

Bergen Community College
Division of Arts, Humanities & Wellness
Department of Visual Arts
Semester and Year
Three Credits - Three Hours

Prof. Gregg Biermann
Office location and Office Hours
Office telephone number; email address
Class Meeting Times and Location

Course Syllabus

ART-105 HISTORY OF ANIMATION

- I. Catalogue Description: The focus of this course is the history and development of animation as an art form. The course is designed to heighten students' awareness of significant innovations and expressions in the art of animation. Students must demonstrate their knowledge of the following topics: the earliest cinematic practices and first animated films; the commerce of animation, including the development of the studio system; sociological trends such as censorship of American animators; Japanese animation; the involvement of the avant-garde with animation; puppet animation and computer animation.. Three Hours. No prerequisites.
- II. Student Learning Objectives:
 - A. Understand the major figures, technological innovations and aesthetic developments in the history of animated movies.
 - B. Describe the materials used and the techniques employed to make a wide variety of animated movies
 - C. Describe how political, social and economic situations influence the creation animated movies
 - D. Recognize the difference between commercial and non-commercial animated movies.
- III. Course Content:

- A. The Origins of Animated Cinema
- B. Technological and Organizational Processes during the Silent Era:
- C. Walt Disney
- D. Max and Dave Fleischer
- E. Warner Brothers and MGM cartoons
- F. UPA Studio
- G. Avant-Garde and Experimental Animation
- H. European Puppet Animation
- I. Anime

IV. Special Features of the Course

- A. Each class session includes three modes: lecture, screening and discussion.

V. Sources of Required Readings: Bendazzi, Giannalberto. *CARTOONS: 100 Years of Cinema Animation* (English Version) Bloomington: Indiana Univ. Press, 1994

VI. Instructional Procedures and Evaluation Instruments

- A. Lectures/Discussions
- B. Reading Assignments
 - 1. In textbook

VII. Exams (80%): There will be 4 exams given on the content of the reading, lectures and discussions.

B) Class participation and citizenship (20%): Participation and citizenship will be graded on the basis of a subjective evaluation of the enthusiasm and sensitivity of student comments as well as respect for the films, readings and instructor. Students must take notes during class lectures and discussions. Please sit in front (first 15 rows) and as centered as possible. Please do not talk, eat, use cell phones, or move around during lectures or screenings.

C) Attendance Policy: In the event of a serious personal or health matter students are excused from 3 absences. **4 or more absences will result in automatic course failure.** In the event of an unavoidable delay you are excused from 2 latenesses. Additional latenesses result in a ½ grade penalty as will leaving during class. Each class session will include a 10-minute break for going to the bathroom or getting something to drink.

Sample Course Schedule

History of Animation – Schedule (subject to change)

Week 1-2: The Silent Era pp. 3-24, 54-60 in Bendazzi

The Magic Book – Georges Melies (1900)
The Man with the Rubber Head -- Georges Melies (1901)
Excelsior: Prince of Magicians - Georges Melies (1901)
The Enchanted Drawing – James Stuart Blackton (1900)
Humorous Phases of Funny Faces – Blackton (1906)
Fantasmagorie – Emile Cohl (1908)
Little Nemo –Winsor McCay (1911)
Gertie the Dinosaur –McCay (1914)
How a Mosquito Operates – McCay (1912)
The Sinking of the Lusitania – McCay (1918)
Colonel Heeza Liar at Bat – John Randolph Bray (1917)
Bobby Bumps Before and After – Bray (1918)
The Tantalizing Fly -- Max and Dave Fleischer (1919)
The Clown's Little Brother– Max and Dave Fleischer (1920)
Felix Revolts – Pat Sullivan, Otto Messmer (1923)
Felix Finds 'em Fickel -- Sullivan, Messmer (1924)
Felix Dines and Pines -- Sullivan, Messmer (1926)
Alice's Egg Plant – Walt Disney, Ub Iwerks (1925)
Oswald and the Mechanical Cow – Disney, Iwerks (1927)

Week 3-4: Walt Disney Studio, Iwerks Studio pp. 62-70, 87-88 (Iwerks section), in Bendazzi

