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ATCM 6315 • Section 001 • Spring 2019

# History of Animation

Meets Weekly on **Thursdays**  
**From 1 pm to 3:45 pm**  
in **ATC 3.502**

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## Course Description

Animation is an expanding field, becoming ubiquitous through the use of computer technology. This course presents and examines this field by critically investigating the historical, theoretical, and technical development of animation through time. An in depth examination of the growth and evolution of animation styles and techniques from the early 1800s to today. Critical analysis of a variety of pioneering commercial and experimental animation artists is included, together with their historical and cultural influences, and their implications in the development of contemporary animation.

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## Learning Objectives

The objective of the course is to enable students to expand their knowledge of the medium, and form a well-grounded opinion on it.

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

- Watch and critique animated films of any technique, style, era, with the consciousness that they belong to a major and independent historical section of visual arts and media;
- Conduct critical research in the fields of animation history and aesthetics;
- Demonstrate the ability to analytically and creatively research and write about an animation related topic;
- Engage in thought-provoking research and discussions about animation.

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## Required Texts

Bendazzi, Giannalberto. *Animation : a World History*. Volumes 1, 2 and 3. Burlington, MA: Focal Press, 2017.

Furniss, Maureen. *A New History of Animation*. New York, New York: Thames & Hudson, 2016.

Additional readings will be assigned per class and made available online whenever possible. Also check the list of suggested readings available in this syllabus.

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## Week-by-Week

Below is the order of topics that we will cover throughout the semester. Specific readings are assigned for each class, details will be available on e-Learning. The students should read the assigned texts BEFORE coming to class. This information may change according to the development of the course. Always check with the professor and on **elearning.utdallas.edu**:

<b>Week 1 – Jan 17</b>	<b>What is Animation? Origins of Animation</b>
Week 2 – Jan 24	<b>Animation Pioneers and Artistic Expression</b>
Week 3 – Jan 31	<b>Walt Disney / Fleischer and the Golden Age of the American Cartoon</b> Submission: Outline of the topic you would like to write about (100 words). Check e-Learning for details.
Week 4 – Feb 7	<b>Tex Avery: Radical Animation Animation goes to War</b>
Week 5 – Feb 14	<b>Experimental Animation and Abstract Cinema</b>
Week 6 – Feb 21	<b>UPA: Birth of Modern Animation</b> Submission and Presentation: Final Paper Abstract (500 words). Check e-Learning for details.
Week 7 – Feb 28	<b>Norman McLaren: Expanding Possibilities of Animation</b> Revision and final submission of Abstract. Check e-Learning for details.
Week 8 – Mar 7	<b>National Film Board of Canada: Multicultural Center of Animation</b>
Week 9 – Mar 14	<b>Stop-Motion I: Eastern Europe</b>
<b>March 18-24</b>	<b>SPRING BREAK</b>
Week 10 – Mar 28	<b>Stop-Motion II: Special Effects</b>
Week 12 – Apr 11	<b>Asian Animation: the cases of Japan and China</b>
Week 13 – Apr 18	<b>Digital Animation</b>
Week 14 – Apr 25	<b>Student Presentation / Discussion / Feedback on their Final Paper</b>
Week 15 – May 2	<b>Animation Beyond the Screen</b> Students are supposed to revise their Final Paper based on previous class feedback.
Week 16 – May 6	<b>No classes</b> Submission: Final Revised Paper on e-Learning

**How to be Successful in this Class**

Discipline and communication are the keys to succeed in this class. Participate in classes and keep me informed on your development in the class.

## Suggested Readings

Cholodenko, Alan. "The Illusion of Life 2 : More Essays on Animation." Sydney] N.S.W, Australia: Power Publications, 2007.

Cholodenko, Alan. *The Illusion of Life : Essays on Animation*. Sydney: Power Publications in association with the Australian Film Commission, 1991.

Crafton, Donald. *Before Mickey : the Animated Film, 1898-1928*. Cambridge, Mass: MIT Press, 1982.

