

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 305 L01/B01
TOPIC IN GENRE: ANIMATION
FALL 2020

Tues., Sept. 8 – Tues., Dec. 8 (excluding Nov 10th and 12th)
Lecture, Thurs. 12:30 – 2:20 (synchronous)
Lab (film screening), Tues. 12:30 – 3:15 (synchronous)

IMPORTANT NOTE ON COURSE DELIVERY FOR FALL 2020:

This Fall 2020 course will be offered entirely online as part of the University's plan to ensure everyone's safety during the Covid-19 pandemic. Please read the outline carefully to see which course components will be offered synchronously (where you are expected to participate at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous course sessions will normally be hosted on Zoom, a video-conferencing program. To access scheduled Zoom course sessions, go to D2L, click on the COMMUNICATION tab, and select Zoom 5 or 10 minutes before class is scheduled to begin.

If you will not be able to participate in scheduled synchronous class sessions owing to time differences, then you should arrange to take this course when it is offered in person in the future.

Note that the time indicated on course outlines for all timed quizzes and exams in CMCL, COMS, and FILM courses includes 50% extra time to allow for technical difficulties.

Instructor: Ryan Pierson
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Office Phone: 220-6720
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Web Page: D2L
Office Hours: 11:00 – 12:00 T + Th and by appointment, on Zoom

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.

Textbooks and Readings

All readings will be posted on D2L.

Learning Technologies and Requirements & Policy on the Use of Electronic Communication Devices

This is an online course. In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external), or headset with microphone.

Most current laptops will have a built-in webcam, speaker and microphone. If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact the university's IT department. For more information, see <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Instructors may arrange to record synchronous zoom class sessions for lesson capture; however, students are not to share recordings with others. Please carefully review the section on Instructor Copyright at the end of this outline.

Synchronous Meetings

Screenings and discussions will be synchronous. We will meet via Zoom. If you miss a screening, it is up to you to view the films. If you miss a discussion, it is up to you to get notes from a classmate.

Note: some films will be screened asynchronously. These are noted in the course outline, with a link to the film.

Assignments and Evaluation

Discussion boards (ongoing): 15%

Every other week, you will be asked to post to the course discussion board. Your post should try to answer one of the week's questions (which you can see on the D2L discussion board). Each post should be 100-150 words and quote the reading. Posts are due Thursdays at 12:30—in other words, by the start of class discussion.

Posts will be graded on the following scale:

On time, fulfills all requirements: A

On time, does not meet word count or does not quote the reading: C

Late (up to 7 days): D-

Missing or more than 7 days late: F

Quizzes (Sept. 17, Oct. 8, Oct. 29, Nov. 26): 15% each

Periodically throughout the semester, we will have quizzes, each covering about three weeks of material. Quizzes will be multiple choice/true-false. Quizzes are noncumulative.

You will complete quizzes online through D2L. Each quiz can be completed the day it is issued, from 12 a.m. to 11:59 p.m. that day. You will have 60 minutes to complete each quiz.

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 (Dec. 8): 10%
This final quiz will cover weeks 12-13. It will be multiple choice/true-false.

Take-home final (due Dec. 14): 15%
On the last day of class, you will receive a take-home final that will consist of a long essay question (2-3 pages).

Registrar-scheduled Final Examination: NO

Submission of Assignments: Please submit all assignments electronically.

Please include your name and ID number on your take-home final.

It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

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 recorded 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. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

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 that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

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

Final grades are reported as letter grades. Quizzes will be graded numerically, while discussion board posts and the take-home final will be graded by letter.

The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

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.

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. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3rd Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including 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.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright 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 (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

Please visit <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, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

SCHEDULE:

Week 1 (September 8 & 10): Introductions

--Read:

Norman McLaren, "The Definition of Animation"

--Screen:

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

https://www.nfb.ca/film/animated_motion_part_1/

https://www.nfb.ca/film/animated_motion_2/

https://www.nfb.ca/film/animated_motion_part_3/

https://www.nfb.ca/film/animated_motion_part_4/

https://www.nfb.ca/film/animated_motion_part_5/

Paradise Lost (Evelyn Lambart, 1970):

https://www.nfb.ca/film/paradise_lost/

Week 2: (September 15 & 17): Metamorphosis

--Read:

