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ATCM 2315 • Section 001 • Fall 2020

Animation: Origins and Techniques

Meets Weekly Online
On **Wednesdays**
From 4 pm to 6:45 pm
Modality: Remote/Virtual Learning

Teaching Assistant
Elmira

Course Description

Animation is an expanding field, becoming ubiquitous through the use of computer technology. This course presents and examines this field in many aspects: Introducing and investigating the historical, cultural, and technical developments of animation through time, from its origins until contemporary times. In each class, pioneering commercial and experimental animations and their artists are showcased, studied, and analyzed, exposing the students to a broad, worldwide range of animated techniques through lively synchronous lectures.

Course Modality

This course's modality is Remote/Virtual, which means students and the Professor will meet online/remote at the scheduled class time and day, synchronously.

Because of the COVID-19 pandemic, this course is also offered asynchronously with slight differences that are described in this syllabus. Deadlines and policies remain the same, independent of the option you choose.

Learning Objectives

The objective of this course is to enable students to expand their knowledge of the medium and learn how to identify different techniques, periods, contexts, styles, and authors of animation.

On completion of this course, students will be able to:

- Identify and recognize animated films by their technique, style, and era, with the awareness that they belong to a major and independent historical section of visual arts and media;
- Expand their knowledge of animation, being exposed to different creative references and getting to know the contexts that inspired artists and animators in the creation of their films;
- Enrich their vocabulary of terms related to techniques and processes of animation;
- Understand the essential formal elements to critique an animated film and engage in thought-provoking discussions about animation.

Textbook and Other Required Texts	<p>Textbook: Furniss, Maureen. A New History of Animation. New York, New York: Thames & Hudson, 2016. The textbook is required, and weekly quizzes are based on it.</p> <p>An electronic version of the textbook is available for rent at a lower price here: https://www.vitalsource.com/products/a-new-history-of-animation-maureen-furniss-v9780500773758</p> <p>Additional assigned readings as required text are available online on e-Learning.</p> <p>Also, check the list of other suggested readings available on e-Learning as references and further readings on specific topics.</p>
Course Platform	<p>The weekly lectures are held through MS Teams. A link to JOIN the meetings is available on e-Learning and it will be added to your calendar on MS Teams. Please install MS Teams prior to the first class: Instructions for MS Teams installation on Mac/PC: https://www.utdallas.edu/oit/howto/microsoft-teams/#installing-teams-for-mac-pc</p> <p>Instructions for MS Teams installation on your phone: https://www.utdallas.edu/oit/howto/microsoft-teams/#installing-teams-mobile-app</p> <p>UTD NetID account needed to login to the course through UTD eLearning. The submission of all assignments is made on e-Learning. Email submissions are not accepted.</p>
Pre-requisites	<p>There are no pre-requisites for this course. This course is an option under the ATEC Histories requirement for students pursuing an undergraduate degree in ATEC.</p>
Requisites	<p>Students should have moderate computer navigation skills plus basic knowledge of online social etiquette and work ethic. Activities require regular access to a computer with internet capability. Webcam and microphone access are recommended. Smartphones or tablets with Internet access can also be used to attend classes remotely. Students will need a NetID to access eLearning, plus a UTD ID number to access additional instructional materials through UTD Library, whenever is the case. Other materials required include:</p> <ul style="list-style-type: none"> • One physical notebook and pen or a digital note-taking tool. Notes taken should be handwritten and legible. • Access to e-Learning • Access to MS Teams • Access to UTD Box: https://utdallas.edu/infosecurity/cometspace/ • Adobe Scan mobile app: https://acrobat.adobe.com/us/en/mobile/scanner-app.html <p>Please review the important technical requirements on the Getting Started with eLearning webpage.</p>
Course Access and Navigation	<p>Please see the course access and navigation section of the Getting Started with eLearning webpage for more information.</p>

To become familiar with the eLearning tool, please see the [Student eLearning Tutorials](#) webpage.

