Course Description:

This course explores the historical and industrial contexts in which animation has developed, from its pre-filmic origins (the zoetrope, magic lantern shows also known as “phantasmagorias”) to digital and 3-D animation in the 21st century. While not an animation/drawing course, “Animated Histories” provides the student with the ability to analyze animated film as a cultural object, occurring within larger frameworks related to history and industry. As a function of the availability of media along with the brevity of the ten-week quarter system, “Animated Histories” places an emphasis on animation produced in the United States, with focus also applied to work originating from Europe, Latin America, Canada, and Asia. In the case of many “History of” courses taught at the university level, this is not “the history” of animation but “a history,” one of many.

Required Texts:


Attendance and Classroom Policies:

We will meet twice a week, on Mondays and Wednesdays. Attendance is required and taken daily. You must attend all class meetings and screenings. Screening and discussing films in a group setting is vital to critical learning. If you plan to be absent on a given day, you must contact me in advance to
arrange make-up work/exams. The following attendance policy is straightforward and non-negotiable:

First and second absence excused, no questions asked. However, you are still responsible for any missed screenings, notes, or assignments due that day. Obtain these through a classmate or Blackboard; do not email me and ask what you missed. A THIRD absence, for any reason, will result in the automatic deduction of one-third a letter grade from your final grade (e.g., from an A to an A-), and the FOURTH will result in a full letter grade deduction (e.g., from an A to a B). On the FIFTH absence, the student will automatically receive a failing grade for the course.

Please note that arriving late, leaving early (including during screenings), and engaging in discourteous behavior (sleeping, conducting personal conversations during class, using cell phones, or disrespecting others) will not be tolerated. Such behavior will result in your being counted absent without further notice.

**Evaluation:** Course grades will be based on the following:
Midterm exam 35%
Review quizzes 20%
Final exam 35%
Participation in class 10%
= 100%

Review quizzes will cover the readings in the textbook along with class and Blackboard screenings. They will be held weekly at the beginning of class and may include multiple choice, t/f, matching, and short answer.

**Assignments:** All work for this class must be double-spaced and typed in 12-point Times New Roman font. Headings should follow MLA heading format.

**Screenings:**

You are required to attend the screenings each week and take notes on the films. If you are absent during a screening day, you must make arrangements to see the movie outside of class; it is an absence that counts.

Watching films in a classroom requires different ways of seeing (and note-taking), as you will need to pay close attention to *how* the events unfold on screen and *why* each film takes its own specific form.
Contact hours and workload:

Film courses are scheduled for four hours of classroom time each week to enable the instructor and students to screen films together as a group. In addition to watching films, students must complete significant reading outside of class time. In other words, we aren’t just “watching cartoons” for ten weeks.

Late Work:

Assignments are due at the beginning of class on the due date provided (unless otherwise specified). It is your responsibility to get the homework from someone in class if you are absent on the day it is assigned. Extensions will be granted only in the most extreme of cases. **Late work will be graded down by one full letter grade for each business day they are late.** For example, if the assignment is due on Monday and your grade would have been a B+, you will receive a D+ if you turn it in on Wednesday. Once the grade has become an F due to lateness, I will no longer accept it. As a general rule, I **will not** accept assignments by e-mail; exceptions will be made on a limited basis and only under special circumstances.

Finally, review quizzes cannot be made up (although you get to drop your lowest score) and in the case of illness or any other emergency, the midterm and final exam can only be made up if arrangements are made in advance.

Incompletes: An “incomplete” grade will be granted only in the most extreme of circumstances and with advance communication between the instructor and student.

Academic Honesty & Plagiarism: The University of Oregon values academic integrity. You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. **Document ALL sources** consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. **At a minimum, documented plagiarism will result in course failure.** See the course Blackboard site for resources and information on citation styles and practices.

Students with Disabilities: If you believe that you have a disability (physical, learning, psychological) which you think may affect your performance in this class, please see me during the first week of the term so we can make arrangements, if necessary, for your full access to all classroom activities.
Schedule of Classes

Week 1: Origin Stories

Monday, April 1, 2013

Introductions/Syllabus / What is Animation?

Screening: *Un Nuit sur le Mont Chauve* (dirs. Alexandre Alexeïeff and Claire Parker, France, 1933)

Wednesday, April 3, 2013

Readings: Barrier, 9-60; Bendazzi, 25-47
Screenings: *Gertie the Dinosaur* (dir. Winsor McCay, US, 1914); *Felix Saves the Day* (dir. Pat Sullivan, US, 1922); and an excerpt from *The Adventures of Prince Achmed* (dir. Lotte Reiniger, Germany, 1926); clips on Blackboard

Week 2: The Disney Version

Monday, April 8, 2013

Readings: Bendazzi, 53-60; Barrier, 63-109
Screenings: *The Barn Dance* (dir. Walt Disney, US, 1929); *The Old Mill* (dir. Wilfred Jackson, US, 1937); and clips from *Snow White and the Seven Dwarfs* (dir. David Hand, William Cottrell, Wilfred Jackson, Larry Morey, Perce Pierce, Ben Sharpsteen, US, 1937) and *Fantasia* (dirs. Legion, US, 1940); clips on Blackboard

Wednesday, April 10, 2013

Readings: Barrier, 110-52; Bendazzi, 73-82
Screenings: *Pinocchio* (dir. Clyde Geronimi, US, 1940)

Week 3: Disney’s Rivals

Monday, April 15, 2013

Readings: Barrier, 153-92; Bendazzi, 83-100
Screenings: Pre-war European animation
Wednesday, April 17, 2013

Screenings: *Looney Tunes; Silly Symphonies; Tom and Jerry;* clips on Blackboard

Week 4: Disney II

Monday, April 22, 2013

Readings: Barrier, 193-234

Wednesday, April 24, 2013

Readings: Barrier, 235-56 and 565-68; Bendazzi, 114-25
Screenings: *Waking Sleeping Beauty* (dir. Don Hahn, US, 2010); clips on Blackboard

Week 5: Declines and Falls, 1937-42

Monday, April 29, 2013

Readings: Barrier, 287-320
Screenings: Fleischer Bros. clips on Blackboard

Wednesday, May 1, 2013

Midterm Exam

Week 6: World War II and Warner Bros.

Monday, May 6, 2013

Readings: Barrier, 323-402
Screenings: WWII Propaganda
Wednesday, May 8, 2013

Readings: Barrier, 433-36 and 467-500
Screenings: Merrie Melodies; Looney Tunes

Week 7: UPA and the End of the “Golden Age”

Monday, May 13, 2013

Readings: Barrier, 501-65

Wednesday, May 15, 2013

Screenings: TBA

Week 8: TV Animation

Monday, May 20, 2013

Readings: TBA

Wednesday, May 22, 2013

Screenings: Episodes of The Simpsons; Scooby-Doo: Where Are You?; Challenge of the Superfriends; and He-Man and the Masters of the Universe

Week 9: Experimental Animation

Monday, May 27, 2013

Memorial Day Holiday – NO CLASS

Wednesday, May 29, 2013

Readings: Bendazzi, 140-48 and 231-58
Screenings: TBA
Week 10: Digital Animation

Monday, June 3, 2013

Readings: TBA

Wednesday, June 5, 2013