

HUM4890.006S23.23540 Animation History and Theory

HUM 4890/ 6588

Animation: History & Theory



Mondays 5:00 - 7:45 p.m.

Cooper 356

Instructor

Dr. Scott Ferguson

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Office Hours: By appointment

Course Description

This course critically explores animated media around the world from the late-nineteenth century until the present. We adopt a working definition of animation as *any meticulously constructed moving image display*, leveraging this deliberately broad and malleable framework to consider a diverse sampling of media technologies, aesthetic practices, histories, and social meanings. Our first aim is to survey animation's global history, developing an aesthetic vocabulary that helps us appreciate and evaluate a wide variety of forms situated in specific sociohistorical contexts. In doing so, we frequently interpret moving images as "reflexive allegories" of their own animated forms. However unwittingly, such forms tell us a lot about animation's shifting relationships to itself and the world. Our second task, meanwhile, is to think speculatively, or "theoretically," with animation. To theorize animation is to ponder not only the nature of moving image media, but also broader quandaries of mediation, which is to say, the very coordination of ecosocial existence. Taking seriously animation's status as a distinctly abstract process, we raise fundamental and often unexamined questions about movement, color, rhythm, space, time, collectivity, race, gender, sexuality, nationality, politics, economics, computation, colonialism, and ecology.

How to Succeed in this Course

TAKE NOTES! While attending lectures as well as when engaging assigned texts and screenings, you should be compiling careful, detailed notes. Doing so will (1) help us process & synthesize course materials in real time and (2) greatly aid our often inconsistent memories.

Not taking notes in this course is like attempting to play baseball without a bat, ball, or gloves.

COMPLETE ASSIGNMENTS THOROUGHLY & ON TIME! Late or incomplete assignments are the quickest way to lower your grade. Contact me *well in advance* of assignment deadlines if you are concerned about your ability to meet them.

Assignments & Grading

Please note that you must complete ALL assignments listed below in order to pass and receive credit for the course. You should submit all assignments to Canvas.

Undergraduate Student Assignments & Grading

Flipbook (15% of total grade; due by February 10 at midnight)

Essay Proposal *or* Video Essay Proposal (15% of total grade; due March 13 at midnight)

Final Essay *or* Video Essay (35% of total grade; April 28 at midnight)

Take-Home Final Exam (35% of total grade; due May 2 at midnight)

Graduate Student Assignments & Grading

Flipbook (15% of total grade; due by February 10 at midnight)

Essay Proposal *or* Video Essay Proposal (15% of total grade; due March 13 at midnight)

Final Essay *or* Video Essay (35% of total grade; April 28 at midnight)

Take-Home Final Exam (35% of total grade; due May 2 at midnight)

* As stipulated in assignment prompts, grad assignments are longer & require more extensive graduate-level analysis & research.

Attendance

Attendance is mandatory. Students are permitted up to *3 unexcused absences* per semester. *4 or more unexcused absences* will result in students **losing 10% from their Final Grade** (e.g. a 91% in the course that would normally earn a student an A- will be dropped to 81% total, resulting in a B-).

Animation Research Resources:

[Society for Animation Studies](https://www.animationstudies.org/v3/)  [\(https://www.animationstudies.org/v3/\)](https://www.animationstudies.org/v3/)

[Animation Studies 2.0](https://blog.animationstudies.org/)  [\(https://blog.animationstudies.org/\)](https://blog.animationstudies.org/)

[Cartoon Brew](https://www.cartoonbrew.com/)  [\(https://www.cartoonbrew.com/\)](https://www.cartoonbrew.com/)

[Fantasy/Animation Website](https://www.fantasy-animation.org/)  [\(https://www.fantasy-animation.org/\)](https://www.fantasy-animation.org/)

[VFX Guide](https://www.fxguide.com/)  [\(https://www.fxguide.com/\)](https://www.fxguide.com/)

[Animation Obsessive](https://animationobsessive.substack.com)  [_\(https://animationobsessive.substack.com\)](https://animationobsessive.substack.com)

[Animated Motion](https://www.youtube.com/watch?v=O01TOMNF8Qc)  [_\(https://www.youtube.com/watch?v=O01TOMNF8Qc\)](https://www.youtube.com/watch?v=O01TOMNF8Qc)

