

FILM 233 – Film Cultures: History of Animation



Trimester 1 2013

4 March to 3 July 2013

20 Points

TRIMESTER DATES

Teaching dates:	4 March to 7 June 2013
Easter break:	28 March to 3 April 2013
Mid-trimester break:	22 to 28 April 2013

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds>

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Kirsten Moana Thompson, Professor in Film kirsten.thompson@vuw.ac.nz
Ph 04 463 6728 85 Fairlie Terrace Room 101 Office hours: tba

Please do not send me emails requesting the notes for lectures that you have missed. No classroom lecture notes or powerpoints will be posted online so if you miss a class you must get notes from another student. Please remember to address your professor or tutor courteously and don't expect a response faster than 24 hours.

Tutors: Dr Thompson
 Duncan Anderson (duncan.anderson@vuw.ac.nz)

CLASS TIMES AND LOCATIONS

Lectures: Monday 10:00 am – 12.50 pm 77 Fairlie Terrace Room 306

Tutorials: Dates, times and rooms will be posted on Blackboard and S-cubed

Tutorials begin in WEEK 2. Please register for tutorials via the FILM 233 site on Blackboard: go to "Tutorials" and then follow the instructions under the "SCubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the Reception, 83 Fairlie Terrace.

Be prompt! Please switch off all cell phones before entering the classroom.

TEACHING LEARNING SUMMARY

This course will involve one combined lecture and screening per week. Lectures may be interactive. There will also be a weekly tutorial where students will discuss the issues raised by screenings, lectures and readings.

COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use. All communication will be done through Blackboard/email and additional required and recommended readings and other information (study guides, etc.) will be posted there.

Additional information will be announced at the start of lectures; in tutorials; posted on Blackboard; and via email. In particular, you should be sure to check Blackboard frequently for further updates, suggested readings and other material.

COURSE PRESCRIPTION

A study of the cinema of a selected country or countries from cultural, historical, and economic perspectives. In 2013 the class will focus on classical American cel animation from 1895-1960.

COURSE CONTENT

In 2013 the class will focus on Classical American cel animation from the 1890's through to the 1960s, including the work of Warner Bros, Walt Disney, the Fleischer Bros, MGM and other studios. We'll focus on classical Hollywood cel animation, but with some comparative, narrative and non-narrative animation (stop motion, scratch, puppet, anime, and computer). We'll study the industrialisation of personality animation in the US context, and consider animation's vexed relationship to live action film (and to the discipline of film and media studies).

LEARNING OBJECTIVES

Students who pass this course will be able to:

- Demonstrate knowledge of the history, aesthetics, institutional contexts and theories of American cel animation, from its beginnings in the 1890s until 1960
- Comprehend the formal properties of cel animation
- Understand different modes of film animation production, such as cel animation, pin animation, puppet animation, etc.
- Situate animation in its social, cultural and historical contexts

EXPECTED WORKLOAD

The expected workload for a 20 point course is 200 hours over the trimester or 13 week hours per teaching week.

In addition to attending lectures and tutorials, you should spend about eight hours per week during the teaching period on reading, preparing for tutorials, working on assignments, and reflecting on lectures. The remaining hours should be devoted to assignments and other related workload.

GROUP WORK

Students will undertake group work for assessment purposes as part of Assignment Two. This will involve working in a team of four or five and making a presentation in tutorials in week 5 or week 6 as a group, but which will be marked individually. Students will also undertake informal group work regularly during tutorials, but this will not be counted for assessment.

READINGS**Essential texts:**

- 1) Maureen Furniss, *Art in Motion: Animation Aesthetics* (John Libbey: NY) 1998, revised edition
- 2) Leonard Maltin, *Of Mice and Magic: A History of American Animated Cartoons*, (Plume: NY) 1987, revised edition
- 3) PDF readings on Blackboard. The course outline will be posted on Blackboard

Recommended Reading:

Additional recommended articles will be listed on syllabus and available in the library or on Blackboard

Optional DVD Purchases (*the library has these titles for viewing):

(Take a selection of these according to interest and purchase them.) Go to <http://www.cartoonresearch.com/store.html>. Scroll down to Video Rack—this will take you to the following recommended editions of cartoons by Warner Bros., Disney, Fleischer Bros. etc. Although you may find much material on Youtube, user beware as many cartoons are censored, or of very poor visual quality.