UT Dallas provides eLearning technical support 24 hours a day, 7 days a week. The [eLearning Support Center](#) includes a toll-free telephone number for immediate assistance (1-866-588-3192), email request service, and online chat service.

Office Hours

Office hours are time set aside just for students on an individual basis, apart from classes. Drop by to chat, ask for advice and interact with your professor. **My office hours are held on MS Teams on Mondays from 10 am to 11 am, and Thursdays from 3 pm to 4 pm.**

Every student should attend at least one office meeting with the professor during the semester and that counts towards your Participation. Meetings are not one-hour long and can vary from 10 to 30 minutes, on a case by case basis. During office hours, students will be seen on a first-come first served basis. If these timings do not work for you, please email me to make an appointment.

Our Teaching Assistant Elmira will also hold office hours on Tuesdays and Wednesdays from 11 am to 12 pm, a link to it will be available on e-Learning.

Communication

More than ever, communication is essential. If you are facing any problems accessing the lectures or the course material, or cannot submit an assignment on time, contact the instructor immediately. When writing to the instructor, identify yourself clearly and refer to which course and section you attend.

All email communication between you and your instructor must be through UTD's e-mail. When sending an email to the instructor, give a minimum of 24h for her to reply. Emails will be answered within regular working hours (8 am to 5 pm) on weekdays. Emails sent before or after working hours and over the weekend (or holidays) will be replied on the following weekday, within working hours. Please mark urgent matters as urgent on the subject of the email.

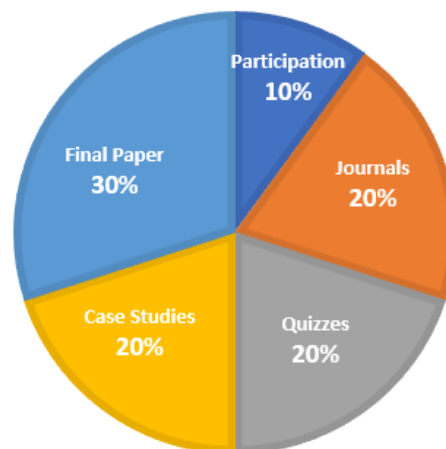
Class Participation

A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in groups and other activities during class that solicits your feedback on homework assignments, readings, or materials covered in the lectures. Class participation is documented through chat participation, shared document collaboration, and instructor's and TA's annotation. Participation is a vital part of the learning process. Successful participation is defined as being fully present and engaged as possible in class and discussions, focusing on the content shared without unnecessary distractions. Participation includes answering questions, engaging in class discussions, and demonstrating a professional, positive and respectful attitude. If choosing the asynchronous option, Participation should be done through comments and active participation in Discussion Board, following Netiquette guidelines.

Grading Policy

Advance readings in preparation for class and enthusiastic participation are an important part of the learning experience and critical to in-class discussions.

Activities	%
Participation	10
Journal (15)	20
Quizzes (14)	20
Case Studies (4)	20
Final Paper	30
Total	100



****Attention: Projects and assignments have different weights as detailed in the graphic above. ****

Extra Credit

Extra credit points may be offered through specific activities and assignments to enhance the Participation part of your grade. Do note that no more than 1% of your overall grade can be earned through extra credit. Check e-Learning for details on extra-credit opportunities.

Late Work

Late work will be penalized 10% (a full letter grade) for each 24-hour period beyond the deadline. If you need an extension, let the professor know in advance, so arrangements can be made. Communication is key in this course, and it is your responsibility to correspond with me via UT Dallas email in case of any issues that might occur. Private email accounts outside of UT Dallas email accounts cannot be used for course communication due to FERPA regulation.

All submission deadlines are set for Central US Time Zone (CDT/CST). If you are accessing the course from a different time zone take that into consideration when organizing your submission schedule.

Grading Criteria

A, A- = Excellent earned by work whose quality indicates a full mastery of the subject and in the case of the grade of 'A' extraordinary distinction. Completing all of the assignments on time in an outstanding manner; showing artistic merit and demonstrating technical proficiency in all projects; demonstrating clear content, well-organized with correct grammar in papers and presentations.