Course Schedule


[Week 1 \(1/16\): Course Introduction](#)

Download Slideshow:

[Keynote File](https://usf.box.com/s/lugrgreysnhzoq26dc3v9tgutuc48lwf)  [_\(https://usf.box.com/s/lugrgreysnhzoq26dc3v9tgutuc48lwf\)](https://usf.box.com/s/lugrgreysnhzoq26dc3v9tgutuc48lwf)

[PowerPoint File](https://usf.box.com/s/oy7hmufael7eb3fepwv9qqera7ehod5d)  [_\(https://usf.box.com/s/oy7hmufael7eb3fepwv9qqera7ehod5d\)](https://usf.box.com/s/oy7hmufael7eb3fepwv9qqera7ehod5d)

Screen in class:

[Animando](https://vimeo.com/178249990)  [_\(https://vimeo.com/178249990\)](https://vimeo.com/178249990) (Marcos Magalhães, 1987): This film playfully demonstrates many of the key animation technologies and techniques we will be studying this semester.

[Week 2 \(1/16\): MLK Day--No Class](#)

[Week 3 \(1/23\): Early Cinema: Abstraction in Motion](#)

Download Slideshow:

[Keynote File](https://usf.box.com/s/alyppy8s59hu3ywllsv5avgu7kkzl7bs)  [_\(https://usf.box.com/s/alyppy8s59hu3ywllsv5avgu7kkzl7bs\)](https://usf.box.com/s/alyppy8s59hu3ywllsv5avgu7kkzl7bs)


[PowerPoint File](https://usf.box.com/s/3d6mr2pc7a8umi22y7tz5sq989ks4hxx)  [_\(https://usf.box.com/s/3d6mr2pc7a8umi22y7tz5sq989ks4hxx\)](https://usf.box.com/s/3d6mr2pc7a8umi22y7tz5sq989ks4hxx)

Reading:

Lilly Husbands & Caroline Ruddell, “Approaching Animation and Animation Studies”

Maureen Furniss, *A New History of Animation*, Chapters 1 – 3

Recommended Reading:

[Tom Gunning, “Animating the Instant”](http://dct-
wsuv.org/wp/dtc435/files/2015/07/Animating-the-Instant.pdf)  [_\(http://dct-
wsuv.org/wp/dtc435/files/2015/07/Animating-the-Instant.pdf\)](http://dct-
wsuv.org/wp/dtc435/files/2015/07/Animating-the-Instant.pdf)

Week 4 (1/30): Snow White, Racial Rotoscoping & Industrializing the Cartoon


Watch the Last Part of this recorded lecture about Disney's Snow White & the Seven Dwarfs:


Download Slideshow:

Keynote File  (<https://usf.box.com/s/83pp45x8y8z3j0a5ie912yv3z7ythrsh>)

PowerPoint File  (<https://usf.box.com/s/1qlfz39gsgkth3qzy4ze1tew77m3werh>)

Reading:

Luke Jaeger, “The Fleischer Studio’s ‘Setback’ Camera vs. Disney Realism” 
(<http://blog.animationstudies.org/?p=233>)

Nicholas Sammond, Chapter 4, “Race,” from *Birth of an Industry*
(<https://usflearn.instructure.com/courses/1777072/files/145871016?wrap=1>) 
(https://usflearn.instructure.com/courses/1777072/files/145871016/download?download_frd=1)

Maureen Furniss, *A New History of Animation*, Chapters 4 & 6 – 8

Screen at Home:

Betty Boop: Snow White  (<https://www.youtube.com/watch?v=cKOSJ5AAwfc>) (Fleischer Brothers, 1933)

[Snow White](https://usf.box.com/s/fwyy73bjhqvag7vmar979vyt7oif3rob)  [_](https://usf.box.com/s/fwyy73bjhqvag7vmar979vyt7oif3rob) **[& the Seven Dwarfs](#)** (Walt Disney, 1937)

Recommended Listening:

[Fantasy/Animation, Episode 1](https://www.fantasy-animation.org/all-episodes/episode-1-snow-white-and-the-seven-dwarfs-david-hand-1937)  [_](https://www.fantasy-animation.org/all-episodes/episode-1-snow-white-and-the-seven-dwarfs-david-hand-1937)

[Settling the Score, Episode 50](https://www.settlingthescorepodcast.com/50-snow-white-and-the-seven-dwarfs/)  [_](https://www.settlingthescorepodcast.com/50-snow-white-and-the-seven-dwarfs/)

[Week 5 \(2/6\): Animating Modernisms](#)


Download Slideshow:

[Keynote](https://usf.box.com/s/mlheicbdsfnf80hg75jkwayjgchd7efq)  [_](https://usf.box.com/s/mlheicbdsfnf80hg75jkwayjgchd7efq)

[PowerPoint](https://usf.box.com/s/8ubtgy52h1mfd8mnl27yzuar59zhhesb)  [_](https://usf.box.com/s/8ubtgy52h1mfd8mnl27yzuar59zhhesb)

Reading:

[Katherine Rochester, “Visual Music and Kinetic Ornaments Lotte Reiniger and the Animation Avant-Garde in Weimar Berlin”](https://www.academia.edu/45060406/Visual_Music_and_Kinetic_Ornaments_Lotte_Reiniger_and_the_Animation_Avant-Garde_in_Weimar_Berlin)  [_](https://www.academia.edu/45060406/Visual_Music_and_Kinetic_Ornaments_Lotte_Reiniger_a)
[_](https://www.academia.edu/45060406/Visual_Music_and_Kinetic_Ornaments_Lotte_Reiniger_a)

[Sergei Eisenstein, Eisenstein on Disney](http://s3.amazonaws.com/arena-attachments/1601157/2c6eed9a24caf6bbaf0724caee35477a.pdf?1516085956)  [_](http://s3.amazonaws.com/arena-attachments/1601157/2c6eed9a24caf6bbaf0724caee35477a.pdf?1516085956) (1 - 35)

Maureen Furniss, *A New History of Animation*, Chapter 5

Screen at Home:

[The Adventures of Prince Achmed](https://usf.box.com/s/v44hz1ueive52o7yy6b2jnpm2tpc9zli)  [_](https://usf.box.com/s/v44hz1ueive52o7yy6b2jnpm2tpc9zli)
[_](https://usf.box.com/s/v44hz1ueive52o7yy6b2jnpm2tpc9zli) (Lotte Reiniger, 1926)

[Week 6 \(2/13\): Set in Motion: The Many Lives of Stop-Motion Animation](#)

Download Slideshow:


[Keynote](https://usf.box.com/s/pskcx81xpejqifoqgcfwa324rd6hznki)  [_ \(https://usf.box.com/s/pskcx81xpejqifoqgcfwa324rd6hznki\)](https://usf.box.com/s/pskcx81xpejqifoqgcfwa324rd6hznki)

[PowerPoint](https://usf.box.com/s/tk1hz9gtf9a78qxc48mw0qqo3hfaa0nb)  [_ \(https://usf.box.com/s/tk1hz9gtf9a78qxc48mw0qqo3hfaa0nb\)](https://usf.box.com/s/tk1hz9gtf9a78qxc48mw0qqo3hfaa0nb)

Reading:

Maureen Furniss, *A New History of Animation*, Chapter 11


[Week 7 \(2/20\): Midcentury Modernisms from UPA to Zagreb](#)


Unfortunately, there is no recording for this session. Click **[here](#)**  [_ \(https://usf.box.com/s/rmgfpgxgswq1uv0g5cf3nx7qp9jaqfvn\)](https://usf.box.com/s/rmgfpgxgswq1uv0g5cf3nx7qp9jaqfvn) for the slideshow.

