Spring 2014
English 462: Studies in Film and Television Genres — Animation
Dr. Toni Ćuljak

Class: M T W Th 10:00 - 10:50AM Location: Language & Literature 106E
Lab: Th 2:00 - 4:30PM Location: Science 147
Office: Language & Literature 403D
Phone: 963-1531
E-mail: culjakt@cwu.edu
Office hours: M W TH 11:00-11:50 and by appointment

Required Texts:
Additional required reading will be given as handouts

Course Description: The course is an examination of animation as a film genre in terms of its history, aesthetics, cultural context, social significance, and critical methodologies. Strictly speaking, animation is not a film genre; rather it is a type of film like documentary, narrative, and experimental film.

Learning Outcomes: By the completion of this course, students should be able to:
- Demonstrate an understanding of the theory the cinematic genre especially in relation to animation
- Demonstrate an in-depth understanding of the cinematic and television animation
- Articulate an overview of the dominant stylistic, thematic, and ideological features of animation.
- Analyze, critically evaluate, and write about animated films or series.
- Recognize and articulate the cultural and social contexts that shape animation during various historical periods. This includes issues of diversity and gender, American national identity, and international perspectives.

Assessment Tools and Grading Percentages: Students must complete all major assignments in order to receive a grade for the course. Essay quizzes and critical / analytical paper will be graded for form and content. Yes, grammar, spelling, punctuation and formatting count!
- Critical / analytical paper or Animated Film: 35%
- Oral presentation: 15%
- Viewing and Reading Quizzes: 25%
- Class participation: 25%

Quizzes: Quizzes will be given on a regular basis using the Blackboard Learning System. These quizzes may be objective tests or short essays. Quizzes may not be made up unless you make prior arrangements.
Final Project: Your Final Project is worth 50% of your grade. The project consists of a written component as well as an oral and visual component. The distribution of the 50% is 15% to the oral presentation which must be illustrated and 35% to the written component: animated film proposal, narrative film screenplay, critical/analytic paper, or research paper.

Academic Credit and Work Load:
- CWU stipulates that one credit = a total time commitment of three hours each week of the quarter.
- This is a five credit course and will require 15 hours of work/week.
- This takes into account 4 hours and 10 minutes of class (Mon.-Fri.: 10:00 to 10:50 pm)
- This leaves 10 hours and fifty minutes/week for reading, viewing film clips, study for quizzes, and assignment preparation.

Performance Policy:
- Students are responsible for knowing all material presented in class and all assigned readings.
- Cheating on tests and quizzes or plagiarizing (i.e., failure to acknowledge the source of ideas or information that are not your own) will result in an “F” for the course.
- Deadline extensions, make-up exams, and/or incompletes will not be given except for a dire emergency.
- In fairness to all students, in-class activities (e.g., small-group discussions) cannot be made up. Extra-credit work cannot be substituted for in-class activities.

Readings: Reading is part of active learning; you are responsible for this material. Download the readings, read them with care, take notes, and reread them after class lectures and discussions.
- Additional readings are available in pdf format in Course Documents of the course Blackboard site.
- The readings and class lectures are designed to complement one another not to substitute for each other.
- Readings should be completed at the start of the week for which they are assigned.
- If you do not understand the reading materials, you are expected to ask questions in class or visit me during office hours.

CWU Grade Scale:

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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<td>B+</td>
<td>87-89</td>
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<td>B</td>
<td>84-86</td>
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<td>B-</td>
<td>80-83</td>
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<td>C+</td>
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Disability Support Services:
Students with disabilities who wish to set up academic adjustments in this class should give each instructor a copy of their “Confirmation of Eligibility for Academic Adjustments” from Disability Support Services Office as soon as possible so we can discuss how the approved adjustments will be implemented in this class. Students without this form should contact the Disability Support Services Office, Bouillon 205 or dssrecept@cwu.edu or 963-2171.
Academic Misconduct:
You are expected to do your own work. A student who copies another individual's work (including a fellow student's work), with or without permission, is guilty of cheating. The penalty for cheating is failure in this course and a charge of academic misconduct. The penalty for allowing another student to copy your work is failure in this course and a charge of academic misconduct. Failure to properly document ideas or written work attributable to another author is plagiarism. The penalty for plagiarism is failure in the course and a charge of academic misconduct. Unless noted, the paper assignments in this course are not designed to require the use of outside sources.

