.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67.

Beck, Jerry, Ed. *Animation Art: From Pencil to Pixel, The History of Cartoon, Anime & CGI*, HarperCollins Publishing, New York, 2004.

Beckerman, Howard. *Animation: The Whole Story*, Allworth Press, New York, 2003.

Bendazzi, Giannalberto. *Cartoons: One Hundred Years of Cinema Animation*, Indiana University Press, 1994.

Maltin, Leonard. *Of Mice and Magic: A History of American Animated Cartoons*, Plume-Penguin Books, 1987.

Additional sources and bibliography

Below are additional books you may be able to find in the PSU Library, in local bookstores, or online.

Additional texts or links may be available from this ArH 291 History of Animation course web site. Sources may be web sites or texts in Adobe PDF format. Use these to further research and write on specific works and animators.

Barrier, Michael. *Hollywood Cartoons: American Animation in Its Golden Age*, Oxford University Press, 1999.

Canemaker, John. *Winsor McCay: His Life and Art*, Harry N. Abrams, Inc., New York, 2005.

Canemaker, John. *Walt Disney's Nine Old Men*, Disney Enterprises, Inc., New York, 2001.

Faber, Liz and Helen Walters. *Animation Unlimited: Innovative Short Films Since 1940*, Laurence King Publishing, 2003.

Moritz, William. *Optical Poetry: The Life and Work of Oskar Fischinger*, Indiana University Press, 2004.

Pilling, Jayne, Ed. *A Reader in Animation Studies*, John Libbey & Company, Sydney, 1997.

Rees, A.L.. *A History of Experimental Film and Video*, British Film Institute, 1999.

Sitney, P. Adams. *Visionary Film, The American Avant-Garde, 1943-2000*, Third Edition, Oxford University Press, 2002.

Solomon, Charles. *Enchanted Drawings: The History of Animation*, Wings Books, 1994.

Wells, Paul. *The Fundamentals of Animation*, AVA Publishing, Lausanne, 2006.

Youngblood, Gene. *Expanded Cinema*, E. P. Dutton and Company, Inc., New York, 1970.

ArH 291 History of Animation Module readings

Module 1: Week 1, Session 1 The Origins of Cinema and Animation

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 1, pp. 3–12.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Introduction, pp. 1–9 and Chapter 1, pp. 10–34.

Beck, Jerry, Ed. *Animation Art: From Pencil to Pixel, The History of Cartoon, Anime & CGI*, pp. 10-13 and 22-23.

Beckerman, Howard. *Animation: The Whole Story*, pp. 3-18.

Bendazzi, Giannalberto. *Cartoons: One Hundred Years of Cinema Animation*, pp. 3-14.

Maltin, Leonard. *Of Mice and Magic: A History of American Animated Cartoons*, pp. 1-3.

Module 2: Week 1, Session 2 Winsor McCay: The First American Independent

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 2, pp. 13–27.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Introduction, pp. 1–9 and Chapter 1, pp. 10–34.

Canemaker, John. *Winsor McCay: His Life and Art*, Harry N. Abrams, Inc., New York, 2005. Chapter 8: Animated Films, pp. 156–199.

Beck, pp. 14-15.

Beckerman, pp. 18-19.

Bendazzi, pp. 15-18.

Maltin, pp. 3-6.

Module 3: Week 2, Session 1

Cel Animation 1: Origins of the American Animated Cartoon (Rise of the Studios), 1916-1931

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 2, pp. 13–27.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Introduction, pp. 1–9 and Chapter 1, pp. 10–34.

Beck, pp. 16-21.

Beckerman, pp. 20-29.

Bendazzi, pp. 18-24.

Maltin, pp. 6-34.

Module 4: Week 2, Session 2

The European Avant Garde: Germany and France

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 3, pp. 29–59 and Chapter 13, pp. 251–268.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Chapter 2, pp. 35–67.

Sitney, P. Adams. *Visionary Film, The American Avant-Garde, 1943–2000*, Third Edition, Oxford University Press, 2002. Chapter 8: *Absolute Animation*, pp. 231–267.

Beck, pp. 26-27, 48-49, 50-51, 68-69.

