HUMA 3201: Animation: A Global Perspective

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Office hours: 11:00-12:00 am, Wednesday

Time & Classroom:
Time: 13:30-16:20pm, Wednesday
Room: LTK

Required Text Books:
• All available online at “Course Content,” LMES

Course Description:
This course examines the history and development of animation as both an art form and an industry around the world. It covers early experiments with animation, the transition to sound and feature film, and the rise of the classical Hollywood studios such as Disney and UPA. This course will extend to other countries or regions, including Canada, Russia, Czech, Japan, China, and Hong Kong. In addition, this course will track the development of technology and techniques of animation, such as cel animation, stop-motion animation, puppet animation, silhouette animation, rotoscoping, pixilation, direct animation, limited animation on TV, and computer animation. This course aims to establish a foundation for undergraduate students and beginning graduate students from different academic backgrounds who might be unfamiliar with animation studies. All reading materials, lectures, class discussions, writing assignments, and exams are in English.

Course Objectives:
By the end of this semester students should be able to:
• track the development of animation as both an art form and an industry around the world
• be familiar with major animators, their representative works, and the socio-historical context in which they emerged
• analyze particular animated works, identify their directors, animation technology/techniques, audio-visual styles, and socio-historical condition
• use a theoretical film vocabulary to discuss animation
• sharpen critical thinking and enhance academic writing skills in animation studies

Assignments:
• Watch all required films and read several articles/book chapters every week
• Write a reading report (around 100 words) and post it online every week (Due at 10am, every Tuesday, no late submission will be accepted)
• Write a film review (around 100 words) and post it online as scheduled (Due at 10am, every Tuesday, no late submission will be accepted)

Grading Criteria:
• Attendance: 10% or F
• Participation: 5%
• Reading Reports: 15%
• Film Reviews: 10%
• Mid-term Exam (closed book): 25%
• Final Exam (closed book): 35%

Technical Issues:
• Reading Materials: All available online at “Course Content,” LMES
• Audiovisual Materials: Films for this course are available at the Reserve counter in the Library. You can also find some films online through youtube and youku.
• Lecture Notes: Lecture notes will be uploaded to “Course Content,” LMES.
• Discussion Forum: Students can post any questions and comments about this course for open discussion. The instructor will check the forum on a regular basis to address your postings if necessary. Your postings will not be graded but your enthusiasm and participation will be highly appreciated by the instructor.
• E-mail: E-mail will be used frequently in this course. The instructor will use it to make announcements relevant to the course. You can also use it to ask questions or express your concerns to your instructor. The instructor will reply your emails within 48 hours. Please check your campus email account on a daily basis.

Contact:
LMES: lmes@ust.hk Hotline: 2358-8036
Library Reserve: lbreserv@ust.hk Hotline: 2358-6776
Classroom Facility: Hotline: 2358-6815

Classroom Etiquette
• Attendance is mandatory. It is your responsibility to sign up and track your attendance. If you forget to sign up an attendance, the instructor will not make up for it. If you have to miss a class for a legitimate reason, please inform your instructor at least one day in advance and present relevant documents to the instructor within one week after the absence. Being 10 minutes late for class three times will count as one unexcused absence. One unexcused absence means 3 points off your final score. Four or more unexcused absences will automatically lower your final grade to F.
- **No Make-up Exams** are allowed. The instructor will grant a make-up exam only for absolute necessities (e.g., medical reason, family crisis) and not because you have too much work and have run out of time. Please inform the instructor in advance if you believe you have a legitimate reason for a make-up exam. You are expected to present supporting documents to the instructor. There is a risk in taking a make-up exam, because totally different from the regular one, it might be more difficult.

- **No Late Submission** will be accepted. Please follow the schedule and submit your writing assignments on time.

- **Preparation**: You are expected to be well prepared before each class begins. Please read all assigned course materials and watch the film of the week before you come to class. In this way, you can better follow the instructor’s lecture and make the most of class discussion. Your diligent preparation is crucial for the success of this course.

- **Electronic Devices**: Please turn off your cell phones in class. Laptops and other electronic devices are allowed only for learning purposes.

- **Notification in Advance**: Always inform the instructor at least one day in advance for absences and other issues that need special attention and accommodation.

- **Religious Holiday Accommodation**: If you wish to claim accommodation for a religious holiday, you should talk to your instructor within the first two weeks of the semester. You need to provide supporting documents.

- **Learning Disability Accommodation**: If you wish to claim accommodation for any kind of learning disability, you should talk to your instructor within the first two weeks of the semester. Please provide supporting documents.