Reading:

Maureen Furniss, *A New History of Animation*, Chapter 9 & 12


Recommended Reading:

[Dan Bashara, *Cartoon Vision: UPA Animation & Postwar Aesthetics*, Introduction & Chapter 2](https://usflearn.instructure.com/courses/1777072/files/145871022?wrap=1) [_ \(https://usflearn.instructure.com/courses/1777072/files/145871022?wrap=1\)](https://usflearn.instructure.com/courses/1777072/files/145871022?wrap=1) 
[_ \(https://usflearn.instructure.com/courses/1777072/files/145871022/download?download_frd=1\)](https://usflearn.instructure.com/courses/1777072/files/145871022/download?download_frd=1)

[Paul W. Morton, *The Zagreb School of Animation & the Unperfect*, Chapter 1](https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/42259/Morton_washington_sequence=1&isAllowed=y) 
[_ \(https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/42259/Morton_washington_sequence=1&isAllowed=y\)](https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/42259/Morton_washington_sequence=1&isAllowed=y)

[Week 8 \(2/27\): Growing Up with Film & TV](#)

Reading:

[Marshall McLuhan, *The Medium is the Massage* \(1 - 18\)](https://designopendata.files.wordpress.com/2014/05/themediumisthemessage_marshallmcluh) 
[_ \(https://designopendata.files.wordpress.com/2014/05/themediumisthemessage_marshallmcluh\)](https://designopendata.files.wordpress.com/2014/05/themediumisthemessage_marshallmcluh)

[Neil Postman, *The Disappearance of Childhood* \(Introduction & Chapter 5\)](https://interesi.files.wordpress.com/2017/10/disappearance.pdf) 
[_ \(https://interesi.files.wordpress.com/2017/10/disappearance.pdf\)](https://interesi.files.wordpress.com/2017/10/disappearance.pdf)

Maureen Furniss, *A New History of Animation*, Chapter 13


Screen at Home:

[Winky Dink & You](https://www.youtube.com/watch?v=cs4rHI64Pvk)  [\(https://www.youtube.com/watch?v=cs4rHI64Pvk\)](https://www.youtube.com/watch?v=cs4rHI64Pvk) (Harry Prichett, Sr. and Ed Wyckoff, 1953)

[Moonbird](https://www.youtube.com/watch?v=8U-PVZX7WM)  [\(https://www.youtube.com/watch?v=8U-PVZX7WM\)](https://www.youtube.com/watch?v=8U-PVZX7WM) (Faith & John Hubley, 1959)

[The Flintstones: “Flintstone of Princetone”](https://www.b98.tv/video/flintstone-of-prinstone/)  [\(https://www.b98.tv/video/flintstone-of-prinstone/\)](https://www.b98.tv/video/flintstone-of-prinstone/) (Hanna Barbara, 1961)

Recommended Viewing:

[The Dark Parts of The Flintstones that Went Over Your Head as a Kid](https://www.youtube.com/watch?v=dSZ8L2HsrfA)  [\(https://www.youtube.com/watch?v=dSZ8L2HsrfA\)](https://www.youtube.com/watch?v=dSZ8L2HsrfA)

Week 9 (3/6): Animating the Nation across China & Japan

Reading:

[Daisy Yan Du, *Animated Encounters*, Introduction & Chapter 1](https://usflearn.instructure.com/courses/1777072/files/145871008?wrap=1)

[\(https://usflearn.instructure.com/courses/1777072/files/145871008?wrap=1\)](https://usflearn.instructure.com/courses/1777072/files/145871008?wrap=1) 

[\(https://usflearn.instructure.com/courses/1777072/files/145871008/download?download_frd=1\)](https://usflearn.instructure.com/courses/1777072/files/145871008/download?download_frd=1)

[Frederik L. Schodt, *The Astro Boys Essays*, Chapter 4](https://usflearn.instructure.com/courses/1777072/files/145871014?wrap=1)

[\(https://usflearn.instructure.com/courses/1777072/files/145871014?wrap=1\)](https://usflearn.instructure.com/courses/1777072/files/145871014?wrap=1) 

[\(https://usflearn.instructure.com/courses/1777072/files/145871014/download?download_frd=1\)](https://usflearn.instructure.com/courses/1777072/files/145871014/download?download_frd=1)

Screen at Home:

[Princess Iron Fan](https://usf.box.com/s/gvt5d0hp7m85pdcq1g6u5ty9lryv2m7y)  [\(https://usf.box.com/s/gvt5d0hp7m85pdcq1g6u5ty9lryv2m7y\)](https://usf.box.com/s/gvt5d0hp7m85pdcq1g6u5ty9lryv2m7y) 

