

University of Calgary  
Department of Communication, Media and Film

FILM 305 (L01): Topic in Genre:

ANIMATION

FALL 2021: September 7 to December 9 (excluding Sept. 30 and Nov. 7-13)

Lecture: F 12:00 – 1:50 pm, synchronous

Lab: asynchronous

Lectures will be held synchronously on Zoom; screenings will be asynchronous

**IMPORTANT NOTE ON COURSE DELIVERY**

**Asynchronous & Synchronous Course Components:** Please read this outline carefully to see which course components will be offered synchronously (where you are expected to participate in person or online at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous sessions hosted on Zoom can be accessed on D2L by clicking on the Communications tab and selecting Zoom.

**Note:** If you will not be able to participate in synchronous in-class or online class sessions owing to time differences or geographical location, then consult with the instructor to see if accommodation is possible or arrange to take this course in a future term.

<b>Instructor:</b>	Ryan Pierson
<b>Email:</b>	Ryan.pierson@ucalgary.ca
<b>Web Page:</b>	D2L (access via MyUofC portal)
<b>Office Hours:</b>	T & Th 2:00 – 3:00 pm via 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.

**Additional Information**

The weekly schedule of topics and readings can be found at the end of this outline or on D2L. Students are responsible for reading and following all course and university policies discussed in this outline.

## 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, Readings, and Films

All readings will be posted on D2L. Links to all films will also be posted on D2L.

## Learning Technologies and Requirements

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), and a microphone and speaker (built-in or external) or headset with 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 IT support services. See <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

## Policy on the Use of Electronic Communication Devices

Please familiarize yourself with the University's policy on the recording of lectures, which is outlined at <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>, and carefully review the section on Instructor Copyright at the end of this outline.

## Assignments and Evaluation

Discussion boards, ongoing:

15%

Starting in week 2, you will be asked to write a response to the week's readings and post it to D2L. 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 (online: Sept. 17-24, Oct. 8-15, Oct. 29-Nov. 5, Nov. 26-Dec. 3):

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. You will have seven days to complete each quiz, from the end of class that Friday (12:50pm) to the beginning of next Friday's class (12:00pm). You will have 60 minutes to complete each quiz (this includes 50% additional time to allow for technical difficulties).**

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 (online: Dec. 3-10):

10%

This final quiz will cover weeks 12-13. It will be multiple choice/true-false. You will have 45 minutes to complete the quiz.

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**

If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam in the evening, but there is no guarantee that the exam will NOT be scheduled during the day.

**Note:** You must complete all assignments and exams or a course grade of F may be assigned at the discretion of the instructor.

### **Submission of Assignments**

Please submit all assignments by uploading them to the designated D2L dropbox (unless otherwise noted). 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**

Assignments submitted after the deadline may be penalized with the loss of a partial letter grade (e.g.: A- to B+) for each day late.

### **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/](http://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, letter grades will be used for writing-based assignments and numerical grades will be used for quizzes. For your final average, letter grades will be converted to numerical grades on the scale below.

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%

## 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](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>

## 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/desire2learn/home/students>. (Find the topic menu under the icon to the left of the ELEARN banner.)

## Schedule of Lecture Topics and Readings

Week 1 (September 8 & 10): Introductions

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Week 2 (September 15 & 17): **Animated Motion**

-Read:

Norman McLaren, "The Definition of Animation"

-Screen:

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

*Paradise Lost* (Evelyn Lambart, 1970)

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Week 3 (September 22 & 24): **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)

QUIZ 1 DUE SEPTEMBER 24

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Week 4 (September 29 & October 1): **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* (Zybigniew Rybczynski, 1980)

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Week 5 (October 6 & 8): **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)

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#### Week 6 (October 13 & 15): **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 DUE OCTOBER 15

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#### Week 7 (October 20 & 22): **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

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#### Week 8 (October 27 & 29): **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)

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#### Week 9 (November 3 & 5): **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 DUE NOVEMBER 5

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

Week 11 (November 17 & 19): **Rotoscoping**

-Read:

Paul Ward, "Rotoshop in Context"

-Screen:

*Mechanical Doll* (Dave Fleischer, 1922)

*Snow-White* (Dave Fleischer, 1933)

*Snack and Drink* (Bob Sabiston, 2000)

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Week 12 (November 24 & 26): **Performance Capture**

-Read:

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

-Screen:

*Beowulf* (Robert Zemeckis, 2007)

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

-Read:

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

-Screen:

*Demolition of a Wall* (Lumiere Brothers, 1895)

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

*Boat Leaving the Port* (Lumiere Brothers, 1895)

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

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

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

*Piper* (Alan Barillaro, 2016)

QUIZ 4 DUE DECEMBER 3

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

QUIZ 5 DUE DECEMBER 10

TAKE-HOME FINAL DUE DECEMBER 14