Beckerman, pp. 24-31.

Bendazzi, pp. 25-47.

Module 5: Week 3, Session 1

Cel Animation 2: Disney and Fleischer Studio cartoons

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 4, pp. 61–83, Chapter 5, pp. 85–107, and Chapter 6, 109–133.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Chapter 3, pp. 68–126.

Solomon, Charles. *Enchanted Drawings: The History of Animation*, Wings Books, 1994. Chapters: The Disney Era, 1928–1941, pp. 43–71 and The Studio Cartoon, 1929–1941, pp. 72–111.

Beck, pp. 36–47, 54–67.

Beckerman, pp. 32–44.

Bendazzi, pp. 53–70 and 83–100.

Maltin, pp. 29–124.

Module 6: Week 3, Session 2 **Cel Animation 3: Disney's Early Features**

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 4, pp. 61–83, Chapter 5, pp. 85–107, and Chapter 6, 109–133.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Chapter 3, pp. 68–126.

Solomon, Charles. *Enchanted Drawings: The History of Animation*, Wings Books, 1994. Chapters: The Disney Era, 1928–1941, pp. 43–71 and The Studio Cartoon, 1929–1941, pp. 72–111. (Included in Module 5 Introduction.)

Beck, pp. 58–59, 82–83, 116–121.

Beckerman, pp. 44–45, 48–50.

Bendazzi, pp. 61–70.

Maltin, pp. 29–124.

Module 7: Week 4, Session 1

Cel Animation 4: Warner Brothers and MGM cartoons, late 1930s through the 1950s

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 6, 109–133.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Chapter 3, pp. 68–126.

Beck, pp. 64-67, 84-91, 94-99, 124-133, 156-157.

Beckerman, pp. 48-51.

Bendazzi, pp. 94-100, 129-139.

Maltin, pp. 224-280, 281-309.

Module 8: Week 4, Session 2

Cel Animation 5: Challenging Disney and UPA in the 1950s

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 7, pp. 135–153.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67. Chapter 3, pp. 68–126.

Beck, pp. 104-105, 122-123, 144-149, 166-169, 182-183, 232-233.

Beckerman, pp. 54-63.

Bendazzi, pp. 130-133, 151-162.

Maltin, pp. 323-342 and 343-355.

Module 9: Week 5, Session 1

Three-Dimensional Animation 1: Early Puppet Animation

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and

Co., 1999. Chapter 8, pp. 155–176.

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67.

Beck, pp. 28-29, 70-71, 92-93, 158-159, 192-193.

Beckerman, pp. 52-54.

Bendazzi, pp. 107, 167-170.

Module 10: Week 5, Session 2
Masters of Animation 1: The 1930s and 1940s

Wells, Paul. *Understanding Animation*, Routledge, London, 1998, pp. 1–67.

Beck, pp. 48-49, 68-69, 72-73, 100-103.

Beckerman, pp. 45-46, 51-53.

Bendazzi, pp. 73-82, 100, 107-125, 140-147.

Module 11: Week 6, Session 1
Masters of Animation 2: The 1950s and 1960s

Beck, pp. 160-161, 190-191, 194-195, 214-215, 226-231.

Beckerman, pp. 62-63, 66-67.

Bendazzi, pp. 163-179, 231-260.

Module 12: Week 6, Session 2
Masters of Animation 3: Spiritual, Psychedelic, and Cosmological Works of the 1960s

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 13, pp. 251–268.

Sitney, P. Adams. *Visionary Film, The American Avant-Garde*, 1943–

2000, Third Edition, Oxford University Press, 2002. Chapter 8: *Absolute Animation*, pp. 231–267.

Youngblood, Gene. *Expanded Cinema*, E. P. Dutton and Company, Inc., New York, 1970. Part Three: Toward Cosmic Consciousness, pp. 135–177. (Find PDF in Resources.)

Beck, pp. 216-217, 218-221.

Beckerman, pp. 68-70.

Bendazzi, pp. 140-147, 244-249, 280-281.

Module 13: Week 7, Session 1
Masters of Animation 4: The 1970s and 1980s Onward

Beck, pp. 214-215, 278-279, 284-285, -13.

