

# HIST 389 (2014) HISTORY OF ANIMATION

History 389  
Spring 2014  
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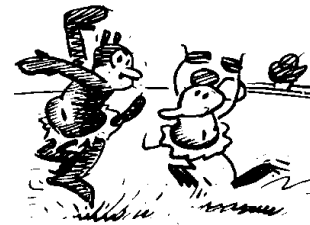
## animation history

Wednesday,  
January 22

— **Housekeeping & Introductions**  
**Lecture:** Principles of Animation 1  
**Screening:** *Up*

Friday,  
January 24

— **BLOG URL DUE**



Wednesday,  
January 29

— **BLOG POST #1 DUE**  
**Lecture:** Principles of Animation 2  
**Reading:** Cavalier, *World History of Animation*, Introduction & Chap. 1  
**LAST DAY TO ADD CLASSES**

**Screening:** Eadward Muybridge Series, 1877–1885; Lumiere Programs, 1895–1897; A Trip to the Moon, 1902, Melies; Humorous Phases of Funny Faces, 1907, Blackton; Joyous Microbes, 1909, Emil Cohl; Automated Moving Company, 1910, Emil Cohl; Neo-Impressionist Painter, 1910, Emil Cohl; Professor Bonehead, 1913, Emil Cohl

Wednesday,  
February 5

— **BLOG POST #2 DUE**  
**Lecture:** Early Pioneers  
**Reading:** Cavalier, *World History of Animation*, Chap. 2  
**Screening:** Little Nemo, 1911, Winsor McCay; The Story of a Mosquito, 1912, Winsor McCay; Gertie the Dinosaur, 1914, Winsor McCay; Sinking of the Lusitania, 1918, Winsor McCay; The Phable of the Phat Woman, 1915, Raoul Barre; Krazy Kat and Ignatz Mouse at the Circus, 1916, George Herriman & Leon Searl; Bobby Bumps Starts a Lodge, 1918, John Bray; Felix in Hollywood, 1923, Earl Hurd; Felix Dopes It Out, 1924, Messmer/Sullivan; Comicalamities 1928, Messmer/Sullivan

Wednesday,  
February 12

— **BLOG POST #3 DUE**  
**Lecture:** European Pictorial Animation  
**Reading:** Matlin, *Of Mice and Magic*, Chap. 3  
**Screening:** *The Adventures of Prince Achmed*, 1926, Lotte Reiniger

Wednesday,  
February 19

— **BLOG POST #4 DUE**  
**Lecture:** Max, Dave and Joe Fleischer  
**Reading:** Cavalier, *World History of Animation*, Chap. 3

**Screening:** Bimbo's Initiation (Bimbo and Betty Boop), 1931; Boop-Oop-a-Doop (Betty Boop), 1932; Betty Boop's Penthouse (Betty Boop), 1932; Snow White (Betty Boop), 1933; Little Swee' Pea (Popeye), 1936; Popeye Meets Ali Baba and the 40 Thieves, 1937; Superman, 1941

Wednesday,  
February 26 —

**BLOG POST #5 DUE**

**Lecture:** Disney & Warner Brothers

**Reading:** Cavalier, *World History of Animation*, Chap. 4

**LAST DAY TO DROP CLASSES**

**Screening:** Steamboat Willie (Mickey Mouse), 1928; Skelton Dance (Silly Symphony); The Three Little Pigs (Silly Symphony), 1933; Music Land (Silly Symphony), 1935; Porky in Wackyland (Porky Pig), 1938; Dough for Do-Do (Porky Pig), 1949, Bob Clampett; You Ought To Be In Pictures (Daffy and Porky), 1940, Duck A Muck (Daffy Duck), 1953, Presto-O-Chango (Bugs Bunny), 1939, Chuck Jones; Wackiki Wabbit (Bugs Bunny), 1943, Chuck Jones; Rabbit of Seville (Bugs Bunny), 1950, Chuck Jones; What's Opera Doc? (Bugs Bunny), 1956

Wednesday,  
March 5 —

**BLOG POST #6 DUE**

**Lecture:** Walt Disney: Business & Art

Cavalier, *World History of Animation*, Chap. 5

**Screening:** Bambi, 1942 (86 min)

Wednesday,  
March 12 —

**NO CLASS (SPRING BREAK)**

**history as animation**

Wednesday,

**March 19 — MIDTERM BLOG DUE**

**Lecture:** War II & Afterward

**Reading:** The Testimony of Walter E. Disney Before the House Committee on Un-American Activities <<http://filmtv.eserver.org/disney-huac-testimony.txt>>

