

COURSE CONTENT

Course Code	DT2007
Course Title	History of Animation
Pre-requisites	NIL
No of AUs	3
Contact Hours	39 hours studio contact

Course Aims

In this introductory-level course you will receive a chronological and thematic overview of the history and development of animation through the 20th century. Emphasis will be given to significant animation milestones, with comparative analysis of international and regional, studio and independent, commercial and artistic examples. This course provides a valuable contextual background for other studies in animation, narrative studies, film studies and media theory.

Intended Learning Outcomes (ILO)

By the end of the course, you should be able to:

1. Describe significant creative works, artists and issues throughout the history of animation.
2. Discuss the relationships between the various contexts of animation, including artistic, commercial, and social.
3. Develop and defend a point of view regarding a significant artistic, commercial or societal role that animation has performed.
4. Present and critically discuss aspects of animation history in a clear and cohesive manner.
5. Constructively discuss and critique key concepts, milestones and themes employed in your own work and in the work of your peers.

Course Content

In this course you will receive a chronological and thematic overview of the history and development of animation throughout the 20th century. Emphasis will be given to significant animation milestones, and how these changes reflected events or changes at the time. You will be exposed to animation as a contextual form of art and communication, performing many roles such as opinion, propaganda, advertising, personal expression, or socially-reinforcing fairy tales. The course will mainly investigate animation as an art form, with or without a narrative, of any time-span, looped, sequenced, generated in real-time, with a specific message, or as an abstract form. The course will also study the development of regional animation, particularly in the South East Asia region.

The culmination of this course will touch on the more contemporary aspects of animation today. You will learn to frame your investigations into animation history in a rigorous research framework that considers relevant approaches and correct citation formatting.

Class assignments

During lectures or at tutorial times, you will discuss the topic and themes that have arisen. You will also be given tasks to discuss and complete. At mid-semester you will give a short

presentation that answers a specific animation history challenge. At the end of the course, you will submit a written response that addresses a specific issue in animation history.

Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment Mid semester presentation	1,2,4,5	--	30	Individual
Final Project: Written response that addresses a specific issue in animation history.	1,2,3,4	--	50	Individual
Continuous Assessment: Participation Discussion groups Tutorial contribution	5	--	20	Individual
Total			100%	

Reading and References

1. Adamson, Joe. *Tex Avery, king of cartoons*. Da Capo Press, 1975.
2. Bendazzi, Giannalberto. *Animation: A World History: The Complete Set*. CRC Press 2017
3. Crafton, Donald. *Before Mickey: The Animated Film 1898-1928*. University Of Chicago Press 1993
4. Furniss, Maureen. *A new history of animation*. Thames & Hudson, 2016
5. Harryhausen, Ray, and Tony Dalton. *Ray Harryhausen: an animated life*. Billboard Books, 2003.
6. Harryhausen, Ray, and Tony Dalton. *A century of stop motion animation: From Melies to Aardman*. Watson-Guptill Publications, 2008.
7. Lasseter, John, and Steve Daly. *Toy story: The art and making of the animated film*. Hyperion, 1995.
8. Lent, John A., ed. *Animation in Asia and the Pacific*. Indiana University Press, 2001.
9. Maltin, Leonard. *Of mice and magic: A history of American animated cartoons*. McGraw-Hill Companies, 1980.
10. Mannoni, Laurent. *The great art of light and shadow: Archaeology of the cinema*. Royal College of General Practitioners, 2015.
11. Merritt, Russell, and J. B. Kaufman. *Walt in Wonderland: The Silent Films of Walt Disney*. Johns Hopkins University Press, 2000.
12. Stafford, Barbara Maria, Frances Terpak, and Isotta Poggi. *Devices of Wonder: From the World in a Box to Images on a Screen*. Getty Publications, 2001.

13. Vaz, Mark Cotta, and Patricia Rose Duignan. *Industrial light & magic: into the digital realm*. Del Rey Books, 1996.

14. Vaz, Mark Cotta and [Craig Barron](#): *The Invisible Art: The Legends of Movie Matte Painting*. San Francisco, Cal.: Chronicle Books, 2002.

Course Policies and Student Responsibilities

(1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

(2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

(3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

Planned Weekly Schedule*

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	Introduction to the course Early History Optical toys Winsor McCay, Reiniger and early animation pioneers	1,2	Introductory Lecture Discussions, exercises and readings arising from topics presented in lecture
2	The American cartoon Walt Disney: from beginnings to the studio's peak era Max Fleischer Other competitors in the field	1,2	Discussions arising from topic presented in lecture Formation of a point of view regarding a significant artistic, commercial or societal role that animation has performed.
3	Tex Avery, Warner Brothers, Loony Tunes and Hollywood	1,2	
4	Pre-WWII developments on a global scale: A look around the world	1,2	
5	US animation: Disney during and after WWII Opening to modernism: United Productions of America (UPA)	1,2	
6	Stop motion: A historic overview and a focus on a specific studio (e.g. Aardman).	1,2	
7	Mid semester Presentation	3,4,5	Presentation of a point of view regarding a significant artistic, commercial or societal role that animation has performed.
8	Experimental and independent animation Post-war developments: National Film Board of Canada Norman McLaren Post-war studio and independent animation in Europe and East Europe Studio Zagreb	1,2	Discussions, exercises and readings arising from topics presented in lecture.
9	VFX: Classic masters: Harryhausen, Ellenshaw, Dykstra, Trumbull, Special effects and VFX before 1968	1,2	Discussions, exercises and readings arising from topics presented in lecture.

	Effects in blockbusters 1968-1992		
10	<p>Renaissance – 1990s until today</p> <p>The dawning of the digital age 2D and 3D - Pixar, Disney, BlueSky</p> <p>The 90s and modern TV animation:</p> <p>The advent and (r)evolution of digital VFX: From “Jurassic Park” (1993) until today</p> <p>The boom in artistic independent animation: An overview of the role of art schools and animation film festivals 1980s to today.</p>	1,2	Discussions, exercises and readings arising from topics presented in lecture.
11	<p>Asian animation</p> <p>Japan Manga and Anime, a historical overview, Akira to Ghibli</p> <p>South East Asia Animation in Malaysia, Thailand, Singapore, Indonesia and the Philiplines Authors: Lent, Muthalib, Rall</p>	1,2	Discussions, exercises and readings arising from topics presented in lecture.
12	<p>Themes across and within all genres and regions</p> <p>Social, political, environmental, contextual</p>	1,2	Discussions, exercises and readings arising from topics presented in lecture.
13	<p>Q & A in response to requests</p> <p>Written Submission hand in</p>	2,3,4	Written Submission hand in