[\(https://www.youtube.com/watch?v=ocUp840yj2c\)](https://www.youtube.com/watch?v=ocUp840yj2c) (Wan Brothers, 1941)

[The Birth of Astro Boy](https://www.youtube.com/watch?v=XpwbNYFvZy4)  [\(https://www.youtube.com/watch?v=XpwbNYFvZy4\)](https://www.youtube.com/watch?v=XpwbNYFvZy4) (Osamu

Tezuka, 1963)

Week 10 (3/13): Spring Break--No Class

Week 11 (3/20): Cameraless Experiments and Cartoon Imperialism Latin America

Reading:

Antoni Pinent, "Cameraless South America: Under the Spell of Norman McLaren"

(<https://usflearn.instructure.com/courses/1777072/files/145871012?wrap=1>) ↓

(https://usflearn.instructure.com/courses/1777072/files/145871012/download?download_frd=1)

Dan Piepenbring, "The Book that Exposed the Cynical Politics of Donald Duck" ↗

(<https://www.newyorker.com/books/page-turner/the-book-that-exposed-the-cynical-politics-of-donald-duck>)

Recommended Reading:

Ariel Dorfman & Armand Mattelart, How to Read Donald Duck: Imperialist Ideology in the Disney Comic ↗

(https://monoskop.org/images/2/28/Dorfman_Ariel_Mattelart_Armand_How_to_Read_Donald_Duck.pdf)

Camilo Pino, "Cartooning Pre-Revolutionary Cuba" ↗

(<https://usf.box.com/s/fwbaipb8rtaq6rqzzggne7fa644aya1v>)

Screen at Home:

Cocktail de Rayas ↗ (<https://vimeo.com/332851368>) (Eduardo Darino, 1964)

Vampires in Havana ↗ (<https://vimeo.com/412833236>) (Juan Padrón, 1985)

Week 12 (4/3): Computation as Animation

Reading:

Lev Manovich, "Cinema & Digital Media" ↗ (http://manovich.net/content/04-projects/008-cinema-and-digital-media/06_article_1995.pdf)


Alexander Galloway, "Polygraphic Photography & the Origins of 3-D Animation" ↗

(<http://dtk-wsuv.org/wp/dtc435/files/2015/07/Polygraphic-Photography-and-Origins-of-3D-Animation.pdf>)


Scott Richmond, "What is it like to be a turtle?" ↗ (<https://medium.com/thinking-with-computers/what-is-it-like-to-be-a-turtle-829eabb129>)

Maureen Furniss, *A New History of Animation*, 249 - 257

Recommended Reading:

[Andy Horwitz, "The Future, Revisited: 'The Mother of All Demos' at 50"](https://lareviewofbooks.org/article/the-future-revisited-the-mother-of-all-demos-at-50/) 
(<https://lareviewofbooks.org/article/the-future-revisited-the-mother-of-all-demos-at-50/>)

Screen at Home:


[The Mother of All Demos](https://www.youtube.com/watch?v=yJDv-zdHzMY)  (<https://www.youtube.com/watch?v=yJDv-zdHzMY>) (Douglas Engelbart, 1968) (Watch first 30 minutes)

[Lillian Schwartz](https://vimeo.com/98960229)  (<https://vimeo.com/98960229>) (Interview + Clips)

[Hunger](https://www.youtube.com/watch?v=vwU3UARE6yc)  (<https://www.youtube.com/watch?v=vwU3UARE6yc>) (Peter Foldes, 1974)

[Week 13 \(4/10\) : Futurist Bodies from Modern Italy to Postmodern Japan](#)


Reading:

Click [here](https://usfedu.sharepoint.com/teams/Course_hum4890_006s22-uGdCqNchZUY9p/Shared%20Documents/General/Recordings/Week%202011%20(3_24)%20_%2020220324_165458-Meeting%20Recording.mp4?web=1)  ([https://usfedu.sharepoint.com/teams/Course_hum4890_006s22-uGdCqNchZUY9p/Shared%20Documents/General/Recordings/Week%202011%20\(3_24\)%20_%2020220324_165458-Meeting%20Recording.mp4?web=1](https://usfedu.sharepoint.com/teams/Course_hum4890_006s22-uGdCqNchZUY9p/Shared%20Documents/General/Recordings/Week%202011%20(3_24)%20_%2020220324_165458-Meeting%20Recording.mp4?web=1)) for the lecture.