**Screening:** Private Snafu: Spies, 1943, Chuck Jones; Donald Gets Drafted (Donald Duck), 1942, Walt Disney; Fall In-Fall Out (Donald Duck), 1943, Walt Disney; Der Fuehrer's Face (Donald Duck), 1943, Walt Disney; Education for Death, 1943, Walt Disney; Out of the Frying Pan into the Firing Line (Minnie Mouse & Pluto), 1942, Walt Disney; History of German Animation, 2000, Gerd Gockell

Wednesday,  
March 26 —

**BLOG POST #7 DUE**

**Lecture:** The Cold War & TV

**Screening:** Jet Fuel Formula (Rocky & Bullwinkle), 1961 (23 min),

Jay Ward; TV Animation Advertisements, 1950–1960, Various

Wednesday,  
April 2 —

**BLOG POST #8 DUE**

**Lecture:** Bluth & American History

**Screening:** *An American Tale*, Don Bluth, 1986 (81 min.)

Wednesday,  
April 9 —

**BLOG POST #10 DUE**

**Lecture:** Disney & American History

**Screening:** *Pocahontas*, Walt Disney, 1995 (90 min.)



- Wednesday,  
April 16 — **BLOG POST #9 DUE**  
**Lecture:** Satrapi & Middle Eastern History  
**Screening:** *Persepolis*, Marjane Satrapi, 1986 (81 min.)  
**ANIMATIONS DUE**
- Wednesday,  
April 23 — **BLOG POST #11 DUE**  
**Lecture:** Pixar: The Business & the Art  
**Reading:** Cavalier, *World History of Animation*, Chap. 6  
**Screening:** *Toy Story 3*, Pixar, 1999 (92 min)
- Wednesday,  
April 30 — **BLOG POST #12 DUE**  
**Lecture:** Stop Action & Puppets  
**Screening:** *Coraline*, Henry Selick, 2009 (101 min)
- Wednesday,  
May 1 — **BLOG POST #13 DUE**  
**Lecture:** Claymation/Stopmotion: Weird & Fun Stuff  
**Screening:** *Street of Crocodiles*, Quay Brothers, 1986  
(US/Britain-excerpt-21 min); *Cathedral*, 2002, Tomek Baginski (Poland-7 min.);  
*The Mysterious Geographic Explorations of Jasper Morello*, 2005, Anthony Lucas  
(Australia-excerpt-26 min.); *Mr. Bill*, 1976–1980, (Walter Williams-US); *Creature  
Comforts*, 1989, (Aardman Studios-Britain); *The Triplets of Belleville*, 2003, Sylvain  
Chomet (Canada-excerpt-80 min.)
- Wednesday,  
May 7 — **FINAL BLOG DUE**  
**SELF-EVALUATION DUE**



## course

Who did not cry when Bambi's mother died? Animation has the ability to make us cry and laugh, create worlds we have not imagined, defy the laws of physics, and sell raisins. In addition to a history of animation and its practitioners and development, the course also explores what happens to history when it is animated and how animation has been used during the twentieth century to interpret the past. The course also pays attention to the aesthetic of the animated image as well as the unique ability of the image to communicate. Finally, the offering will explore the tools, technology used in animation, and the various techniques: claymation, cel animation, CGI, and so forth. Participants will view animations (all right, cartoons) from various studios, feature-length animated films, and experimental shorts as well as try their hands at a simple (or sophisticated) animation or optical toy.



## book

The following book is required for the course. It is available in the Campus Bookstore.

Stephen Cavalier, *The World History of Animation*

## blog

One of the requirements for the course is maintenance of a blog. There are many possibilities. Let me suggest two. First, there is WordPress <<http://www.wordpress.com>>, a free service (or paid service) with a number of useful add-ons. Simply register and begin setting up your blog. Second, for those who want even more ease of use, there is TypePad <<http://www.typepad.com>>, but TypePad costs, albeit not much for a semester. The advantage in using TypePad is its photo album feature, a nice option in a visual history course. Finally, there are a number of blog software programs available—both open source and commercial—that allow you to design your own blog.