Beckerman, pp. 64-77.

Bendazzi, pp. 231-260, 261-272, 273-332, 371-374.

Module 14: Week 7, Session 2
Three-Dimensional Animation 2: The 1960s Onward

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 8, pp. 155–176.

Beck, 284–285, 322–325.

Module 15: Week 8, Session 1
Cel Animation 6: Japanese Anime and Its Influence

Beck, pp. 236-239, 294-297, 330–333.

Module 16: Week 8, Session 2
Computer Animation 1: SIGGRAPH Animation Festival, 1979–2000

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 9, pp. 177–197.

Youngblood, Gene. *Expanded Cinema*, E. P. Dutton and Company, Inc., New York, 1970. Part Four: Cybernetic Cinema and Computer Films, pp. 179–256. (Find PDF in Resources.)

Beck, pp. 270-271, 306-311.

Beckerman, pp. 74-86.

Bendazzi, pp. 439-444.

Module 17: Week 9, Session 1
Computer Animation 2: SIGGRAPH Animation Festival, Character, 1993–2003

Furniss, Maureen. *Art in Motion: Animation Aesthetics*, John Libby and Co., 1999. Chapter 9, pp. 177–197.

Module 18: Week 9, Session 2
Computer Animation 3: Special Effects in Motion Pictures, 1968–2003

Beck, pp. 306-311, 352-357.

Module 19: Week 10, Session 1
Computer Animation 4: Animated Features, 1995–2003

Beck, pp. 270–271, 308-309, 336-347.

Module 20: Week 10, Session 2
Animation at the Cutting Edge

Beck, pp. 372-373.

The Complete Assignments

Assignment #1: Discussions

Participate in the online discussions you will find in a variety of topics listed under the Discussion Forums in the Message Center of the Course web site.

Your participation in these discussions can provide a maximum of 10 points (10% of your final grade). Each class is accompanied by several online discussion questions. You are awarded one point for each useful response to a discussion you contribute. You are awarded two points for contributing the first response to a discussion question. Extra credit for valuable and numerous contributions to our discussions may be awarded.

Assignment #2: Write a Wiki (group project)

What is the History of Animation Wiki?

It is an online working website that provides a place for groups of students in the ArH 291 History of Animation course to research, author, and develop articles on any subjects studied in the course. Students will be assigned to one of a number of groups. Each group will develop its own wiki article, which it will present to the entire class during our final meeting.

Each wiki article should display competent, authoritative research and documentation of its subject, including the following elements:

- * writing that is grammatical, organized well, and as precise and succinct as possible
- * links within the pages of the article and to external web sites that provide additional information
- * references and bibliography of your research

Why wiki?

These are the objective and potential outcomes for developing wiki articles for our study of the history of animation:

1. stimulate your study and learning through collaboration and dialogue with peers
2. include a diversity of backgrounds, interests, and talents in the collaboration of your group's contributors
3. provide a vehicle for research on a specific subject
4. provide immediate and ongoing assessment of ideas and writing through the act of editing
5. result in a set of completed wikis that may be used in future courses or research

What is a wiki?

A wiki is a web page or web site that is authored and published through the collaborative efforts of a group of contributors. When a wiki article is created, contributors can edit the content of that article by adding text, images, and other media, or by adding links to new or other existing pages. Simplified HTML commands are used to format the content of pages to make it very easy and quick to create presentable articles.

Your group's wiki

Each group will select a subject to research and author. Each member of the group has the same power to author, edit, discuss, and vote as part of the wiki development process. The group may choose to assign each member specific tasks, so long as each member is given roughly equivalent work to accomplish.

The group has two primary places to work: 1) the actual wiki article, and 2) the group's discussion page. The wiki article is the final product published by the group. The discussion page is where the group proposes, selects, plans, practices, argues, and prepares its content to go to the wiki article.

The entire group is responsible for the final content of the article and its presentation to the class.
Editing the article

Use the commands at the top of the WIKI page to View or Edit the page. Use the Save, Preview, and Cancel buttons below your text to save, preview, or cancel your edit.