- **Academic Integrity**: Any academic dishonesty of any kind will be officially processed in accordance with the policies of the Hong Kong University of Science and Technology.
**Week 1 (Feb 4): Beginnings**

Film Screening in Class:
- *Pauvre Pierrot* (aka *Poor Pete*) (Charles-Émile Reynaud, 1892)
- *The Enchanted Drawing* (James Stuart Blackton, 1900)
- *Humorous Phases of Funny Faces* (James Stuart Blackton, 1906)
- *Fantasmagorie* (Émile Cohl, 1908)
- *Little Nemo* (Winsor McCay, 1911)
- *Gertie the Dinosaur* (Winsor McCay, 1914)
- *The Sinking of the Lusitania* (Winsor McCay, 1918)
- *Koko the Clown* (Max Fleischer, 1918-1929)
- *Felix the Cat* (Pat Sullivan and Otto Messmer, 1919-1928)

Required Readings:

**Week 2 (Feb 11): Disney, Sound, and Feature Film**

Film Screening in Class:
- *Steamboat Willie* (1928)
- *The Karnival Kid* (1929)
- *The Skeleton Dance* (1929)
- *Flowers and Trees* (1932)
- *Three Little Pigs* (1933)
- *The Old Mill* (1937)
- *Snow White and the Seven Dwarfs* (1937)

Required Readings:
- Sergei Eisenstein, *Eisenstein on Disney*, 7-35

Write a Film Review:
- *The Adventures of Prince Achmed* (Lotte Reiniger and Carl Koch, Germany, 1926)

**Week 3 (Feb 18): Limited Animation on TV: UPA in the 1950s**

Film Screening in Class:
- *Gerald McBoing Boing* (1951)
- *Rooty Toot Toot* (1951)
- *The Unicorn in the Garden* (1953)
• *The Tell-Tale Heart* (1953)
• *Gay Purr-Ee* (1962)

Required Readings:

**Week 4 (Feb 25): Norman McLaren: Direct Animation, Pixilation, and Visual Music**

Film Screening in Class:
• *Boogie-Doodle* (1941)
• *Hen Hop* (1942)
• *Begone Dull Care* (1949)
• *Blinkity Blank* (1955)
• *Neighbors* (1952)
• *Pas de deux* (1968)

Required Readings:
• Terence Dobson, Chapter 5 and 6, *The Film Work of Norman McLaren*

Write a Film Review on Oskar Fischinger
• *Fantasia* (Disney, 1940)
• *An Optical Poem* (Oskar Fischinger, 1938)
• *Early Abstractions* (Oskar Fischinger, 1946-57)

**Week 5 (March 4): CGI Animation**

Film Screening in Class:
• *WALL-E* (Andrew Stanton, 2008)

Required Readings:

Write a Film Review:
• *Toy Story* (John Lasseter, 1995)
Week 6 (March 11): Jiří Trnka and Czech Puppet Animation

Film Screening in Class:
- *Story of a Bass* (1949)
- *The Emperor's Nightingale* (1949)
- *The Gay Circus* (1951)
- *The Good Soldier Schweik* (1955)
- *The Hand* (1965)

Required Readings:

Write a Film Review on Russian Puppet Animation
- *The Ant and the Grasshopper* (Ladislas Starevich, Russia, 1911)
- *The Cameraman's Revenge* (Ladislas Starevich, Russia, 1912)

Week 7 (March 18): Socialist Realism in Soviet Animation

Film Screening in Class:
- *The Little Humpbacked Horse* (1947)
- *The Flower with Seven Colors* (1948)
- *The Fisherman and the Goldfish* (1950)
- *The Dead Princess and Seven Warriors* (1951)
- *The Scarlet Flower* (1952)
- *Princess Frog* (1954)
- *Little Gray Neck* (1956)
- *The Snow Queen* (1957)

Required Readings:
- David MacFadyen, “Several Paradoxes of Soviet Realism and Disney’s Unexpected Alternative,” *Yellow Crocodiles and Blue Oranges*, 31-61.

Week 8 (March 25): Mid-Term Exam in Class
Week 9 (April 1): The Rise of Animated Feature Film and TV Animation in Japan

Film Screening in Class:
- *Momotarō’s Sea Eagles* (1943)
- *Momotarō’s Divine Sea Warriors* (1945)
- *Mighty Atom* (aka Astro Boy, 1963)

Required Readings:

Write a Film Review:
- *The Tale of the White Serpent* (Toei Animation, 1958)

Week 10 (April 8): Mid-Term Break

Week 10 (April 15): Contemporary Japanese Animation

Film Screening in Class:
- *Castle in the Sky* (Miyazaki Hayao, 2007)

Required Readings:

Extra Credit (3): Write a Report (100 words) of Professor Thomas LaMarre’s Public Lecture Field Study in a local animation studio in Hong Kong

Week 11 (April 22): Wartime Chinese Animation

Film Screening in Class:
- *Princess Iron Fan* (Wan Brothers, 1941)

Required Readings:
- John Lent and Xu Ying, “China’s Animation Beginnings: The Roles of the Wan

**Week 12 (April 29): Chinese National Style in the Late 1950s and Early 1960s**

Film Screening in Class:
- *The Conceited General* (1956)
- *Uproar in Heaven* (1960-1964)
- *Pigsy Eats Watermelon* (1958)
- *The Fishing Boy* (1959)
- *Little Tadpoles Look for Mamma* (1960)
- *The Herd Boy’s Flute* (1964)

Required Readings:

Write a Film Review:
- *Feelings of Mountains and Rivers* (1988)

**Week 13 (May 6): Hong Kong Animation**

Film Screening in Class:
- *Color Old Master Q* (1981)
- *My Life as McDull* (2001)

Required Readings:
- Keeto Lam, “A Brief Sketch of the Development of Hong Kong Animation;” Andy Liu, “Master Q Films;” Toe Yuen, “The Motley Crew of McDull Animation Team;” William Cheung, “My Life as McDull: Typical Hong Kong Animation and Character Design;” in *Frame after Frame: A Retrospective on Hong Kong Animation*