Attendance, Participation, and Classroom Etiquette:
We function on the principle that essential demonstrations of adult responsibility and maturity are punctuality and preparedness. Your participation grade will reflect your respectful and informed contributions to classroom discussions. You are expected to attend class (to arrive on time and remain until class is dismissed). Attendance is taken via a sign-in sheet. It is the student's responsibility to sign the sheet each day.

Frequent tardiness will have a negative effect on your class participation grade. If you must miss class for medical or personal reasons, I would appreciate notification by telephone, via e-mail, in writing, or in person so to when and why you will be (or have been) absent. My office telephone is equipped with voice mail so that you may leave word at any time. Student athletes are expected to provide one of your instructors a list of dates on which you will be absent.

For all students, more than six (6) absences (meaning both “excused” or “unexcused”) will result in failure of the in-class portion of this course. This does not mean that you are entitled to miss six class periods, rather that we make allowances for the vagaries of life including illness and emergencies. You are also expected to be prepared, to complete reading assignments, writing assignments, study questions, etc. and to participate actively in class. High grades in class participation are achieved by active learning, not by your mere presence in a classroom.

You are expected to behave respectfully and appropriately with your classmates and professor. You should not have private conversations during class time.

Cell Phone and Computer Policy:
- Please obtain permission from instructor(s) to use laptops, recording devices, etc
- Use a computer only for taking class notes. If you are using your computer to surf the net or complete assignments for other classes, etc., you will be asked to leave the room and will lose credit for attendance/participation for that day.
- Turn your cell phone off and leave it in your bag or pocket.
- If it is necessary to keep the phone on due to an emergency situation, please inform us of the potential emergency, put the phone on vibrate and if you receive a call leave the classroom quietly and quickly to take the call.
- Texting in class is absolutely not tolerated. If you are using your phone/texting in class, you will be asked to leave the room immediately. You will also lose credit for attendance and participation that day.
- Violation of cell phone and computer use requirements will negatively affect participation grade, and being asked to leave due to such violations will count as a class absence.
- If you have an issue with the above requirements, please see me after class or during office hours.

Incompletes: In accordance with university policy, incompletes are given solely as a response to emergency situations and at the discretion of the instructor. They are not
given to provide a student an opportunity to raise a failing grade. In order to receive an incomplete, a student must be passing at the time of the request. It is the student's responsibility to contact the professor and make arrangements to complete the course. To earn a grade, a student must complete the work for the course as prescribed by the instructor. You paid for the course; finish it.

Use of CWU email: All official communications with current students are supposed to be sent to the student’s CWU email accounts. Many students use an alternate email account or alternate internet service provider for their email. We will only send email to and respond only to emails sent from the email address listed with the Registrar's Office. If you wish to forward email from Groupwise/ CWU email to your internet service provider or alternate email accounts, instructions for doing so are available in Blackboard under the Syllabus tab.
Spring 2014
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Course Calendar
(Revised 4/24)

Week 1 — History of Animation
4/2 W: Syllabus and course expectations
4/3 Th: Origins of animation
Reading: Well, *Understanding Animation* 1-34

Week 2 — “Orthodox” Animation
4/8 T: Reading: Wells, Paul, “The Disney Effect” *Animation and America*, 38-59. (Handout)
4/9 W: Discussion
4/10 Th: Gender and Power in *Snow White and the Seven Dwarfs*
Film Lab: *Snow White and the Seven Dwarfs* (Walt Disney, 1937, 83 min.)

Week 3 — Non-Disney Animation
4/15 T: Discussion
4/16 W: Reading: Wells, Paul, *Understanding Animation* 68-83
4/17 Th: Film Lab: *Persepolis*

Week 4 — Live-Action/Animated Film Hybrid
4/21 M: (Handout) Early Live-Action/Animated Film Hybrids
Reading: Wells, Paul, “Synaesthetics, Subversion and Television” *Animation and America*, 38-59. (Handout)
4/22 T: Discussion
4/23 W: Discussion
4/24 Th: Film Lab: *Who Framed Roger Rabbit?* (Robert Zemeckis, 1988, 104 min.)

Week 5 — The Golden Age of Television Cartoons 1950-60s
4/28 M: Disney vs. Warner Brothers
4/30 W: Discussion
5/1 Th: Film Lab: (*Looney Tunes, Rocky and Bullwinkle, The Flintstones*, etc.)