Use the HELP TIPS to the right of the page to format and style your pages.

Use the Discussion link at the top of the page to move to the Discussion page.

To add new pages to your article you must first insert a link that contains the name of that page. Use the markup instructions on the right side of your page to insert a link and create the new page. When you enter the new page, it will contain default text. To edit this new page, click the Edit command, delete any unwanted text, and start your new text.

Groups will abide by the following rules of wiki conduct:

- * All group members may create, edit, and style pages
- * All group members have the power to override the edits of others
- * Synchronous edits are decided by who saves first
- * Group conflicts must be: 1) reported first on the discussion page, 2) resolved on the discussion page by consensus or vote, 3) reported to instructor if conflict cannot be resolved.
- * Site vandalism by group members or others must be reported to the instructor as soon as possible. Vandalism is defined as the creation or editing of content that either disrupts the work of the group or is not approved by a majority of its members.

Your wiki article

The subject of your wiki article

The potential subject of your group's wiki article is limited only by the scope of the course itself, the history of animation and the themes presented in our syllabus. The subject could be as broad as a historical survey or as specific as a monograph on an individual artist or film. The instructor will not determine the nature of your wiki article, but may make suggestions on how to proceed.
Determining your subject

Each group will discuss and decide the subject of their wiki article together, using its discussion page to propose and discuss the merits of various subjects. The group should develop a consensus to work on a specific subject. If a consensus is not reached by January ??, a vote must be taken on the discussion page.

Wiki article requirements

Each group's wiki must be composed of at least two pages. The total content of the article must not exceed 2500 words. Each article must contain the following:

- * An article title

- * The article text with appropriate headings and sections that organize its content.
- * At least one internal link that links to another page within the article.
- * At least one external link that links to a web site outside the course web site.
- * A section for bibliography, references, and notes.

Each group must maintain its discussion page. The subject and the group's research should be discussed there before it is written on the article page. This is a place to propose ideas, methods, examples, and arguments to your collaborators and co-authors. This is the place to thrash out all your disagreements and different versions of the final text. It is true that the article page may also be edited by everyone in your group and can be corrected, extended, and modified as it grows. However, if edits are preceded by discussions, the group can function more as a collaborative unit than as a set of competing forces. The key idea is to bring your interest and research in the subject to the group as a whole, to test your ideas and writing against the group's evaluation, and to learn as much from your peers as you can.

Formatting and styling your article

Use the Bold text style to highlight key terms, concepts, names, or sections within your text.

Use the Italic text style to provide emphasis or academic citation of book titles, film titles, etc.

Use additional text styles as appropriate for your text.

You may also include the following elements:

- * an index of pages and sections in the article
- * unordered or ordered lists
- * tables that organize your content
- * images that illustrate your text

Your wiki presentation

The primary objectives of the wiki presentation are:

- * summarize the key points of the research or subject
- * justify the group's conclusions or points of view through examples, references, and illustrations
- * describe the group process and its collaborative process

Each group will present the results of their research and wiki in our final class session on March ??.

Each group has 10 minutes to give its presentation. Presentations should at least display the active wiki on the web site. They may also include short screenings of films, images, and external links.

Each group will be scored by the instructor on the competence, quality, accuracy, and presentation of its research and authorship. Each member will obtain the group's score. However, this score provides only 10% of each student's final course grade. In addition, students that do not make significant contributions to their group will be noted and their score reduced.

Your wiki page

Your wiki page should include the following elements:

1. Article Title
2. List of authors/contributors
3. Article text

4. Article references

5. Text of group discussions used to develop the final version of the article

Assignment #3: Focus on history, theory, media, or technique

1. Choose one chapter from *Art in Motion: Animation Aesthetics* by Maureen Furniss as your primary reference to focus on a particular subject or issue related to history, animation theory, media, or animation technique.

2. From the animated films we have screened so far this term and based on the general aspect of animation discussed in the chapter you have chosen, select two subjects from one of the following categories to compare and contrast.

Two artists, including any animator, animation director, or studio.

Two films, including any from the same artist or studio, or not.

Two cartoon characters, including any from the same studios or not.