What I do not want to see are the following: 1) a lot of advertisements; and 2) comment spam with ads for Viagra, among others. If the blog service that you select includes too many ads or does not have a sufficient spam filter, I will ask you to upgrade to the ad-free version or move to another service. Please do not use Blogger. It's free but plagued by ads, spam, difficult commenting, and so on.

A word about design. There are a number of designs suitable for history but please avoid anything on a black or dark background with light or white type. Known as "reversing out" among graphic designers, this format is very difficult to read. If you elect to use TypePad, avoid the special interest design or media designs unless you will be using the features of a media design template extensively. Be sure to enable comments and the RSS feed so that you can access your classmates' blogs using a newsreader. This will save you an enormous amount of time. Or, you can simply use the "Students" list on the website.

## policies

### *Attendance*

Attendance is critical in this class because the majority of the animations shown in class come from my personal collection. The library does not own them, so they cannot be put on reserve, and I am not putting DVDs or VHS tapes from my collection on reserve. (I have an irrational fear of a sticky popsicle stick stuck to my collector's edition OSnow White.) So, you are expected to attend class unless some dire emergency arises—something on the order of a cosmic intervention. Because the class makes relatively few reading demands, participation by virtue of attendance is very important. You cannot participate if you are not in class.

### *Email*

Please check your GMU mailbox periodically or arrange for your GMU mailbox material to be forwarded to your preferred email address. In addition, be sure that your mailbox has not exceeded its capacity so that your mail bounces back to me. If I send out announcements, I use the GMU mailing class mailing lists per university regulations. If you need to email me, please put HIST 389 in the subject line and sign your full name. This will help my spam detector route you to the proper folder, guarantee that I read your email, and ensure that I know who you are.

### *A Note on Computer Use*

Computers are a great boon to students. But, as with any technology, you must take steps to minimize the problems that computers inevitably cause. Do not expect to get through the semester without having at least one computer crisis. Prepare for this well in advance. Back up your work constantly and have alternative plans for obtaining computer use, if your primary options fail you. I will never accept computer problems as excuses for missed assignments. You must also keep backup copies of submitted assignments—either in electronic form or hard copy.

Similarly, computers and email permit around-the-clock communication. If you have questions or need to apprise me of an emergency situation, contact me via email:

<ppetrik@gmu.edu>

Should you need to discuss an issue with the instructor, contact me via email to make an appointment. Do not, however, expect an immediate response. Many of your questions can be answered by consulting the web site at: <<http://www.archiva.net>>. Your best chance of reaching me immediately by email is during my office hours or late at night.

### *Grades*

Grades, including +s and -s, will be assigned in the following manner. REMEMBER THEY REPRESENT AN EVALUATION, NOT A REWARD. To rephrase SmithBarney (now part of Morgan Stanley), the investment folk, we do grades the old-fashioned way—earn them.

A—Outstanding work, complete mastery of the material presented, combined with some originality.

B—A solid command of the material with some gaps or mistakes in a basically sound essay or discussion.

C—Some knowledge of the material; mistakes and confusion are acceptable if mixed with some understanding. Not a reward for attendance or effort.

D—An incomplete and minimal knowledge of the material, major confusions and errors.

F—A failure to present the material in a reasonably accurate and comprehensible manner.

I—There are no “incompletes” given in this course except in cases of bona fide and documented instances in accordance with the regulations of the university.

P—For a “pass” a “C” average is required.

If you receive a grade or criticism that seems unfair or if you desire further explanation, please feel free to discuss the matter with me by making an appointment. My policy is not to discuss grades via email.

## requirements

The requirements for the course are as follows: (1) Blog Participation (20%); 2) Blog Specimens(40%); (3) Animation/Optical Toy (20%); and (4) Blog Comments (20%); (5) a self-evaluation (one-page, typed, single-spaced) assessing your performance in the course (not graded but required).

### *Blog Participation*

Each week you are expected to make a two or three-paragraph (or so) entry in your blog for that week. These must be posted on your blog at least on the day before class. These may take many different forms. Your post may be a standard review in that it recaps the reading's thesis, articulates the kind of evidence that the author draws on, and makes some critical comment. A post might do an analysis of a particular scene in an animation. How does the animator accomplish a certain technical or narrative task? A post may be a more "free-form" response in which you mount a critique of a screening. Or a post might go further afield and entertain an idea that you have spun out of the reading or film screenings. A post may even review an animation website or compile a brief "webography" on a particular animation topic. A post might also find several reviews of an animated film and summarize them with a critical comment. You can even write about animated films that are not on the syllabus. (In fact, you are encouraged to view animations either via DVD rental, in the theater, or online.)