Week 6 —
5/6 T: Discussion
5/7 W: Discussion
5/8 Th: Reading: “The Toy Story Story”
Film Lab: *Toy Story* (John Lasseter, 1996, 85 min.)

Week 7 — Anime
5/12  M:  Discussion
5/13  T:  Discussion
5/14  W:  Discussion
5/15  Th:  Film Lab: *Princess Mononoke (Mononoke-hime)* (Hayao Miyazaki, 1997, 134 min. Japan)

**Week 8 — Narrative Strategies I**
5/19  M:  Reading: Wells, Paul, "Narrative Strategies" *Understanding Animation* 68-126
5/20  T:  Discussion
5/21  W:  Discussion
5/22  Th:  Film Lab: *Wallace & Gromit in The Curse of the Were-Rabbit* (Steve Box and Nick Park, 2005, 85 min. UK)

**Week 9 — Narrative Strategies II**
5/26  M:  Memorial Day
5/27  T:  Puppet Animation
5/28  W:  Discussion
5/29  Th:  Discussion
  Film Lab: *Fantastic Mr. Fox* (Wes Anderson, 2009, 87 min.)

**Week 10 — Issues in Representations: Race and Gender**
6/2  M:  Reading: Wells, Paul, "Issues in Representations" *Understanding Animation* 68-126
6/3  T:  Discussion
6/4  W:  Discussion
6/5  Th:  Discussion

Final exam date and time: Tuesday, June 8, 8:00-10:00AM
  Visual and Oral Presentations
Written, Oral, and Visual Assignment Options

1. Major Assignment
You have an option to do one of the following assignments:
1. Critical Analytical Essay
2. Research Paper
3. Screenplay suitable for an animated film,
4. A 3-5 minute animated short using any form of animation (your short must be accompanied by a typed, properly formatted shooting script)

1. Critical Film Analysis Paper Option
Requirements: Papers are to be typed, double-spaced, and between nine and ten full pages in length. You should use the Modern Language Association (MLA) guidelines for format and documentation. If you need assistance in proper documentation, I recommend the online resource: Son of Citation maker: http://citationmachine.net/ For additional information on formatting and documentation, use the Sample Critical/Analytic Film Essay and the Formatting Guideline for Critical/Analytic Film Essays in the Assignments folder in Blackboard. Follow the format and structure of the sample essay PRECISELY.

Paper structure: Your paper is a critical analysis of selected films/ series based on one of the topics below. Be careful that your paper is an evaluative analysis, and not a research paper or a summary of events or plot. You may not use secondary sources that provide analysis or interpretation of the meanings of the films analyzed in your essay. You may use secondary sources to research the form of animation related to the films/series you are analyzing. Your papers should be well-organized, have a clear thesis, and include specific textual references (to the film and course text) to support for your argument.

In preparation for your paper, you should analyze your films in each of the following areas:
- Narrative
- Animation forms/medium
- Editing
- Sound
- Themes

Possible Topics: You may choose to write your analysis on a subject chosen from variety of areas.
- Auteurism: Auteur theory (the French word for "author") holds that a director's films reflect that director's personal creative vision, as if he were the primary "auteur" is a way of analyzing films based on the
characteristics of a director’s work that makes him an auteur. You may select a director to analyze as an film auteur. (You should discuss at least three films by the director in order to point to characteristics which define him/her as an auteur). For example: Hayao Miyazaki, Brad Bird, Chuck Jones, etc.

- Animated Series: You may choose to analyze an animated television series. You should consider the cultural context of the series, its development over time, change or innovation (if any) in the art or style of animation. For example: The World of The Family Guy, The Political Incorrectness of South Park
- Character Analysis: You may select a particular character from an animated series or a recurring character from animated shorts to explore the character’s significance in American culture, development over time, etc. The origins and significant of Wile E. Coyote in American culture. Fred Flintstone and Ralph Kramden: one character type in two worlds?

2. Research Paper Option

`Requirements:` Papers are to be typed, double-spaced, and between at least ten full pages in length. You should use the Modern Language Association (MLA) guidelines for format and documentation. If you need assistance in proper documentation, I recommend the online resource: Son of Citation maker: [http://citationmachine.net/](http://citationmachine.net/) For additional information on formatting and documentation, use the Sample Critical/Analytic Film Essay and the Formatting Guideline for Critical/Analytic Film Essays in the Assignments folder in Blackboard. **Follow the format and structure of the sample essay PRECISELY.**

**Paper structure:** Unlike the Critical/Analytic paper, the research paper is not essentially based on your own critical findings about specific films, but instead uses scholarly research to examine aspects of animation and animated films, derive a thesis, make an argument, and support that argument with references to critical research and the film texts themselves. “A research paper is the culmination and final product of an involved process of research, critical thinking, source evaluation, organization, and composition.” Be careful that your paper is not an evaluative analysis or a summary of events or plots. You must use secondary sources to examine your selected topic. Your paper should be well-organized, have a clear thesis, and include specific textual references to support for your argument.

