

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 305 L01/B01
TOPIC IN GENRE: ANIMATION

FALL 2022

Tues., Sept. 6 – Tues., Dec. 6 (excluding November 6 – 12)

Lecture, Thurs. 10:30 – 12:20

Lab (film screening), Tues. 9:30 – 12:15

Instructor: Ryan Pierson
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Web Page: D2L
Office Hours: 12:30 – 1:30 T + Th, or by appointment

Course Description

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

Objectives of the Course

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

Communication

Please allow one full business day (M-F, 9:00-5:00) for response to emails. (E.g., if you send an email at 8 p.m. on a Saturday, do not expect a response at 8:45 that night; please anticipate possible issues accordingly.)

Textbooks and Readings

All readings will be posted on D2L.

Policy on the Use of Electronic Communication Devices

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

Assignments and Evaluation

Discussion answers (ongoing):

15%

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

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

Tests (weeks 5 and 10):

25% each

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

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

Quiz (week 14):

10%

This final quiz will cover weeks 12-13. It will be multiple choice/true-false only.

Take-home final (due Dec. 12):

25%

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

Registrar-scheduled Final Examination: NO

Submission of Assignments

Please submit all written assignments by uploading them to the designated D2L dropbox. Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

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

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need

in writing to their Instructor. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

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

Expectations for Writing

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

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, numerical grades will be used for all assignments and tests.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%

1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

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

Plagiarism

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

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

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

If you need help with your writing or have questions about citing sources, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

Instructor Intellectual Property & Copyright Legislation

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

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy> and the requirements of the *Copyright Act* (<https://laws->

lois.justice.gc.ca/eng/acts/C-42/index.html). Students who use material protected by copy-right in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

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

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

Student Support Services and Resources

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk. For resources on D2L, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/resources-for-students/>. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

Week 1 (September 6 & 8): **Introductions**

--Read:

Norman McLaren, "The Definition of Animation"

--Screen:

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

The Skeleton Dance (Ub Iwerks, 1929)

Le Merle (Norman McLaren & Evelyn Lambart, 1958)

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

Ugly Duckling (Burt Gillett, 1939)

This Unnameable Little Broom (Quay Brothers, 1985)

Snow-White (Dave Fleischer, 1933)

Duck Amuck (Chuck Jones, 1952)

Week 2: (September 13 & 14): **Metamorphosis**

--Read:

Sergei Eisenstein, *Eisenstein on Disney* (excerpts)

--Screen:

Phantasmagorie (Emile Cohl, 1909)

Moth and the Flame (Burt Gillett, 1938)

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

Week 3 (September 20 & 22): **Walk Cycles**

--Read:

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

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

--Screen:

How a Mosquito Operates (Winsor McCay, 1913)

The Merry Dwarfs (Ub Iwerks, 1929)

Season's Greetings! (Dave Fleischer, 1934)

Human Zoo (Yoji Kuri, 1962)

Viewmaster (George Griffin, 1978)

Dear Janice (Adam Beckett, 1973)

Tango (Zygniew Rybczynski, 1980)

Week 4 (September 27 & 29): **Personality Animation and Disney's Twelve Principles**

--Read:

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

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

--Optional reading:

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

--Screen:

Playful Pluto (Burt Gillett, 1934)

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

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

Sisyphus (Marcell Jankovics, 1974)

Luxo, Jr (John Lasseter, 1986)

Week 5 (October 4 & 6):
TEST 1, OCTOBER 6

Week 6 (October 11 & 13): **Rotoscoping**

--Read:

Paul Ward, "Rotoshop in Context"

Michael Barrier, "Going by the Book"

--Screen:

Mechanical Doll (Dave Fleischer, 1922)

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

Fuji (Robert Breer, 1972)

Going Home Sketchbook (Mary Beams, 1975)

Waking Life (Richard Linklater, 2002)

Week 7 (October 18 & 20): **Motion Capture & Performance Capture**

--Read:

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

--Screen:

Beowulf (Robert Zemeckis, 2007)

Week 8 (October 25 & 27): **Movement without Shape**

--Read:

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

--Screen:

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

Demolition of a Wall (Lumiere, 1896)

The Sinking of the Lusitania (Winsor McCay, 1918)

River Lethe (Amy Kravitz, 1985)

Frozen (Chris Buck & Jennifer Lee, 2013)

Week 9 (November 1 & 3): **The Setback and the Multiplane**

--Read:

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

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

Screen:

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

The Old Mill (Burt Gillett, 1937)

Bambi (David Hand, 1942)

Week 10: READING WEEK, NO CLASS

WEEK 11 (November 15 & 17):

TEST 2 November 17

Week 12 (November 22 & 24): **Graphic Ordering and Gestalts**

--Read:

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

--Optional reading:

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

Max Wertheimer, "Investigations into Gestalt Principles"

--Screen:

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

Gerald McBoing Boing (Bobe Cannon, 1952)

Rooty Toot Toot (John Hubley, 1952)

Christopher Crumpet (Bobe Cannon, 1953)

Ersatz (Dusan Vukotic, 1962)

Canon (Norman McLaren & Grant Munro, 1964)

Week 13 (November 29 & December 1): **The Animetic Interval**

--Read:

Thomas Lamarre, *The Anime Machine* (excerpts)

--Screen:

Little Nemo Pilot Film (Kondo Hushifumi, 1984)

Castle in the Sky (Hayao Miyazaki, 1984)

Week 14 (December 6):

QUIZ

TAKE-HOME FINAL DUE DECEMBER 12