B+, B, B- = Good earned by work that indicates a good comprehension of the course material, a good command of the skills needed to work with the course materials, and the student's full engagement with the course requirements and activities. Completing assignments on time in an above average manner in either artistic merit or technical proficiency. Clear and conciseness in papers and presentations.

C+, C, C- = Fair. Completing course requirements and performs adequately.

D+, D, D- = Poor. Completing assignments on a level measurably below average, incomplete assignments or not completing many assignments.

F = Failure. Not completing many of the assignments, or completing assignments inadequately or both.

Assignments

RESPONSE JOURNALS: You should keep a notebook exclusive for this course. On it, you will write your notes, observations, and references that inspired you in each class. You can even illustrate your notes to reinforce your written comments. Examples are available on e-Learning. Your notes should be done by hand, not typed. Writing by hand is associated with improved critical thinking, creativity, and enhanced problem-solving skills. You can use tablets or do them directly in your journal. At the end of the course, you will have a comprehensive set of notes that will serve as references for future applications and ideas in the field of animation. The Professor may request to see your notebook at any given time throughout the semester. Make sure your handwriting is legible. If you miss a class, your notes should be about the assigned reading for that week. Your notes should be posted weekly on e-Learning as Journal posts and will be private. To facilitate uploading your notes on your e-Learning Journal you can download Adobe Scan (see Requisites section in this Syllabus) for free and it will transform the photos of your notes into PDF. That should facilitate the visualization of your notes. All assignments are submitted on e-Learning. Check details on e-Learning.

QUIZZES: Every week, there will be a chapter(s) reading associated with the content of the following week's class. All readings should be completed BEFORE the class session for which they are assigned and quizzes taken also BEFORE class. You have a week to do the assigned readings and take the quiz on e-Learning. Organize your schedule and allocate 1-2 hours weekly to do the readings and quiz. You will have 2 chances to take the quiz and your grade will be an average of both your attempts. Check details on e-Learning.

CASE STUDIES: Three guided case studies of an animation short of your choice within an specific time-period already covered in class + one-page final paper proposal. Case Studies must include annotation of bibliography (textbook and at least two other sources, properly cited following MLA format) and focus on: description of technique, historical and cultural contexts, identifying genre, style, music, composition, information about the director/studio, whenever possible, to name a few examples. You will have the opportunity to practice the case studies in groups (synchronously) in class or on Discussion Boards (asynchronously). All assignments are submitted on e-Learning. Check details on e-Learning.

FINAL PAPER: As your final paper, you will revise the case studies done previously, taking into consideration the critiques and feedback received during the semester and what you have learned so far. You will choose an animation short from any time-period and write your final paper about it. Papers should be 1000 words long, follow MLA formatting, using proper citations and bibliography. All assignments should be submitted on e-Learning. Check details on e-Learning.

Academic Integrity

It is expected that any material that you submit for a grade will be your original work. Please familiarize yourself with UTD's policy on plagiarism and be aware that such behavior has serious consequences and will not be tolerated:

<https://libguides.utdallas.edu/c.php?g=217695&p=1438026>

Classroom Conduct

Live, remote class sessions start on time on the scheduled day and time of classes.

It is our responsibility to work together to produce a classroom environment where everyone can share, discuss, and question the materials at hand as well as create and contribute their own work respectfully and productively.

Disagreements and conflicting perspectives will, unavoidably, emerge. To ensure that participants feel comfortable contributing a diverse set of thoughts, comments, and views, we will not use oppressive or harmful language, tolerate harassment, personal attacks, and other forms of actions and expressions that unduly distract from the educational mission and inflict emotional, physical, or psychological harm on those involved.

Part of the role of encouraging a diverse and inclusive learning environment is acknowledging that individuals should feel safe and respected to contribute to the classroom in good faith. This involves not only allowing everyone opportunities to contribute their thoughts but to be mindful of how we recognize and address others. Do not assume things about others' identities, backgrounds, or experiences—whether that is age, race, gender, sexuality, ability, class, etc... Refer to people by their names, pronouns, and other identifiers that they disclose. Avoid insisting on imposing identity markers onto others. Allow people to self-identify as they feel comfortable.