The blog posts will, to be frank, drive you nuts, but they will hone your writing skills and help you engage the material. Be aware that animation is visual, and images are necessary if you are referring to them in your post, so learning how to do screen grabs or embed movies may be a necessary skill for you. If you find a particularly good animation that probably no one has seen, include it in your post. We cannot imagine an animation we have not seen. Finally, although the blog posts are intended to be informal discussions, they are to be grammatically correct and proof-read.

Two caveats. Two kinds of blog posts are unacceptable. The first is "animation appreciation." This kind of post is on order of, "I really liked Bullwinkle cartoons when I was five." Or, "I can still remember when I first saw Toy Story. I thought it was so cool." No. No No. The idea is to say something about the reasons underpinning your opinion or critical observations about a particular animation. The second is a reading summary. We have all read the book, so we don't need a post that summarizes the reading for the week. (We have all read the book, haven't we?) A reading summary is not terribly interesting and adds little to the conversation.

Online writing and reading differs from print for a variety of reasons. Clarity is the name of the game. Each post must conform to the following format:

1. Post number
2. Post title
3. Underlined or bolded thesis sentence
4. Space between paragraphs
5. Titles of books should be italicized, titles of articles or documents should put in quotation marks, and so on.
6. Use text links to your comments; you should also use the author's name as a link. Do not simply use a URL.
7. Use text links to sources on the web. Do not simply use a URL.
8. A reference to a reading—the class text, an outside reading, a decent article on the web—with appropriate citation
9. Do not copy and paste from MS Word



I will read all the blog posts each week; full credit will be given to those writers whose post are complete and punctual.

### ***Blog Midterm and Blog Final***

Twice during the term (at mid-term and during finals week) you will select a post from your blog that you believe is particularly successful. In preparation for your submission, you are welcome to revise your original post and add new elements to it. These will be marked as if they were on the order of take-home mid-term and final examinations.

### ***Blog Comments***

Each week you are expected to comment on two of your classmates blogs in your comment group. These comments are to be substantive, engage the the blog post, and be something other than, “Snow White rocks!” or “The Brothers Quay are really weird.” Try for a paragraph. You are also free to comment on the writing if writing problems are getting in the way of your understanding what the writer is trying to say. I will read all the blog comments each week; full credit will be given to those writers whose comments are complete and timely.

### ***Animation***

There is nothing like creating an animation to understand what animation entails. Each class member (or team of two) will be responsible for creating an animation. Animations can be very simple or very sophisticated. The point is to try and work at producing something interesting even if you believe that you are not artistically inclined. At minimum, your animation should be 36 frames and loop; at maximum, anything goes. You are free to use any medium that suits you, although computer generated animations will probably be the easiest for most. I will be demonstrating various approaches and suggesting different ways of accomplishing this project in class. You should, however, plan on starting early because animation—if nothing else—is time consuming. I hope that we will have enough good animations so that we can exhibit the best examples or have our own animation festival. As an alternative, you can also make an optical toy. There are all sorts of plans and examples online. In the past, I have had some lovely zoetropes.

### ***Participation***

See attendance. In many classes, we will be doing some kind of activity, learning a technique, experimenting, engaging in some sort of group activity, or analyzing the animations or historical context in which they were created, so full mental engagement is necessary.

### ***self-evaluation guides***

Oftentimes, a letter grade does not reflect the effort that students put into a course, the amount a student has learned, or the skills that a student has acquired. A self-evaluation is one way of remedying this deficiency by illustrating and documenting your participation in the course from your perspective. This is the time to argue for yourself and put your best foot forward. In fact, it is in your interest to do the best job that you can on this assignment. The self-evaluation should be a one-page, typed single-spaced paper in which you address the following topics:

#### I. Evaluation of your participation in the class

##### A. attendance

##### B. time devoted to the materials

###### 1. reading

###### 2. blog

###### 3. blog comments

###### 4. blog midterm & blog final

###### 5. animation/optical toy

##### C. class participation

###### 1. class participation

##### D. the ways in which you think you improved or not

##### E. the problems you encountered in your effort to complete the class assignments to your satisfaction.

##### F. what you would have done differently

##### G. some of the skills or knowledge that you acquired

#### II. A general assessment of how you will apply what you have gained (or not) from the class in the future