Sergei Eisenstein, *Eisenstein on Disney* (excerpts)

--Screen:

Phantasmagorie (Emile Cohl, 1909)

Moth and the Flame (Burt Gillett, 1938)

A Phantasy (Norman McLaren, 1952), asynchronous:

https://www.nfb.ca/film/phantasy_a/

QUIZ 1, SEPTEMBER 17

Discussion boards for all due

Week 3 (September 22 & 24): Walk Cycles

--Read:

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

--Screen:

The Merry Dwarfs (Ub Iwerks, 1929)

Season's Greetink's! (Dave Fleischer, 1934)

Tango (Zybygniew Rybczynski, 1980)

Discussion boards for names A-L due

Week 4 (September 29 & October 1): **Personality Animation I: The Twelve Principles**

--Read:

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

--Screen:

Three Little Pigs (Burt Gillett, 1933)

Playful Pluto (Burt Gillett, 1934)

The Ugly Duckling (Burt Gillett, 1939)

Discussion boards for names M-Z due

Week 5 (October 6 & 8): **Personality Animation II: Lines of Force**

--Read:

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

--Screen:

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

The Magic Canvas (John Halas, 1946)

Sisyphus (Marcell Jankovics, 1974)

QUIZ 2, OCTOBER 8

A-L discussion boards

Week 6 (October 13 & 15): **Personality Animation III: The Multiplane Camera**

--Read:

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

Crafton, "The Multiplane Camera"

--Screen:

The Old Mill (Burt Gillett, 1937)

Bambi (David Hand, 1942), clips

M-Z discussion boards

Week 7 (October 20 & 22): **Personality Animation IV: CGI Characters**

--Read:

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

--Screen:

Luxo, Jr (John Lasseter, 1986)

Tin Toy (John Lasseter, 1988)

Piper (Alan Barillaro, 2016)

A-L discussion boards

Week 8 (October 27 & 29): **Graphic Principles**

--Read:

Dan Bashara, “Cartoon Vision: UPA, Precisionism and American Modernism”

--Screen:

Gerald McBoing Boing (Bobe Cannon, 1952)

Fudget’s Budget (Bobe Cannon, 1954)

Christopher Crumpet (Bobe Cannon, 1953)

QUIZ 3, OCTOBER 29

M-Z discussion boards

Week 9 (November 3 & 5): **Rotoscoping**

--Read:

Paul Ward, “Rotoshop in Context”

--Screen:

Mechanical Doll (Dave Fleischer, 1922)

Snow-White (Dave Fleischer, 1933)

Snack and Drink (Bob Sabiston, 2000)

A-L discussion boards

Week 10 (November 10 & 12): Fall Break, no class

Week 11 (November 17 & 19): **Performance Capture**

--Read:

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

--Screen:

Beowulf (Robert Zemeckis, 2007)

M-Z discussion boards

Week 12 (November 24 & 26): **Contingent Motion I: Live-Action**

--Read:

Jordan Schonig, "From Flickering Leaves to Digital Snow: On the Attraction of Contingent Motion" (30-42 only)

--Screen (all asynchronous):

Demolition of a Wall (Lumiere Brothers, 1895):

<https://www.youtube.com/watch?v=9p0HI9t5IB0>

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

<https://www.youtube.com/watch?v=WGHIFkfs3VI>

Boat Leaving the Port (Lumiere Brothers, 1895):

<https://www.youtube.com/watch?v=7ckWe3MKQwg>

A Sea Cave near Lisbon (Henry Short, 1896):

<https://www.youtube.com/watch?v=fGbAFHw93mE>

QUIZ 4, NOVEMBER 26

A-L discussion boards

Week 13 (December 1 & 3): **Contingent Motion II: CGI**

--Read:

Jordan Schonig, "From Flickering Leaves to Digital Snow: On the Attraction of Contingent Motion" (30-42 only)

--Screen:

Disney's Frozen: A Material Point Method for Snow Simulation (Stomahkin et al., 2013), asynchronous:

<https://www.youtube.com/watch?v=O0kyDKu8K-k>

Frozen (Christopher Buck & Jennifer Lee, 2013), clips

Piper (Alan Barillaro, 2016)

M-Z discussion boards due

Week 14 (December 8): receive take-home final

QUIZ 5, DECEMBER 8

Take-home final due December 14