Any of the possibilities listed under critical/analytical papers are open to research studies. As well as the following:

- Forms of Animation: You may choose to research of a particular form of animation to trace the development of the form over time, discuss renowned practitioners, explain technical innovation, etc. for example: Anime and the Art of Asian Animation; Developments in Puppet Animation in Eastern Europe
• Historical Periods: ie The second 'golden age' of animation (following the success of "The Simpsons" and the growth of made-for-television animation during the 1990s);
• The Politics of the Cartoon: For example, The ‘cartoon’ as a tool of propaganda in World War II; Fighting ideological extremism: animated films and the War against Nazism and Communism, etc.

3. Original screenplay.

• Prepare a “ONE SHEET” an original animated film or short
• Write a detailed summary of the overall work (4-6 pages)
• Write a 14-15 page excerpt of a larger screenplay or the entire screenplay for a short.
• For a feature length film, your screenplay excerpt should cover a significant point in the film: Inciting Incident, Climax, etc.
• You are expected to use Celtx to format your screenplay excerpt. Celtx is a free scriptwriting software used in the FVS program that will automatically format a student’s script according to industry standards. Celtx is available at: http://celtx.en.softonic.com/

4. Animated Short Option
As an alternative to the critical/analytical paper, you may create an original 3-5 minute animated short.
• You may use any form of animation.
• Your short must be accompanied by a typed, properly formatted shooting script.

Working in groups: Students may choose to work in a group, but for each member of the group, the length of the short increases by 2 minutes. All members of the group will need to share in all aspects of the filmmaking process.

Part II. Oral and Visual Presentations
Presentations will take place during the exam period scheduled for this course: Attendance at presentations is mandatory for all students!

1-2. Students who choose to write critical/analytical essays or research papers will present a 5-7 minute oral presentation on their chosen paper topic. Presentations must be illustrated using PowerPoint and/or other visual aids.

3. Students preparing original screenplays will present a 5-7-minute oral presentation which includes a summary of the plot of the short, visual representations of the proposed animated form and style, characters and setting will add to the impact of your presentation.

4. Students who choose to create an original 3-5 minute animated short will present a 5-7-minute oral presentation on their short. Presentations will focus on the creative process and the production aspects of their film. Like the other
oral presentation, these must be illustrated using PowerPoint and/or other visual aids.

Oral Presentations of final short projects will precede the screening of each short and are scheduled for final exam period: 12:00-2:00 PM Tuesday, June 8.

If you have an idea for a different type of project, you need to clear the idea with me BEFORE the first conference deadline.

Calendar of Deadlines:
1. Conference: Week of May 12:
   • For paper writers, you should have chosen your subject and focus and selected films for screening,
   • For animated film makers, you should have decided on the type of animation for the animated film, completed a script draft. Bring the draft script for review and a “one sheet: for film
   • For screenwriters, you should have a one sheet, a detailed summary of your plot, and descriptions of characters and setting. Bring draft of your detailed plot summary, descriptions of characters, and a “one sheet” for your script.

2. Conferences: Week of May 26:
   • For critical/analytical paper writers, you should have completed your analysis of the films, formulated your thesis, and written a detailed outline of your paper. Bring these to your conference.
   • For research paper writers, you should have completed your research, formulated your thesis, prepare a bibliography of sources, and written a detailed outline of your paper. Bring these to your conference.
   • For screenwriters, you should have a detailed summary of your plot, and a draft of your screenplay (for a short) or excerpt of the screenplay for a feature, descriptions of characters and setting. Bring draft of excerpt, revised plot. Screenwriters should be working in Celtx, and have completed at least 40% of your draft. Bring properly formatted draft, revised plot summary, character and setting descriptions, and a “one sheet” for your film.
   • For animated film makers, you should have already begun filming. Bring a script and a production schedule noting completed work: shooting script, storyboard, production design, filming, editing, scoring, etc.