

Tuesdays &
Thursdays

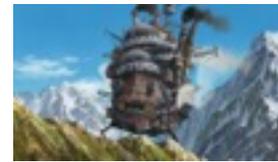
11 AM – 12:20 PM
IN
SPARKS 312



CINDERELLA
LOTTE REINIGER



SNACK & DRINK
SABISTON &
PALLOTTA



HOWLS MOVING
CASTLE
HAYAO MIYAZAKI

ART OF ANIMATION: AESTHETICS, STYLE, AND NARRATIVE



Course Description

Animation is an art form that brings fanciful imaginings to vivid realization. This survey course will introduce students to the world’s animators, including but not limited to: Windsor McKay, Lotte Reiniger, Chuck Jones, Hayao Miyazaki, and Ray Harryhausen. We will examine animation styles, techniques, and social influence; including cel, claymation, shadow, and digital animation.

“Animation can explain whatever the mind of man can conceive. This facility makes it the most versatile and explicit means of communication yet devised for quick mass appreciation.”

-Walt Disney

Students will learn about the various international styles and production around the world, including: Japan, France, Canada, Germany, U.K. and Cuba, among others. Additionally, we'll look at independent animation including documentary animation, avant-garde animation, and mass-collaborative animation.

In this class we will look at a variety of animation techniques, the social characterizations presented in popular cartoons, and the artistic brilliance of animators from around the world.

Course Objectives

- To instill an appreciation of the technical and artistic contributions of animators throughout the world
- To build the students critical vocabulary, and to encourage reflective (both oral and written) of works of animation
- To gain an understanding of the economic, social and technological contexts that have shaped the development of animation around the world
- To discover lesser-known work from under-represented genres and cultures, and the value of their diversity
- To explore the varied potential of animation as an entertaining, expressive and meaningful art form.

Student Learning Outcomes

At the end of this course, the student will be able to:

- Identify and assess various animation methods and their aesthetic impact
- Demonstrate an understanding of historical context and cultural values communicated in various animated works
- Recognize the diversity of cultural expression in the themes, characters and visual styles of international animators
- Articulate how animated productions can influence personal world views
- Appreciate the dedication and artistry involved in this time consuming art form
- Improve writing through practice and revision

About Me!



Name: Tanya D. Zuk

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Office Hours: Tuesdays
1:30-3:30 pm

Office: 25 Park Place 1021C

Education: MA in Media Arts
from University of Arizona;
BA in Comm. from Simmons
College

Interests: Fan/Fandom
Studies, Comic Art Studies,
Television, Serial Narrative,
Japanese Anime, Media
Literacy, Cultural Studies,
Web Series

Revision Policy



If during the semester you feel that you could have done better in any given assignment (not including discussion) you may revise and resubmit that assignment for a better grade. You may only revise an assignment once for up to a one letter grade improvement. Please e-mail me your original and your revision when taking advantage of this opportunity.

Required Texts

In addition to the textbook listed below, you will find additional required readings on BrightSpace.

- *Art in Motion: Animation Aesthetics*
by Maureen Furniss

Course Policies

Class Environment It is in the best interests of you as an individual and us as a classroom to create a positive, inclusive, classroom environment. One of my greatest challenges as an instructor is to provide an engaging, entertaining, and intellectual classroom experience. I need your collaboration to create the best educational experience for all involved. By participating in class discussion, being respectful of others opinions, and preparing for class you help not only yourself but your fellow students as well.

Attendance Participation is worth 10% of your grade in this class. If you are not in class, you cannot participate. Therefore attendance is strongly encouraged, and more than two unexcused absences will reduce your overall grade by a letter grade.

BrightSpace We will be using several aspects of BrightSpace in this class. This syllabus, announcements, assignments, journal entries, and readings will be posted on

our course site. Up to date grades are also posted there. Get familiar with using BrightSpace, if you have any questions don't hesitate to ask!

Assignments and Late Paper Policy All assignments will be turned in using BrightSpace, unless specifically noted. Late submissions will be accepted via BrightSpace, with each day late incurring a half letter grade reduction.

Appeals If you wish to appeal a grade: within a week of getting your assignment back you must hand in, along with the assignment you want re-graded, a typed paper explaining why you believe your grade was incorrect. I will respond in writing within a week.

GSU Writing Center There are several small papers, as well as a final project required in this class. You may find over the course of the semester, that I refer you to The Writing Studio here at Georgia State. You can sign-up for a session at: <http://www.writingstudio.gsu.edu/>

Students with Disabilities If you need special arrangements for a documented disability, please contact Disability Services at <http://disability.gsu.edu>. If you would like to share pertinent medical information, request special arrangements for class seating, or need special assistance in the event of a building evacuation, please contact me in the first week of class.

Withdraws The last day to withdraw and receive a “PW” is October 13. Withdrawals after the semester midpoint are automatically given a grade of “WF.”

Academic Honesty Please note that by staying in this class you are agreeing to abide by all the standards of academic honesty in the [GSU Student Handbook](#) and by [standards specific to film classes](#) in the Department of Communication.