Two media, including drawn, cel, puppet, clay, pinscreen, or direct.

Two animation techniques, including pose-to-pose animation, character design, rotoscoping, layering, multi-plane camera, combining live-action and animation, cut-out and collage, or "full animation" versus "limited animation", etc.

3. Then, choose one or more documentaries to broaden your background and ideas on your subject. Highly recommended documentaries are listed below. Documentaries listed in the Sources sections of each class module can all be found on DVDs available in the Art Lab for your viewing.

4. Based on these sources, compare and contrast your chosen subjects. Maximum of 1000 words (2–2.5 pages).

Remembering Winsor McCay, from the Winsor McCay: The Master Edition DVD.

Lotte Reiniger: Homage to the Inventor of the Silhouette Film, from The Adventures of Prince Achmed DVD

The Song of the Silly Symphonies from the Silly Symphonies DVD, Disc Two.

The Making of Snow White, from the Snow White and the Seven Dwarfs DVD, Disc 1, or any material from *The Legacy of Snow White* from Disc 2.

The Making of Bambi: A Prince is Born, from the Bambi DVD, Disc 2.

The Reluctant Dragon, from the Behind the Scenes DVD, Disc 1; or *The Story of the Animated Drawing*, *The Plausible Impossible*, or *Tricks of Our Trade*, from Disc 2.

Any of the documentaries on any of the *Looney Tunes Golden Collection*, Volume 1 discs.

The Harryhausen Chronicles, from *The Seventh Voyage of Sinbad* DVD.

Creative Process: Norman McLaren, from *Norman McLaren: The Collector's Edition*, Disc 2

Assignment #4: Analyze a Film

From the animated films we screened this term, choose one film to analyze or discuss. It cannot be a film discussed in your research paper. View one or more documentary films related to your subject to provide background and ideas for your discussion.

Your discussion should demonstrate an ability to analyze the film in terms of its intention, technique, style, or other characteristics. Using **at least one** aspect from any of the categories below, discuss what the animator(s) and/or director had in mind:

- Drawing (gesture, weight and balance, solidity, proportion, silhouetting)
- Character creation (personality, expression, history, style)
- Storytelling (dramatic structure, continuity, transition, characters, narration, dialogue, mood, gags)
- Direction or mise-en-scène (technical, stylistic, soundtrack, editing)
- Layout and design (field, mask, character size, pose, graphics, background)

Additional issues you may include or develop in your discussion:

- a. Describe the historical context and importance of the film, including its influences from prior films and its influence on later films.
- b. What is the relationship between sound and image, or between music and animation in this film?
- c. What ideas, feelings, or experiences arise while watching this film? How are these created?

Maximum of 1000 words (2–2.5 pages).

Assignment #5: Research Paper

Requirements

Your research paper counts for 30% of your final grade.

You will turn in your paper online in the Assignments section of the course

web site. File format must be in MS Word (.doc) or Rich Text (.rtf) format.

Papers should be 1500–2000 words, approximately 4 to 5 pages of double-spaced text, not including illustrations. You must work within those limits. If your paper is too long, you need to edit it down. Essentialize your thesis or main points first and remove anything that wanders away from supporting those points. Papers that are too short or too long will lose points.

Each paper may require research beyond PSU's library. This may include additional film screenings, renting a video, searching libraries for books in the course bibliography or other relevant books, finding sources on the Internet, and using periodicals.

It is appropriate and useful to include illustrations. Illustrations should be inserted on a page at the end of the body of the text. Use captions or refer to them by number. Example: "As shown in figure 3, animation was invented..."

A bibliography including at least one source in addition to one of the primary textbooks is required on a separate sheet at the end of your text or after your illustrations. Quoting or reiterating another author's ideas should be either footnoted or credited within the paragraph.

Internet sources should be carefully scrutinized for accuracy. Whenever possible, the author of the information presented on the site, as well as the URL, should be credited. Anybody can write anything and publish it on the Internet. Evaluate the source!

Papers must include a title sheet with the title of your paper, your name, and the course name.

