

University of Calgary  
Department of Communication, Media and Film

Film Studies FILM 305 L01/B01  
**TOPIC IN GENRE: ANIMATION**  
FALL 2017

**Tues., Sept. 12 – Thurs., Dec. 07**  
**Lecture, Thurs. 15:30 – 17:20**  
**Lab (film screening), Tues. 15:30 – 18:15**

**Instructor:** Ryan Pierson  
**Office:** SS 214  
**Office Phone:** 220-6720  
**E-Mail:** ryan.pierson@ucalgary.ca  
**Web Page:** D2L  
**Office Hours:** T/Th, 14:00-15:00

**Teaching Assistant:** Nicolette Little  
**E-Mail:** nicolette.little@ucalgary.ca  
**Office Hours:** TBA

### **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.

### **Internet and electronic communication device information**

Laptops may be used only for taking notes and consulting the readings for discussion; they may not be out during screenings. (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

### *Screening notes (ongoing):*

15%

Analyzing and describing animated films can be difficult, and we will be cultivating a specialized vocabulary to talk about animated movements throughout the semester. To help with this, you will get a few minutes after each film to take notes describing important points about what you saw, with a special eye toward the week's vocabulary. (For example: during walk cycles week, you should be looking for cycled movements and how they are used.)

You will be expected to take notes on every film screened. If you miss any class time, it is your responsibility to watch the films and take notes on your own. At the end of the semester, you will turn in all of your screening notes. You may also be asked at various points in the semester to turn in that week's screening notes, though you will only be graded on your end-of-semester package of notes.

### *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.

### *Quizzes (Oct. 12, Nov. 2, Nov. 23):*

15% each

Periodically throughout the semester, we will have quizzes, each covering about three weeks of material. Quizzes will be multiple choice/true-false, with a short answer. Quizzes 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 (Dec. 7):*

10%

This final quiz will cover weeks 10-12. It will be multiple choice/true-false only.

### *Take-home final (due Dec. 12):*

15%

On the last day we meet in class (Dec. 7), 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 hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at final exams in SS 320 after classes have ended. Personal

information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

**Note:** It is the student's responsibility to keep a copy of each submitted assignment.

For courses in which assignments are submitted electronically, it is the student's responsibility to ensure that the correct copy of the assignment is submitted. (Including the version date or version number in your file name may help you avoid submitting the wrong version of your written assignments.)

### **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 will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/).

Students who require an accommodation in relation to their coursework 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\\_0.pdf](http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy_0.pdf).

Please note:

1. Students seeking accommodations for transient illnesses (e.g., the flu) should contact their instructors directly. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
2. When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
3. For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

### **Writing Skills Statement**

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

## Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. However, assignments, exams, and other work in this course will be graded using letter grades.

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	Department grade scale equivalents	Letter grade % equivalent for calculations
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good--clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	00 - 49.99%	0%

### 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 (3<sup>rd</sup> Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

### 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>

### Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
<b>ARTS PROGRAM ADVISING (ASC)</b>	SS 102 403-220-3580 <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a>
<b>CAMPUS SECURITY</b> <ul style="list-style-type: none"> <li>• <b>Calgary Police Service</b></li> <li>• <b>Emergency Text Messaging</b></li> <li>• <b>Emergency Evacuation &amp; Assembly</b></li> <li>• <b>Safewalk Program</b></li> </ul>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> <b>403-220-5333</b> <b>403-266-1234      Emergency: call 911</b> <a href="http://www.ucalgary.ca/emergencyplan/textmessage">http://www.ucalgary.ca/emergencyplan/textmessage</a> <a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a> If you feel uncomfortable walking alone at any time, call Campus Security for an escort ( <b>220-5333</b> ). For more information, see <a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a>
<b>DESIRE2LEARN (D2L) Support</b> <ul style="list-style-type: none"> <li>• <b>IT help line</b></li> </ul>	<a href="http://elearn.ucalgary.ca/desire2learn/home/students">http://elearn.ucalgary.ca/desire2learn/home/students</a> 403-220-5555 or <a href="mailto:itsupport@ucalgary.ca">itsupport@ucalgary.ca</a>
<b>STUDENT SUCCESS CENTRE</b> <ul style="list-style-type: none"> <li>• <b>Writing Support Services</b></li> <li>• <b>Student Services Mobile App</b></li> </ul>	<a href="http://ucalgary.ca/ssc">http://ucalgary.ca/ssc</a> <a href="http://www.ucalgary.ca/ssc/writing-support">http://www.ucalgary.ca/ssc/writing-support</a> <a href="http://ucalgary.ca/currentstudents">http://ucalgary.ca/currentstudents</a>
<b>STUDENTS' UNION CONTACTS</b>	

<ul style="list-style-type: none"> <li>• <b>Faculty of Arts Reps</b></li> <li>• <b>Student Ombudsman</b></li> </ul>	<a href="https://www.su.ualgary.ca/about/who-we-are/elected-officials/">https://www.su.ualgary.ca/about/who-we-are/elected-officials/</a> <a href="http://www.ualgary.ca/provost/students/ombuds">http://www.ualgary.ca/provost/students/ombuds</a>
<b>SU WELLNESS CENTRE</b> <ul style="list-style-type: none"> <li>• <b>Counselling Services</b></li> <li>• <b>Health Services</b></li> <li>• <b>Distress centre 24/7 CRISIS LINE</b></li> <li>• <b>Online resources and tips</b></li> </ul>	<b>403-210-9355</b> (MSC 370), M-F, 9:00–4:30 pm <a href="http://ualgary.ca/wellnesscentre/counselling">http://ualgary.ca/wellnesscentre/counselling</a> <a href="http://ualgary.ca/wellnesscentre/health">http://ualgary.ca/wellnesscentre/health</a> <b>403-266-HELP (4357)</b> <a href="http://ualgary.ca/wellnesscentre/healthycampus">http://ualgary.ca/wellnesscentre/healthycampus</a> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