What you discuss in, create for, and share with this class reflects not only you as both a student and a civic subject, but it also reflects on me as your instructor, the class as a learning community, and UT Dallas as an academic institution.

Please discuss with me any concerns you have regarding an unsafe or hostile classroom environment, particularly if something arises that causes distress.

Accommodations

The University makes reasonable accommodations for students with properly documented disabilities. If you're eligible to receive accommodation and would like to request it for this course, please send me your written notification from the Office of Student AccessAbility (OSA). Feel free to contact me about it, in case you wish

to, and allow one-week advance notice for the accommodations to be put in place. The Office of Student AccessAbility can be contacted directly for a confidential discussion at utdallas.edu/studentaccess.

UTD Resources available to Students

Online students have access to resources, including the McDermott Library, Academic Advising, The Office of Student AccessAbility, and many others. Please see the [eLearning Current Students](#) webpage for more information.

Server Unavailability or Other Technical Difficulties

The University is committed to providing a reliable learning management system for all users. However, in the event of an unexpected server outage or any unusual technical difficulty which prevents students from completing a time-sensitive assessment activity, the instructor will provide an appropriate accommodation based on the situation. Students should immediately report any problems to the instructor and also contact the online [eLearning Help Desk](#). The instructor and the eLearning Help Desk will work with the student to resolve any issues at the earliest possible time.

Class Recordings

Students are expected to follow appropriate University policies and maintain the security of passwords used to access lectures and recorded materials. Unless the Office of Student AccessAbility has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings and class materials shall not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

Class Materials

The Instructor may provide audiovisual materials available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be viewed for a limited period and will not be available for download due to copyright laws, whenever is the case. These materials are for registered students' access only. Classroom materials may not be reproduced or shared with those not in class or uploaded to other online environments. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

COVID-19 Guidelines and Resources

The information contained in the following link lists the University's COVID-19 resources for students and instructors of record during the Fall 2020 semester: <http://go.utdallas.edu/syllabus-policies>

Synchronous Option

Participate actively in synchronous online discussion scheduled during regular class timings on Wednesdays from 4:00-6:45 PM on Teams. You will read the assigned chapter(s) for that week and take the quiz about it before attending the class. In class, you will take notes and actively participate in asking questions, sharing experiences with your peers, and answering surveys specially designed and related to each

class's content. Teams allow participation via webcam, audio, phone, as well as text chat. All of these are acceptable modes for participating actively in the synchronous online discussion. The Discussion Boards on e-Learning will be active and open for interactions among students.

Asynchronous Option

This option means that students are given the flexibility to complete the course at a distance and will NOT attend the live lectures presented every week. Deadlines for quizzes, readings, and assignments remain the same. Presentations documents, assigned readings, links and materials shown in class will be available to the students on e-Learning on the next day, following the class. These materials will be weekly available as the course progresses, following its established schedule, that means that even if you choose this option, the course is not self-paced and you will have to follow the same deadlines as the students in the synchronous mode.

Participation options are available through comments on Discussion Boards. Please allow 24h after a class for audiovisual materials to be uploaded and accessible.

Students who opt to take this course asynchronously need to inform the Professor by email about their choice as soon as possible. Communication should be done formally via UTD email. To learn more about this option and the reasons why to choose it, visit:

<https://www.utdallas.edu/fall-2020/asynchronous-access-for-fall-2020/>

Academic Support Resources

The information contained in the following link lists the University's academic support resources for all students.

Please go to the [Academic Support Resources](#) webpage for these policies.

Comet Creed

The UT Dallas student body voted to accept this creed in 2014.

It is a standard that Comets choose to live by and encourage others to do the same:

"As a Comet, I pledge honesty, integrity, and service in all that I do."

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to [UT Dallas Syllabus Policies](#) webpage for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.