Subject to Change Statement: The course syllabus provides a general plan for the course; deviations may be necessary. Information contained in the course syllabus, other than the grade scale, may be subject to change with advance notice, as deemed appropriate by the instructor.

Assignments

Critical Journal This is an ongoing assignment, where throughout the semester you will submit entries (at least 500 words) to your journal on BrightSpace. These entries will be private between you and I, and are to encourage reflective writing and critical observation. Each week, you will be provided a prompt to guide you in your reading and viewing response. **Journal entries are due during the blue or even numbered weeks.**

Decoupage Assignment In this assignment you will complete a shot-by-shot analysis of an animated text of your choice, taking into consideration, form, style, mise-en-scene, and sound. This can be an entire 3-5 minute short, or a scene from a longer work. I would encourage you to pick an animation related to your final project or presentation. **Due DATE.**

Animator/Animation Presentation Each week we will have 1-2 student presentations on an animator/text not assigned for class that relates to that week’s content. Students will present a short bio of the creator, show a clip from a major work, and explain the connection to that week’s theme in their presentation.

Final Project This is the major assignment of the semester and will include several smaller stepping stones throughout our time together, including:

- Paper Proposal & Text Selection **(date)**
- Rough Draft & Peer Review **(date)**
- Final Draft **(date)**

Your final will be 8-10 page paper (12 pt, Times New Roman, double-spaced) excluding bibliography and appendices.

Grading

Participation	10%
Quizzes	10%
Critical Journal (5)	25%
Animator Presentation	15%
Final Project	
Proposal	P/F
Decoupage	10%
Draft/Peer Review	10%
Final Draft	20%
TOTAL	100 %

Schedule

Readings will be listed as Chapter # from our textbook or “title,” author if it is an article on BrightSpace. Assignments will be in **bolded in blue**. All items are listed on the date they are due. Journal entries are due during the **blue** or even numbered weeks. Screenings will be *italicized*, and available via BrightSpace unless otherwise noted.

Week Topic	Tuesday	Thursday
(1) Intro & What is Animation?		Chapter 1
(2) Studio Practices & Historical Context	Chapter 2 & <i>Betty Boop's Rise to Fame</i> and other Fleischer Brothers shorts	“First Principles,” Cholodenko & <i>Gertie the Dinosaur</i> , Lotte Reiniger's <i>Cinderella</i> , and mini-doc
(3) Alternatives to Cel	Chapter 3 & Select Shorts including: <i>Fuji</i> , <i>Hedgehog in the Fog</i> , and <i>Flying Circus</i>	“Understanding Animation,” Wells & <i>The Painting</i>
(4) Mise-en-Scene & Chuck Jones	Chapter 4; “Realism Anime,” Steinberg & <i>Howl's Moving Castle</i>	“Case Study,” Wells & <i>Duck Amuck</i> , <i>Chuck Amuck</i> doc
(5) Sound & Music	Chapter 5 & <i>Silly Symphonies; End of the World in Four Seasons</i>	“Sensory Aspects,” Chion & <i>Chico and Rita</i> Paper Proposal

Week Topic	Tuesday	Thursday
(6) Disney	Chapter 6 & <i>The Old Mill</i>	<i>Waking Sleeping Beauty</i>
(7) Full vs. Limited Animation	Chapter 7 & <i>The Simpsons</i> ; <i>Astro Boy</i>	“ <i>Opposites Attract</i> ,” Candiloro & <i>Who Framed Roger Rabbit?</i> Decoupage
(8) The Other 3D Animations	Chapter 8 & <i>The Cameraman’s Revenge</i> ; <i>Jason and the Argonauts</i> ; <i>House of Flame</i>	Collection from “World History of Animation,” <i>Cavalier & Gumbly</i> ; <i>Wallace & Gromit</i>
(9) CGI & New Technology	Chapter 9 & Pixar Shorts	<i>Sintel</i> and the Making of Documentary
(10) Censorship & Adult Animation	Chapter 10 & Adult Swim	“Sky of Blue, Sea of Green,” Tatom Letts & <i>The Yellow Submarine</i>
(11) Representation	Chapter 12 & <i>Fat Albert and the Cosby Kids</i>	“Politics of Visual Representation,” Fabrice & <i>The Rabbi’s Cat</i> Rough Draft
Thanksgiving Break	No Classes this week!	
(12) Abstract & Documentary Animation	Chapter 13 & various shorts Peer Review	“Experiments in Documentary Animation,” Tess & <i>Snack and Drink</i> , etc.
(13) Class Pick	Mid-way through the semester the class will decide on a topic that they would like to investigate in this final week of class. Potential topics include: video game animation, machinema, animation as propaganda, flash animation, and <i>suggestions</i> from the class.	

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

Aesthetics & Style

CLAYMATION, CEL, PUPPETRY, PAPER, SILHOUETTE, CGI, STOP MOTION, SAND



DUCK AMUCK
CHUCK JONES



FRITZ THE CAT
RALPH BAKSHI



THE PAINTING
JEAN-FRANÇOIS LAGUIONIE