Formatting of the paper should be as follows:

- 1.25" margins on left and right
- 1" margins for top and bottom
- Header or Footer that includes your name and current page number
- The font should be very readable, preferably a serif typeface such as Times or Georgia or a sans serif face such as Verdana or Arial.
- Lines should be double-spaced.
- Titles of films or books within the text should be italicized.
- Illustrations with captions should be placed after the text.
- Bibliography should be placed on the last page.

Potential paper topics

General themes

Obviously, you should choose a subject, artist, director, technique, character, or film that you really like, that inspires you, or that has shown you something important. But there may be many ways to approach your subject. The following themes are obviously too general in themselves to cover in a short paper. However, they could offer you a way to approach the specific artist, director, technique, character, or film you have chosen.

-The idea of capturing, expressing, and displaying motion and time as the essence and art of animation.

-How new and developing technologies change the ways in which animation is conceived, drawn, recorded, and displayed, leading to new ideas in art, new techniques for expressing artistic vision, and new audiences to view art.

-The role of animation within the development of cinema in the last one hundred plus years, especially the differences, interactions, and relationships between animated and live action cinema, especially their possible integration.

-The relationship of animation as an emerging art with its contemporary, more established forms, theories, and methods of art—especially the development of “absolute animation” or the “absolute film” as an avant garde or experimental innovation in modernist, post-modernist, and contemporary art.

-How animation is conceived, planned, directed, and produced by the independent animator or the animation studio, as well as how animation has been seen by its practitioners as a form of art as well as a business dedicated to the art of entertainment.

-The relationships between visual and musical/auditory media within animation, including the ideas of visual music, synchronization, and synaesthesia.

-The role of animation in its contemporary social, political, and cultural context, including propaganda and censorship, issues of racial and gender representation, and the dynamics of appealing to mass entertainment audiences.

Methods of analyzing films

-Analyze an animated film in terms of how its form, i.e., its technique, style, or technology, relates to, influences, or controls its content, i.e., the story, characters, dialogue, music, etc.

-Use the principles of animation from at least one of the following categories discussed in Maureen Furniss’ *Art in Motion: Animation Aesthetics* or Howard Beckerman’s *Animation: The Whole Story* to analyze, interpret, discuss, critique or compare one or more animated films screened during the term:

Drawing (gesture, weight and balance, solidity, proportion, silhouetting)
Character creation (personality, expression, history, style)
Storytelling (dramatic structure, continuity, transition, characters, narration, dialogue, mood, gags)
Direction (technical, stylistic, soundtrack, editing)
Layout (field, mask, character size, pose, graphics, background)

-Analyze a film in terms of its music. Does music provide the underlying concept, story, characters, and ideas of the film, or merely complement the development and action of the film? How is the music integrated with action? Which is more powerful, visual or musical elements?

Historical themes

-Follow the development of a cartoon character over time from its invention through its different treatments by one or more directors. This could easily be done for Mickey Mouse, Donald Duck, Bugs Bunny, Daffy Duck, or Betty Boop. How does the character behave, how is the character drawn, how does the character move, etc.

-Follow the development of an animation director through his/her most important films. What innovations did this director bring to the history of animation? How did his/her work change over time? How did they inspire others to create wonderful films?

-Discuss the specific social and political context important to understanding a specific film. How explicit is the political message of the film? Was the film meant to reinforce or change existing social or political structures? Is the film's message dated to the period of its making, or does it have a meaning that continues to the present?

A) History and theory of animation

Forum Title

A. History and Theory of Animation

Short Description

These discussions cover topics in the history of animation and ways to interpret, analyze, and understand animation within a variety of contexts.

Description

This is an opportunity to write about the films you have seen in class, to share your ideas, analysis, insight, and experience with each other. Please practice making your responses succinct, clear, and on-point. Write and then edit your response before posting. Cut out unnecessary words to focus on your main point. Respond to the ideas of others as much as possible so we can advance these questions into a real examination of these films.

