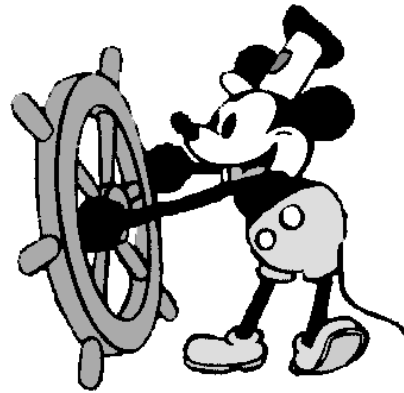


HUMA 3201: Animation: A Global Perspective

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Time & Classroom:

Time: 3:00-5:50pm, Tuesday
Room: TBA

Required Textbooks:

- All available online at “Modules,” Canvas

Course Description:

This course examines the history and development of animation as an art form, a technology, and an industry around the world. It begins with early experiments with animation, the transition to sound and feature film, and the rise of the classical Hollywood studios such as Disney and UPA. It then moves to the representative artistic styles in other countries or regions, including the experimental animation of NFB in Canada, socialist realism under Stalin, puppet animation in the Czech Republic, anime in Japan, the National Style in China, and the McDull series in Hong Kong. This course explores a variety of animation forms and formats, including cel animation, stop-motion animation, silhouette animation, direct animation, abstract animation, limited animation, TV animation, computer animation, and VR animation. It will also track the development of technologies and techniques in animated filmmaking, such as sound and color technologies, rotoscoping, pixilation, digital technology and motion capture. Related animation theories will be introduced throughout the course. All reading materials, lectures, classroom discussions, writing assignments, and exams are in English.

Course Objectives:

By the end of the semester students should be able to:

- track the development of animation as an art form, a technology, and an industry around the world
- be familiar with major animators, their representative work, and the socio-historical context in which they emerged
- analyze particular animated films, identify their directors, animation technology/techniques, audio-visual styles, themes, and socio-historical condition
- understand important animation theories
- use a professional film vocabulary to discuss animation
- sharpen critical thinking and enhance academic writing skills in animation studies

Assignments:

- Watch all required films every week
- Read the reading materials every week (optional)
- Write film reviews (around 250 words) as scheduled in the syllabus (Due in class on Tuesdays next week, no late submission will be accepted)
- Attend the [Inaugural Conference of the Association for Chinese Animation Studies](#) for at least 25 hours in total. Students will receive 1 extra credit (to be added to the final score) for attending every extra 3 hours.
- Students who are unable to attend the conference due to schedule conflicts (documents needed) will write a midterm paper (around 800 words) to fulfill the requirement.
- A final paper (around 800 words)

Grading Criteria:

- Attendance (lectures): 10%
- Attendance (conference) or a Midterm Paper: 20%
- Weekly Quiz (about required films): 5%
- Classroom Participation: 10%
- Film Reviews: 10%
- Final Paper: 45%

Requirements for Papers:

- Word file
- Use your name for the file name, capitalize your family name (MUI Ka Yee)
- Double spaced
- [Chicago Citation Style](#) (with footnotes and a bibliography)

Sample Papers:

- Look for various sample film analyses in *Film Art: An Introduction*, edited by David Bordwell and Kristin Thompson, available at HKUST library
- “Frustrated Communication in *Ex Machina*’s Opening Sequence,” with comments, Purdue Online Writing Lab, [link](#)

- “The Killer Bean,” [link](#)
- “From Local to Translocal: Story of McDull Series,” available at Modules, Canvas

Technical Issues:

- **Reading Materials:** All available at “Modules,” Canvas. Also available at “Course Reserve,” HKUST Library
- **Audiovisual Materials:** Films for this course are available at the Media Reserve counter in the Library (ground floor). You can also find some films online through youtube and youku.
- **Discussions Forum:** Students can post questions and comments about this course for open discussion at “Discussions,” Canvas. The instructor will check the forum on a regular basis to address your postings. Your postings will be counted as classroom participation.
- **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 the instructor. The instructor will reply your emails within 48 hours. Please check your campus email account on a daily basis.
- **Contact:**

Canvas:	cei@ust.hk	Hotline: 2358-6318
Library Reserve:	lbreserv@ust.hk	Hotline: 2358-6776

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 TA at least three days in advance and present relevant documents to the TA within one week after the absence. Being 5 minutes late for class three times will be counted as one unexcused absence. One unexcused absence means 5 points off your final score.
- **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 your TA in advance if you believe you have a legitimate reason for a make-up exam. You are expected to present convincing documents to the TA. The make-up exam will be completely different from the regular one and will be more difficult.
- **No Late Submission** will be accepted. Please be on time.
- **Preparation:** You are expected to be well prepared before each class begins. Please read related course materials and watch the films of the week before you come to class. In this way, you can better make the most of classroom discussions.
- **Electronic Devices:** Please turn off your cell phones in class. Laptops, iPad, and other electronic devices are allowed only for learning purposes in class.
- **Notification in Advance:** Always inform the instructor at least three days in advance for absence 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 university.