[F.T. Marinetti, "The Futurist Cinema"](https://arthistoryproject.com/artists/filippo-tommaso-marinetti/the-futurist-cinema/)  (<https://arthistoryproject.com/artists/filippo-tommaso-marinetti/the-futurist-cinema/>)

[Hirato Renkichi, "Manifesto of the Japanese Futurist Movement"](https://www.cabinetmagazine.org/issues/13/renkichi.php) 
(<https://www.cabinetmagazine.org/issues/13/renkichi.php>)

[Susan Napier, *Anime from Akira to Howl's Moving Castle*, Chapter 3 \(Read the first half of the chapter on Akira\)](https://usflearn.instructure.com/courses/1777072/files/145871024?wrap=1)

(<https://usflearn.instructure.com/courses/1777072/files/145871024?wrap=1>) 
(https://usflearn.instructure.com/courses/1777072/files/145871024/download?download_frd=1)

Maureen Furniss, *A New History of Animation*, Chapter 22

Recommended Reading:

[Ōtsuka Eiji, "An Unholy Alliance of Eisenstein and Disney: The Fascist Origins of Otaku Culture"](https://usflearn.instructure.com/courses/1777072/files/145871026?wrap=1) (<https://usflearn.instructure.com/courses/1777072/files/145871026?wrap=1>)
↓ (https://usflearn.instructure.com/courses/1777072/files/145871026/download?download_frd=1)

Screen at Home:

[Akira](https://tubitv.com/movies/405596/akira-dubbed) [↗](https://tubitv.com/movies/405596/akira-dubbed) (<https://tubitv.com/movies/405596/akira-dubbed>) (Katsuhiro Otomo, 1988)

Two options for screening *Akira*:

[English Dubbing through Tubi](https://tubitv.com/movies/405596/akira-dubbed) [↗](https://tubitv.com/movies/405596/akira-dubbed) (<https://tubitv.com/movies/405596/akira-dubbed>)
(requiring email or social media info)

[Mp4 with English Subtitles](https://usf.box.com/s/cdpzl24v595bqu0kixw2tojszpqqr0c) [↗](https://usf.box.com/s/cdpzl24v595bqu0kixw2tojszpqqr0c) (<https://usf.box.com/s/cdpzl24v595bqu0kixw2tojszpqqr0c>)
(Download [VLC Player](https://www.videolan.org/vlc/) [↗](https://www.videolan.org/vlc/) (<https://www.videolan.org/vlc/>) to screen--Select English subtitles if they do not appear automatically)

[Week 15 \(4/17\): The Disney Renaissance](#)

Reading:

[Barbara Robertson, "Disney Lets CAPS Out of the Bag"](https://groups.google.com/g/rec.arts.anime/c/WOkkuV0Yr7w) [↗](https://groups.google.com/g/rec.arts.anime/c/WOkkuV0Yr7w)
(<https://groups.google.com/g/rec.arts.anime/c/WOkkuV0Yr7w>)

Maureen Furniss, *A New History of Animation*, Chapter 19

Amy M. Davis, "Women in Disney's Animated Features, 1989 – 2005" (Click for [Part I](https://usf.box.com/s/yb59zubutvnyib44vvzdydd128oto6n7) [↗](https://usf.box.com/s/yb59zubutvnyib44vvzdydd128oto6n7) (<https://usf.box.com/s/yb59zubutvnyib44vvzdydd128oto6n7>) and [Part II](https://usf.box.com/s/i3ps1inwa91br95n3fvpio6uk754n4rg) [↗](https://usf.box.com/s/i3ps1inwa91br95n3fvpio6uk754n4rg) (<https://usf.box.com/s/i3ps1inwa91br95n3fvpio6uk754n4rg>.)