## SCHEDULE:

Week 1 (September 12 & 14): **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)

*The Cabinet of Jan Svenkmajer* (Quay Brothers, 1984)

*The Ugly Duckling* (Burt Gillett, 1939)

*A Phantasy* (Norman McLaren, 1952)

*Duck Amuck* (Chuck Jones, 1952)

\*\*\*

## PART ONE: ANIMATED FIGURES

Week 2: (September 19 & 21): **Metamorphosis**

--Read:

Sergei Eisenstein, *Eisenstein on Disney* (excerpts)

--Screen:

*Phantasmagorie* (Emile Cohl, 1909)

*Tusalava* (Len Lye, 1929)

*Moth and the Flame* (Burt Gillett, 1938)

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

\*\*\*

### Week 3 (September 26 & 28): **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:

*The Life of a Mosquito* (Winsor McCay, 1913)

*Hell's Bells* (Ub Iwerks, 1929)

*Season's Greetings!* (Dave Fleischer, 1934)

*Human Zoo* (Yoji Kuri, 1962)

*Walking* (Ryan Larkin, 1968)

*Viewmaster* (George Griffin, 1978)

*Dear Janice* (Adam Beckett, 1973)

*Run!* (Shen Jie, 2013)

*Stammer* (Shen Jie, 2013)

*Horse* (Shen Jie, 2013)

\*\*\*

### Week 4 (October 3 & 5): **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 10 & 12): **Visual Symbols**

--Read:

John Hubley & Zachary Schwartz, "Animation Learns a New Language"

John Hubley, "Beyond Pigs & Bunnies"

--Optional reading:

E.G. Lutz, "Animated Educational Films and the Future" (optional)

--Screen:

*The Einstein Theory of Relativity* (Dave Fleischer, 1920)  
*Flat Hatting* (John Hubley, 1943)  
*Fudget's Budget* (Bobe Cannon, 1954)  
*Story of \** (John & Faith Hubley, 1957)  
*Of Stars and Men* (John & Faith Hubley, 1962)

## QUIZ 1, OCTOBER 12

\*\*\*

### Week 6 (October 17 & 19): **Rotoscoping**

--Read:

Paul Ward, "Rotoshop in Context"  
Michael Barrier, "Going by the Book"

--Screen:

*Mechanical Doll* (Dave Fleischer, 1922)  
*Princess Iron Fan* (Wan Brothers, 1941—excerpts)  
*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 24 & 26): **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 31 & November 2): **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)  
*Feeding the Baby* (Lumiere, 1895)  
*The Sinking of the Lusitania* (Winsor McCay, 1918)  
*Hedgehog in the Fog* (Yuri Norstein, 1976)  
*River Lethe* (Amy Kravitz, 1985)  
*Frozen* (Chris Buck & Jennifer Lee, 2013)

## QUIZ 2, NOVEMBER 2

\*\*\*



## PART TWO: ANIMATED SPACES

### Week 9 (November 7 & 9): **The Penetration of Space**

--Read:

Tom Gunning, "Landscape and the Fantasy of Moving Pictures: Early Cinema's Phantom Rides"

--Screen:

*Railway Trip over the Tay Bridge* (1897)  
*Ride through Victoria and Vancouver* (1907)  
*Dreams of the Rarebit Fiend: The Flying House* (Winsor McCay, 1921)  
*C'est l'aviron* (Norman McLaren, 1944); *Jumping* (Osamu Tezuka, 1984)  
*The Metamorphosis of Mr. Samsa* (Caroline Leaf, 1978)  
*Big Hero 6* (Don Hall & Chris Williams, 2014)

SPECIAL GUEST: Peter Hemminger on Quickdraw Animation Society, GIRAF, & contemporary independent animation

\*\*\*

### Week 10 (November 14 & 16): **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:

*Poor Cinderella* (Dave Fleischer, 1934)  
*Popeye Meets Ali Baba's Forty Thieves* (Dave Fleischer, 1937)  
*The Old Mill* (Burt Gillett, 1937)  
*Bambi* (David Hand, 1942)

\*\*\*

### Week 11 (November 21 & 23): **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: *Gerald McBoing Boing* (Bobe Cannon, 1952); *Rooty Toot Toot* (John Hubley, 1952); *Christopher Crumpet* (Bobe Cannon, 1953); *Ersatz* (Dusan Vukotic, 1962); *The Tender Game* (John & Faith Hubley, 1958); *Canon* (Norman McLaren & Grant Munro, 1964); *Synchromy* (Norman McLaren, 1972)

### QUIZ 3, NOVEMBER 23

\*\*\*

Week 12 (November 28 & 30): **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 13 (December 5 & 7): **Digital Spaces and the Camera as Body**

--Read:

Scott Richmond, "The Body, Unbounded"

--Screen:

*Gravity* (Alfonso Cuaron, 2013)

**QUIZ 4, DECEMBER 7**

**IN-CLASS FINAL DUE DECEMBER 12**