Week 1 (Feb 2): Introduction: Early Experiments with Animation and Stop-Motion

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:

- Leonard Maltin, "Chapter One: The Silent Era," in *Of Mice and Magic: A History of American Animated Cartoons*, page 1-28.

Week 2 (Feb 9): Disney, Sound, and Animated Feature Film

Film Screening in Class:

- *Plane Crazy* (1927)
- *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:

- Leonard Maltin, "Chapter Two: Walt Disney," in *Of Mice and Magic: A History of American Animated Cartoons*, page 29-82.
- 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 16): 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:

- Norman Klein, “Back to the Animated Line: UPA and the Fifties,” in *Seven Minutes: The Life and Death of the American Animated Cartoon*, 229-242.
- Paul Wells, “Smarter than the Average Art Form: Animation in the Television Era,” in *Prime Time Animation: Television Animation and American Culture*, 15-32.

Week 4 (Feb 23): 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 2): CGI & VR Animations

Film Screening in Class:

- *WALL-E* (Andrew Stanton, 2008)

Required Readings:

- Alice Crawford, “The Digital Turn: Animation in the Age of Information Technologies,” *Prime Time Animation: Television Animation and American Culture*, 110-130.
- Vivian Sobchak, “Animation and Automation, or, the Incredible Effortfulness of Being,” *Screen* 50. 4 (2009): 375-391.

Write a Film Review:

- *Toy Story* (John Lasseter, 1995)

Week 6 (March 9): 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:

- L. Bruce Holman, "The History of Puppet Animation," *Puppet Animation in the Cinema: History and Technique*, 19-48.
- Harriet R. Polt, "The Czechoslovak Animated Film," *Film Quarterly* 17, no. 3 (Spring 1964): 31-40.
- Jaroslav Boček, "Chapter 8: Expansion of Puppet Acting," *Jiří Trnka: Artist and Puppet Master*. Translated by Till Gottheiner. Artia, 1965, 118-133.

Write a Film Review on Early Russian Puppet Animation

- *The Ant and the Grasshopper* (Ladislav Starevich, Russia, 1911)
- *The Cameraman's Revenge* (Ladislav Starevich, Russia, 1912)

Week 7 (March 16): Socialist Realism under Stalin

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:

- Laura Pontieri, "Chapter 1: From Propaganda to Children's Films: The Earliest Beginnings and the Stalin Era of Soviet Animation," in *Soviet Animation and the Thaw of the 1960s*, 5-50.
- David MacFadyen, "Several Paradoxes of Soviet Realism and Disney's Unexpected Alternative," *Yellow Crocodiles and Blue Oranges*, 31-61.

Week 8 (March 23): Animation in Wartime China

Film Screening in Class:

- *Princess Iron Fan* (Wan Brothers, 1941)

Required Readings:

- Daisy Yan Du, "Chapter 1: An Animated Wartime Encounter: *Princess Iron Fan* and the Chinese Connection in Early Japanese Animation," *Animated Encounters*, 28-67.
- Poshek Fu, "The Ambiguity of Entertainment: Chinese Cinema in Japanese-Occupied Shanghai, 1941-1945," *Cinema Journal* No. 1 (Autumn 1997): 66-84.

Week 9 (March 30): Midterm Break

Week 10 (April 6): Easter, No Class, Midterm Paper due: 3-6pm, no late submission will be accepted (Students attending the conference for 25 hours do not need to write a midterm paper.)

Week 11 (April 20): 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:

- Thomas LaMarre, "Speciesism, Part One: Translating Races into Animals in Wartime Animation," *Mechademia 3: The Limits of the Human* (November 5, 2008): 75-95.
- Frederik Schodt, "Mighty Atom, TV Star," in *The Astro Boy Essays*, 55-75.

Write a Film Review:

- *The Tale of the White Serpent* (Toei Animation, 1958)

Week 12 (April 13): 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)
- *Three Monks* (1980)

Required Readings:

- Daisy Yan Du, "Chapter 3: Inter/National Style and National Identity: Ink-painting Animation in the Early 1960s," *Animated Encounters*, 114-151.
- Rey Chow, "On Chineseness as a Theoretical Problem," *Boundary 2* 25:3 (1998): 1-24.

Write a Film Review:

- *The Deer's Bell* (1982)
- *Feelings of Mountains and Rivers* (1988)

Week 13 (April 27): Hong Kong Animation

Film Screening in Class:

- *Color Old Master Q* (1981)
- *A Chinese Ghost Story* (1997)
- *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*
- Ackbar Abbas, "Culture in a Space of Disappearance," in *Culture and the Politics of Disappearance*, 1-15.

Week 14 (May 4): Final Paper Consultation

Week 16 (May 18): Final Paper Due: 3-6pm, no late submission will be accepted