Recommended Reading:

[Gabrielle Bellot, "Dear Internet: The Little Mermaid Happens to Be a Queer Allegory"](https://lithub.com/dear-internet-the-little-mermaid-also-happens-to-be-queer-allegory/) [↗](https://lithub.com/dear-internet-the-little-mermaid-also-happens-to-be-queer-allegory/) (<https://lithub.com/dear-internet-the-little-mermaid-also-happens-to-be-queer-allegory/>)

Screen at Home:

The Little Mermaid [↗\(https://usf.box.com/s/gvbuuuqhebszvmyq820c5qeedmfyqij\)](https://usf.box.com/s/gvbuuuqhebszvmyq820c5qeedmfyqij) (John Clements & Ron Musker, 1989)

Week 16 (4/24): Digital Dimensions & Ecologies

Reading:

John Lasseter, “Principles of Traditional Animation Applied to 3D Computer Animation” [↗\(http://www.cs.cmu.edu/afs/cs/academic/class/15462-f14/www/lec_slides/Leseter.pdf\)](http://www.cs.cmu.edu/afs/cs/academic/class/15462-f14/www/lec_slides/Leseter.pdf)

Alvy Ray Smith, *Biography of the Pixel* (Introduction)

[↗\(https://usflearn.instructure.com/courses/1777072/files/145870998?wrap=1\)](https://usflearn.instructure.com/courses/1777072/files/145870998?wrap=1) ↓

[↗\(https://usflearn.instructure.com/courses/1777072/files/145870998/download?download_frd=1\)](https://usflearn.instructure.com/courses/1777072/files/145870998/download?download_frd=1)

Maureen Furniss, *A New History of Animation*, Chapter 21

Screen at Home:

Luxo Jr. [↗\(https://www.youtube.com/watch?v=6G3O60o5U7w\)](https://www.youtube.com/watch?v=6G3O60o5U7w) (John Lasseter, 1986)

Ryan [↗\(https://www.youtube.com/watch?v=nbkBjZKBLHQ\)](https://www.youtube.com/watch?v=nbkBjZKBLHQ) (Chris Landreth, 2004)

Miwa Matreyek's Glorious Visions [↗\(https://www.youtube.com/watch?v=ViZBwbzOcC8&t=618s\)](https://www.youtube.com/watch?v=ViZBwbzOcC8&t=618s) (Miwa Matreyek, 2010)

Standard University Policies

Policies about disability access, religious observances, academic grievances, academic integrity and misconduct, academic continuity, food insecurity, and sexual harassment are governed by a central set of policies that apply to all classes at USF. These may be accessed at: <https://www.usf.edu/provost/faculty/core-syllabus-policy-statements.aspx> (<https://www.usf.edu/provost/faculty/core-syllabus-policy-statements.aspx>)

Grading Policies

Grading

You will receive a +, -, or straight letter grade for all course assignments and your final grade. University policy states that the S / U option must be agreed to during the first three weeks of the semester. Incomplete grades will be granted ONLY when, due to circumstances beyond the student's control, a small portion of the required work remains and the student is otherwise passing the course.

The following grading scale will apply to all assignments and final grades:

98 – 100 = A+ 87 – 89 = B+ 77–79 = C+ 67 – 69 = D+

94 – 97 = A 84 – 86 = B 74 – 76 = C 64 – 66 = D

90 – 93 = A- 80 – 83 = B- 70 – 73 = C- 60 – 63 = D-

59 – 0 = F

Assignment Commentary Policy

Commentary on assignments will be delivered in written format on Canvas. Upon request, an alternate delivery method can be used. Final assignments due at the end of the term include less commentary, owing to the short time table available for the instructor to complete evaluations and calculate final grades for submission.

Late Work Policy

There are no make-ups for in-class writing, quizzes, the midterm, or the final exam. Essays turned in late will be assessed a penalty: a half-letter grade if it is one day late, or a full-letter grade for 2-7 days late. Essays will not be accepted if overdue by more than seven days.

There are only a few exceptions to this rule:

Reasonable accommodations will be made for students with disabilities provided a current Memorandum of Accommodations from Students with Disabilities Services (SDS) is brought to me 5 – 10 days before the assignment in question. As a rule, students with

disabilities are responsible for registering with SDS in order to receive academic accommodations.

Reasonable accommodations will be made in the case of religious holidays. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to me, in writing, by the second class meeting.