Dobson, Nichola. *Norman McLaren : Between the Frames*. New York: Bloomsbury Academic, 2018.

Harryhausen, Ray., and Dalton, Tony. *The Art of Ray Harryhausen* . New York: Billboard Books, 2006.

Lasseter, John & Daly, Steve. *Toy story: the art and making of an animated film*. New York: Hyperion, 1996.

Lent, John A. *Animation in Asia and the Pacific*. Bloomington: Indiana University Press, 2001.

Lord, Peter, and Sibley, Brian. *Creating 3-D Animation : the Aardman Book of Filmmaking*. Rev. ed. New York: H.N. Abrams, 2004.

Maltin, Leonard. *Of Mice and Magic : a History of American Animated Cartoons*. Rev. ed. New York: New American Library, 1987.

Mannoni, Laurent., and Crangle, Richard. *The Great Art of Light and Shadow : Archaeology of the Cinema*. Exeter, Devon: University of Exeter Press, 2000.

Pierson, Michele. *Special Effects : Still in Search of Wonder*. New York: Columbia University Press, 2002.

Place-Verghnes, Floriane. *Tex Avery : a Unique Legacy, 1942-1955*. Eastleigh, UK: John Libbey Pub., 2006.

Rickitt, Richard. *Special Effects : the History and Technique*. New York, NY: Billboard Books, 2007.

Russett, Robert., and Starr, Cecile. *Experimental Animation : an Illustrated Anthology*. New York: Van Nostrand Reinhold Co., 1976.

Shull, Michael S., and Wilt, David E. *Doing Their Bit : Wartime American Animated Short Films, 1939-1945*. 2nd ed. Jefferson, N.C: McFarland, 2004.

Smith, Susan. *Toy Story : How Pixar Reinvented the Animated Feature*. New York, NY: Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc, 2018.

Smith, Vicky, and Hamlyn, Nicky. *Experimental and Expanded Animation : New Perspectives and Practices*. Cham: Palgrave Macmillan, 2018.

Thomas, Frank, and Johnston, Ollie. *Disney Animation : the Illusion of Life* . 1st ed. New York: Abbeville Press, 1981.

Tosi, Virgilio., and Angelini, Sergio. *Cinema before Cinema : the Origins of Scientific Cinematography*. London: British Universities Film and Video Council, 2005.

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**Grading**

A list of assigned readings and materials is listed in this syllabus. Supplemental materials may be provided or posted electronically on eLearning. Advance preparation and enthusiastic participation is an important part of the learning experience and critical to in-class discussions.

<b>Percent</b>	<b>Grading Scale</b>					
15% Attendance	A+	97-100	4.0	C+	77-79	2.3
15% Topic Outline	A	93-96	4.0	C	73-76	2.0
15% Abstract	A-	90-92	3.7	C-	70-72	1.7
10% Critique	B+	87-89	3.3	D+	67-69	1.3
15% Revisions	B	83-86	3.0	D	63-66	1.0
10% Presentation	B-	80-83	2.7	D-	60-52	0.7
20% Final Paper						

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**Late Work**

Late work is not accepted. It is your responsibility to correspond via UT Dallas email any absences and issues that might occur. Private email accounts outside of UT Dallas email accounts cannot be used for course communication, due to FERPA regulation.

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**Attendance**

Attendance is 15% of your total grade and is necessary to successfully complete this course. Your active participation in class is expected and encouraged. Readings are all to be completed BEFORE the class session for which they are assigned.

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**Participation**

Your active participation in class is expected and encouraged. Readings are all to be completed BEFORE the class session for which they are assigned.

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**Critique**

In every class there will be a critique section and you must participate, meaning you must talk and give your opinion. Respect is key during this process. Use constructive language to help emphasize the learning activity.

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**Policies and Procedures**

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Visit [go.utdallas.edu/syllabus-policies](https://go.utdallas.edu/syllabus-policies) for these policies.

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

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**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>