Steamboat Willie – Disney/Iwerks (1928)
The Skeleton Dance - Disney/Iwerks (1929)
Playful Pluto – Disney (1934)
The Nurse Maid – Iwerks (1932)
Chinaman's Chance – Iwerks (1933)
The Goddess of Spring – Disney (1934)
The Band Concert – Disney (1935)
Thru The Mirror – Disney (1936)
Society Dog Show – Disney (1939)
Fantasia (Excerpts) - Disney (1940)

Week 4 EXAM 1

Week 5-7: Fleischer Studio, Warner Brothers, MGM, UPA pp. 91-100, 130-140 in Bendazzi

Mysterious Mose – Fleischer (1930)
Boop Oop a Doop – Fleischer (1932)
S.O.S. – Fleischer (1932)
Snow White -- Fleischer (1933)
Grampy's Indoor Outing – Fleischer (1936)
A Dream Walking – Fleischer (1934)
Protek the Weakerist – Fleischer (1937)
Popeye the Sailor Meets Ali Baba and his 40 Thieves – Fleischer (1937)
The Bulleteers -- Fleischer (1942)
The Booze Hangs High – Hugh Harman and Rudolph Ising/Warner Brothers (1930)
The Case of the Stuttering Pig -- Frank Tashlin/Warner Brothers (1937)
Thugs with Dirty Mugs – Fred "Tex" Avery/Warner Brothers (1939)
You Ought To Be In Pictures -- Friz Freleng/Warner Brothers (1940)
Daffy The Commando -- Friz Freleng/Warner Brothers (1943)
Corny Concerto – Robert Clampett/Warner Brothers (1943)
Super Rabbit -- Chuck Jones/Warner Brothers (1943)

Duck Amuck – Chuck Jones/Warner Brothers (1953)
Duck Dodgers in the 24 1/2th Century – Chuck Jones/Warner Brothers (1953)
Gee Whiz-z-z-z-z-z-z – Chuck Jones/Warner Brothers (1956)
Zoom and Bored – Chuck Jones/Warner Brothers (1957)
Swing Shift Cinderella -- Tex Avery/MGM (1945)
Symphony in Slang – Tex Avery/MGM (1951)
Magical Maestro – Tex Avery/MGM (1952)
TV of Tomorrow -- Tex Avery/MGM (1953)
Gerald McBoing Boing – Robert “Bobe” Cannon/UPA (1951)
Gerald McBoing Boing on the Planet Moo -- Robert “Bobe” Cannon/UPA (1956)
Magoo’s Puddle Jumper – Pete Burness/UPA (1956)

Week 8 EXAM 2

Week 8-10 Avant Garde Films pp. 25-30, 73-76, 107-111,114-125, 243-244 (Breer),140-144 (Belson-Smith),

248-251 in Bendazzi
Rhythmus 21 – Hans Richter (1921)
Symphonie Diagonale -- Viking Eggeling (1924)
Rhythm in Light – Mary Ellen Bute, Ted Nemeth, Melville Webber (1934)
Synchromy #2 Mary Ellen Bute, Ted Nemeth (1936)
A Colour Box -- Len Lye (1935)
Study No. 7 -- Oskar Fischinger (1931)
Study No. 8 -- Oskar Fischinger (1932)
Kreise-- Oskar Fischinger (1933)
Alegretto -- Oskar Fischinger (1936)
Early Abstractions Film No. 3: Interwoven – Harry Smith (1947-49)
Begone Dull Care – Norman McLaren (1949)
Neighbors –Norman McLaren (1952)
Allures -- Jordan Belson (1961)
Samadhi -- Jordan Belson (1967)
Mothlight – Stan Brakhage (1963)
Rage Net - Brakhage (1988)
T:O:U:C:H:I:N:G – Paul Sharits (1968)
LMNO – Robert Breer (1978)
Swiss Army Knife with Rats and Pigeons – Robert Breer (1980)

Week 10 EXAM 3

Week 11: European Puppet Animators pp.32-38, 167-170 (Trnka), 363-364, 276-277 in Bendazzi

The Mascot – Ladislav Starewicz (1934)
The Hand – Jiri Trnka (1965)
Dimensions of Dialogue – Jan Svankmajer (1982)
Food – Jan Svankmajer (1992)
Street of Crocodiles – Brothers Quay (1986)

Week 12-13 Anime 411-414 in Bendazzi

Ghost in the Shell – Mamoru Oshii (1996)
Spirited Away – Hayao Miyazaki (2001)

Week 14 EXAM 4