Written documentation of illness from a qualified doctor.

Extra Credit Policy

There are no extra credit assignments in this course.

Grades of "Incomplete"

The current university policy concerning incomplete grades will be followed in this course.

For undergraduate courses: An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is to be set by the instructor of the course. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and/or graduation, whichever comes first.

Rewrite Policy:

Rewrites are not permitted in this course unless otherwise stipulated by the instructor.

Make-up Exams Policy

If a student cannot be present for an examination for a valid reason (validity to be determined by the instructor), a make-up exam will be given only if the student has notified the instructor in advance that s/he cannot be present for the exam. Make-up exams are given at the convenience of the instructor.

Exam Retention Policy

After assignments and exams are graded, they will be retained for one semester following the current one, and then they will be destroyed.

Final Examinations Policy

All final exams are to be scheduled in accordance with the University's final examination policy.

Academic Integrity and Dishonesty

In all assignments, students are expected to explore their own personal ideas as generated by this course and supported by appropriate references to outside sources. Any signs of plagiarism (be it plagiarizing another student's work or any other source) may result in a FF grade for the course.

USF holds an account with an automated plagiarism detection service (Turnitin) that allows instructors and students to check assignments for plagiarism. I reserve the right to 1) request that assignments be submitted as electronic files and 2) electronically submit assignments to Turnitin or 3) ask students to submit their assignments to Turnitin through Canvas. Assignments are compared automatically with a database of journal articles, web articles, and previously submitted papers. I receive a report showing exactly how a student's paper was plagiarized

Course Policies

It is not permissible to sell written or audiotaped notes for this course. In general, electronic devices are not allowed in class. A student must consult me before taping class discussions for personal use.

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Canvas, Elluminate, Skype, and e-mail messaging and / or an alternate schedule. It is the responsibility of the student to monitor Blackboard for course-specific communications and the main USF, College, and department websites, e-mails, and MoBull messages for important general information.

The last day to drop this course with a "W" is March 25, 2023.

GENDER-BASED CRIMES: SEXUAL MISCONDUCT/SEXUAL HARASSMENT

USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence (USF System Policy 0-004).

Resources for confidential disclosure and assistance

The Center for Victim Advocacy and Violence Prevention ([813] 974-5757), the Counseling Center ([813] 974-2831), and Student Health Services ([813] 974-2331) are confidential resources where you can talk about incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence and receive assistance without the incident being reported to the Office of Student Rights and Responsibilities (OSSR) or the Office of Diversity, Inclusion, and Equal Opportunity (DIEO), unless you request that they make a report.

Websites:

Center for Victim Advocacy and Violence Prevention: <http://sa.usf.edu/advocacy>



Counseling Center: <http://usf.edu/student-affairs/counseling-center>




Student Health Services: <http://usf.edu/student-affairs/student-health-services>

Non-confidentiality: legal requirements for faculty to report incidents

Please be aware that in compliance with Title IX and under the USF System Policy, educators must report incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. If you disclose any of these situations to me (for example, in an email, an assignment, a discussion forum, or a personal conversation), I am required by law to report the disclosure to the Office of Student Rights and Responsibilities (OSSR) or the Office of Diversity, Inclusion, and Equal Opportunity (DIEO) so that they can investigate the incident or situation as a possible violation of the USF Sexual Misconduct/Sexual Harassment Policy and provide assistance.

Course Summary:

Date	Details	Due
Fri Feb 10, 2023	 Flipbook Assignment	due by 11:59pm https://usflearn.instructure.com/courses/1777072/assignments/133494
Mon Mar 13, 2023	 Essay Proposal or Video Essay Proposal	due by 11:59pm https://usflearn.instructure.com/courses/1777072/assignments/133494

Date	Details	Due
Fri Apr 28, 2023	 Final Essay/Video Essay	due by 11:59pm
	https://usflearn.instructure.com/courses/1777072/assignments/133494	
	 Final Exam Part 1: True or False (Timed)	due by 11:59pm
Tue May 2, 2023	 Final Exam Part 2: Essays (Untimed)	due by 11:59pm
	https://usflearn.instructure.com/courses/1777072/assignments/133494	