- 1) How would you compare the films of the Lumière Brothers and George Méliès? What did they contribute to the history of cinema and animation in particular?
- 2) How do new mechanical methods of depicting and displaying movement change the way animation is conceived and produced? Does technology determine the form and style of animation, or does it develop in response to forms and styles that animators conceive?
- 3) McCay drew fully formed characters and scenes top to bottom in one fast continuous sequence of strokes. How did this ability contribute to his animation? How does his drawing influence his character development and storytelling?
- 4) How did the drawing style of early American cartoons and characters develop from Winsor McCay up until Steamboat Willie?
- 5) What can one man do that a studio cannot? Was Winsor McCay correct that the rise of industrialized animation studios was "bad luck"?
- 6) How does sound change the way a story is told?
- 7) Live action is photographic and realistic. Animation is usually closer to painting and illustration and conveys ideas through its art and motion. Have we seen films that challenge the idea that these are completely

different types of filmmaking?

8) We have screened a few films that combine live action with animation. Describe how live action and animation were related, combined, or integrated in any of these films, and how did this contribute to their success as an entertaining or meaningful film?

9) *Who Framed Roger Rabbit* aimed to capture the authentic style of cartoons from the 1940s. Was it successful? How did it differ in method, technique, or style from the original cartoons it is based on?

10) What influences from Walt Disney Studios do you find in the work of modern anime masters? Are there themes common to all anime films, or are they just as diverse in story, character, and layout as American or European films?

11) Compare the themes, styles, and storytelling of the *Animatrix* films with the original films of the Matrix trilogy. Which do you prefer; or are they complementary?

12) Where is animation going in the future? Has everything been done? Is animation simply moving to new media and devices, such as the Internet and cell phones? Or do ideas and techniques of animation change when produced for new media?

B) Cel animation

Forum Title

B. Cel Animation

Short Description

Our discussions on cel animation cover any of the films, animators, studios, or historical periods we have seen in our six screenings on cel animation.

Description

This is an opportunity to write about the films you have seen in class, to share your ideas, analysis, insight, and experience with each other. Please practice making your responses succinct, clear, and on-point. Write and then edit your response before posting. Cut out unnecessary words to focus on your main point. Respond to the ideas of others as much as possible so we can advance these questions into a real examination of these films.

- 1) Can you tell the difference between a cartoon character that is simply moving on screen and a character that has real personality? What makes a character behave as if it has personality? What early cartoon characters show real personality?
- 2) What kinds of humor do you find in early American cartoons? Are these cartoons funny, and why?
- 3) Compare the characters of Betty Boop and Mickey Mouse. Do they appeal to the same or different audiences? Would you say Betty Boop films were more or less modern than Mickey Mouse films?
- 4) In the Silly Symphonies we have seen, how does music drive the story and animation? Is this different in each film? Are some Silly Symphonies more effective in their use of music than others? How?
- 5) What were the Fleischers thinking about when they made *Snow White*?
- 6) What type of humor is used in Looney Tunes cartoons? Are these cartoons still funny after all these years; and if so, why? What is your favorite Looney Tunes character and why?
- 7) What differences do you find between Warner Brothers and MGM cartoons, or between the different directors responsible for their films? Can you tell the difference between a Tex Avery film and a Chuck Jones film?
- 8) How is *Animal Farm* similar and different from Walt Disney feature films?
- 9) Why were UPA cartoons considered revolutionary? Were they? Are UPA films interesting for audiences today? Or are they limited in their appeal to the time for which they were made?
- 10) Is "limited animation" a way to reduce the cost of producing animation, or a new style or technique used to present stories, characters, and ideas?

C) Three-dimensional animation

Forum Title

C. Three-Dimensional Animation

Short Description

These discussions cover topics related to any of the artists and animators we have screened that used three-dimensional animation.

Description

This is an opportunity to write about the films you have seen in class, to share your ideas, analysis, insight, and experience with each other. Please practice making your responses succinct, clear, and on-point. Write and then edit your response before posting. Cut out unnecessary words to focus on your main point. Respond to the ideas of others as much as possible so we can advance these questions into a real examination of these films.