Week-by-Week Schedule

Below is the order of topics that we will cover throughout the semester. Students should read the assigned texts BEFORE coming to class and take the quiz related to that reading BEFORE class starts. The topics may change according to the development of the course, at the discretion of the instructor. Always check with the Professor and on elearning.utdallas.edu for current updates on the course:

Week 1	Aug 19 Wednesday	<p>Lecture: Course Roadmap</p> <p>Are you ready to learn about the History of Animation?</p> <p>Syllabus Overview: Modalities, Platforms, How to be Successful in this Course, Responsibilities, Projects, Assignments, Quizzes.</p> <p>SUBMISSIONS: Post on your Journal on e-Learning Due on Wednesday @6:45 pm on e-Learning</p> <p>Take the Quiz about the Syllabus Due on Friday @11:59pm on e-Learning (this is the only quiz due on a Friday)</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapters 1 and 3 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapters 1 and 3 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 2	Aug 26 Wednesday	<p>Lecture: Defining Animation / Origins / Animation Pioneers</p> <p>Considerations on the transforming definition of the term “animation.” Origins of animation from cave paintings through magic lanterns and optical toys. Role of technology, scientific discoveries and entertainment in uncovering a potential new medium. The inventions of Émile Reynaud and the advent of cinema. Trick film and pioneers of animation: James Stuart Blackton, Émile Cohl and Winsor McCay. The silent era of animation and the birth of a new approach to artistic expression, that established the foundations of the animation industry.</p> <p>Introduction and practice for Case Study 1 (Due on Week 4)</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 5 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 5 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		

Week 3	Sept 2 Wednesday	<p>Lecture: Animation as Modern Art Abstractions and movement at the core of artistic investigations that explored animation during the 1920s and 1930s. Lotte Reiniger, Walther Ruttmann, Hans Richter, Oskar Fischinger and Len Lye are some of the artists who pioneered animation and expanded our senses. Their films proposed new ways to perceive life and suggested alternative strategies for visual thinking, reflecting modern artistic movements of the period.</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapters 6 and 7 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapters 6 and 7 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 4	Sept 9 Wednesday	<p>Lecture: Walt Disney and Max Fleischer: The American Cartoon With immense cultural influence and market domination, the American cartoon has reigned supreme over the animation industry. This lecture investigates the roles of Walt Disney and Max Fleischer in establishing an industry standard and unique influential styles still referenced today.</p> <p>SUBMISSIONS: CASE STUDY 1 Due Wednesday September 9 @11:59pm</p> <p>Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 8 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 8 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		

Week 5	Sept 16 Wednesday	<p>Lecture: Comedy in Animation: MGM, Warner Bros. and Tex Avery</p> <p>Humor comes in many forms and its variations are pervasive throughout the history of American animation. Different studios, unable to compete with Disney will develop their own unique style. Few animators were so visually inventive and polemic as Tex Avery. His films broke the limits established by classical animation of the 1930's. Made for adult audiences, his films became a mirror that revealed hidden aspects of human behavior.</p> <p>Introduction and practice for Case Study 2 (Due on Week 7)</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 9 from "A New History of Animation" by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 9 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 6	Sept 23 Wednesday	<p>Lecture: Animation Goes to War</p> <p>Panorama of the USA, UK and USSR (Allies) vs. German and Japanese (Axis) cartoons. Warner Bros. and Disney productions during WWII served as war propaganda to inform and update the public, but also to educate the troops.</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 12 from "A New History of Animation" by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 12 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		