- 1) It can be said that Wladislaw Starewicz performed the same function in history for stop-motion animation as Winsor McCay did for drawn animation. How do their films compare?
- 2) How does the Puppetoon *John Henry* deal with the idea of American mythology?
- 3) Animation is often used as a special effect in live action films. How is this kind of animation different than that used in animated films?
- 4) Did any of the special effects in *Jason and the Argonauts* look fake? Were some effects more effective or believable than others?
- 5) Some say they prefer stop-motion animation. If you do, why? Is it more compelling or more interesting than drawn animation?
- 6) What influences from Jiri Trnka, if any, do you find in Jan Svankmajer's work? What influences from Jan Svankmajer, if any, do you find in the work of the Quay Brothers?
- 7) How does comedy differ between classical two-dimensional cartoons, such as those from Warner Brothers and MGM, and three-dimensional animations, such as those from Will Vinton, Nick Park, or Tim Burton?
- 8) Of the three-dimensional animated films we have screened, which is your favorite, and why?

D) Experimental animation

Forum Title

D. Experimental Animation

Short Description

These discussions range from topics related to emerging media, technologies, and techniques used by animators to topics related to any of the artists or animators included in our series of screenings on the Masters of Animation.

Description

This is an opportunity to write about the films you have seen in class, to share your ideas, analysis, insight, and experience with each other. Please practice making your responses succinct, clear, and on-point. Write and then edit your response before posting. Cut out unnecessary words to focus on your main point. Respond to the ideas of others as much as possible so we can advance these questions into a real examination of these films.

- 1) What were artists of the 1920s and 1930s trying to achieve with abstract and non-objective art and animation? Were they successful, and if so, how?
- 2) What do you understand when you view abstract animation? Can you find stories and characters in these abstract films? How does sound and music relate to your visual experience viewing abstract animation?
- 3) How do the methods of direct animation differ from those of drawn animation? How do these differences change the nature of the animated film? For example, do story and character exist in direct animation?
- 4) How would you compare the "visual music" of the avant garde such as Oskar Fischinger, Len Lye, or Norman McLaren with the musically driven films of Walt Disney such as *Fantasia* or the *Silly Symphonies*?
- 5) How do the works of John Whitney, Sr., James Whitney, and Jordan Belson anticipate the advent of computer animation? Are their films merely composed of interesting and beautiful abstract images, like a kaleidoscope, or do they convey a deeper meaning?
- 6) How do you feel when you watch Jordan Belson's *Mysterious Journey*? What does it mean to you?

7) Is the story idea of *Yellow Submarine* thin, as Bendazzi suggests in his *Cartoons*? Or does the film successfully reinvent the idea of story by making it an “experience” that operates on its own terms?

8) Among the “masters of animation” we have surveyed so far, who is your favorite and why? Which films are compelling or interesting to you?

E) Computer animation

Forum Title

E. Computer Animation

Short Description

Our discussions on computer animation cover any of the films, animators, studios, or historical periods we have seen in our four screenings on computer animation.

Description

This is an opportunity to write about the films you have seen in class, to share your ideas, analysis, insight, and experience with each other. Please practice making your responses succinct, clear, and on-point. Write and then edit your response before posting. Cut out unnecessary words to focus on your main point. Respond to the ideas of others as much as possible so we can advance these questions into a real examination of these films.

1) Can you always recognize computer animation as such, or can the style of animation hide the fact that it was produced with computers?

2) Are there specific subjects or themes that are more appropriate for computer animation than other types of animation technique? Are there specific subjects or themes that are not appropriate for computer animation?

3) What is the subject matter for the Landreth film “the end”? Compare this film with the other Landreth films we have seen, or any others?

4) How do characters produced with computer animation differ from those produced in drawn or stop-motion animation? If a hammer, playing

card, or city can be effective characters, what are the essential requirements for creating character?

5) Should computer generated special effects be considered a form of animation? How have these special effects in live action films changed the nature of filmmaking? Do stories, characters, environments, etc. change or remain the same?

6) Of the computer animated films we have screened, which is your favorite, and why?

7) How do these computer animated films differ from the traditional animation of the classic Walt Disney cel animation features? How are they the same? Which do you prefer, and why?

8) Are there any significant differences between Pixar films and Dreamworks films in how they handle story, character, layout, design, lighting, etc.?