Week 7	Sept 30 Wednesday	<p>Lecture: UPA One of the most seminal production companies during the 1950's, UPA, produced a filmography that established a new era for animation, influencing many other studios such as the National Film Board of Canada, Zagreb, Soyuzmultfilm, among others. UPA's animations propose a new aesthetic, reflecting the shift in American design of the period.</p> <p>SUBMISSIONS: CASE STUDY 2 Due Wednesday September 30 @11:59pm</p> <p>Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 10 from "A New History of Animation" by Maureen Furniss and Chapter 5 from "Experimental Animation" by Robert Russet and Cecile Starr (link for Chapter available on e-Learning)</p> <p>Take the Quiz BEFORE next class starts: on Chapter 10 on e-Learning and Chapter 5 (Russet/Starr) on e-Learning BEFORE next class</p> <p>All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 8	Oct 7 Wednesday	<p>Lecture: Norman McLaren and the National Film Board of Canada</p> <p>The process, research, and work of animator Norman McLaren will be presented. His films represent an important new approach to the dialog between art, experiment, and technology. Under McLaren's vision the Animation Department at the National Film Board of Canada will flourish, using animated films to present multicultural issues to the public. Animators from all over the world are invited to create animations that develop humanistic themes, from different cultures and perspectives.</p> <p>Introduction and practice for Case Study 3 (Due on Week 10)</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 17 from "A New History of Animation" by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 17 on e-Learning</p> <p>All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		

Week 9	Oct 14 Wednesday	<p>Lecture: Eastern European Animation Low budget production. New approaches to sound. Strategies for narrative synthesis and absence of dialogue. Searching for an international language while working with limited resources. Censorship restrictions and political changes are challenges faced by artists from the Eastern Bloc.</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 11 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 11 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 10	Oct 21 Wednesday	<p>Lecture: Stop-Motion Animation The development of stop-motion techniques and expressive contemporary productions expanded the possibilities for physical 3D animation. George Pal, Willis O’Brien, Ray Harryhausen, Aleksandr Ptushko, Jiri Trnka, Hermina Tyrlova, Karel Zeman established the main strategies for producing stop-motion animation.</p> <p>SUBMISSIONS: CASE STUDY 3 Due Wednesday October 21 @11:59pm</p> <p>Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 22 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 22 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		

Week 11	Oct 28 Wednesday	<p>Lecture: Asian Animation Guest Lecturer: Dr. Marc Hairston</p> <p>From classical Japanese animation to Anime and Independent Japanese Animators. Ghibli Studio: Hayao Miyazaki and Isao Takahata. China and the Shanghai Animation Film Studio. Te Wei: master of water ink animation. Animation initiatives in India and Southeast Asia.</p> <p>Prepare your one-page proposal for Final Paper (count as Case Study 4)</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 21 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 21 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 12	Nov 4 Wednesday	<p>Lecture: Computer Generated Animation The relationship between animated films and digital technology will be further explored in this class. Computer Generated Animation can be considered an important resource for conceiving a new aesthetics that has been now influencing cinema, presenting new possibilities for artistic expression.</p> <p>SUBMISSIONS: Submit one-page proposal for Final Paper (Case Study 4) Due on November 4th @ 11:59pm</p> <p>Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 23 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 23 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		

Week 13	Nov 11 Wednesday	<p>Lecture: Panorama of World Animation The establishment of national industries and the need to express cultural identities through animation. The role of Festivals in reinforcing and popularize such expressions. Showcase of worldwide animations.</p> <p>TA Lecture</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 18 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 18 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 14	Nov 18 Wednesday	<p>Lecture: Authorship in Animation Creator-driven animation as alternatives to industry productions. Showcase of different authors, experimental processes and techniques, and growth of female productions. Animation can become a global language that respects diversity and welcomes transdisciplinarity.</p> <p>SUBMISSIONS: Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>
<p>BE PREPARED FOR NEXT CLASS ↓</p> <p>Readings: Chapter 24 from “A New History of Animation” by Maureen Furniss</p> <p>Take the Quiz BEFORE next class starts: on Chapter 24 on e-Learning All quizzes based on Chapters must be completed by Wednesday @4pm on e-Learning</p>		
Week 15	Nov 25 Wednesday	<p>Lecture: Future Possibilities of Animation Animation can transcend mainstream entertainment to imagine and propose a new world. Digital technology opened up new variations and possibilities for using animation in performances, installations, shows, projection mapping, VR and many other forms.</p> <p>SUBMISSIONS: Final Paper Due on Wednesday November 25th @11:59pm on e-Learning</p> <p>Post your response notes to your Journal on e-Learning Due on Friday @11:59pm on e-Learning</p>