Walt Disney Treasures - entire series recommended but especially:

- 1) *Silly Symphonies the historic musical animated classics* (Disney, 1936)* (Also recommended *More Silly Symphonies*, Vol 2)
- 2) *Walt Disney Treasures - Mickey Mouse in Black and White* (1928-1935)*
- 3) *Walt Disney Treasures - Mickey Mouse in Living Colour* (1937)* also previous & subsequent Mickey volumes in series
- 4) *Walt Disney Treasures - Disney Rarities - Celebrated Shorts, 1920s - 1960s* (1953)
- 5) *Walt Disney Treasures - On the Front Lines* *(1943) (Wartime propaganda cartoons including *Der Fuehrer's Face* and *Education for Death*)
- 6) *Chronological Donald Duck*, Vol 1
- 7) *Looney Tunes - Golden Collection* (2003)* also volumes 2-6 in series. Best series for all Warner Bros. cartoons
- 8) *Tom and Jerry Golden Collection*, Vol. 1*
- 9) Lotte Reiniger homage to the inventor of the silhouette film* DVD/ *Lotte Reiniger: The Adventures of Prince Achmed* (1926) 2010 * (On library VHS only as *Abenteuer des Prinze Achmed*) Milestone, 2011
- 10) *Popeye the Sailor: 1933-1938*, Vol. 1 (2007) (4 discs)* (Also recommended Vol 2 and 3 in same series. Not in the Library)
- 11) *UPA: The jolly frolics collection* (Columbia Pictures, Sony Pictures Home Entertainment)*
- 12) *Bros Quay: Short Films / aka Phantom Museums: The Short Films of the Brothers Quay** (Zeitgeist Films, 2007)
- 13) *Leonard Maltin's Animation Favourites from the National Film Board of Canada** (Caroline Leaf et al, Image Entertainment, 2001)
- 14) *The Collected Shorts of Jan Svankmajer* * Vol 1 and 2 * (see also *Faust*, and *Alice* in Library)
- 15) *Unseen Cinema - Early American Avant Garde Film 1894-1941* (1910) (Image Entertainment, 2005)
- 16) *Cartoon Crazy's - Banned and Censored* (Winstar, 2001)
- 17) *Politically Incorrect Cartoons* Vol 1

- 18) Warner Brothers Home Entertainment Academy Awards Animation Collection - 15 Winners, 26 Nominees (Warner Home Video, 2008) Film
- 19) *The Woody Woodpecker and Friends Classic Cartoon Collection* (Walter Lantz, Universal Studios, 2007) Film
- 21) *The Complete Uncensored Private Snafu* (Image Entertainment, 2006)
- 22) *The Origins of American Animation, 1900-1921* 23 Historic Animation Movies - Krazy Kat, Fables, Katzenjammer Kids and Much More
- 23) Ferguson, Norman et al. *Saludos Amigos / Three Caballeros* (Walt Disney Home Entertainment, 2008)
- 24) *Wallace & Gromit 3 cracking adventures!* *
- 25) Len Lye *Rhythms** / Also *Len Lye Talks about Art** (other titles also in Library)

Other recommended titles in Library:

From Len Lye to Gollum

Waltz With Bashir (Ari Folman, 2008) Israel

Persepolis (Marjane Satrapi, 2007) France

Ghost in the Shell (Oshii Mamoru) Japan

Avant-garde, experimental cinema 3, 1922-1954

The Simpsons

South Park

The Flintstones

The Lost World (Willis O'Brien, 1925)

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 11 February to 15 March 2013, while postgraduate textbooks and student notes will be available from vicbooks on the ground floor of the Easterfield Building, Kelburn Parade. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks Easterfield Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available. I also recommend considering Amazon.com or other US or UK websites such as bookdepository.co.uk (with free shipping) where these titles are often cheaper than at vicbooks.

MATERIALS AND EQUIPMENT

Students may find small flashlights or penlights helpful to take notes during screenings of films (however light from the film's screen is usually visible to see by).

ASSESSMENT REQUIREMENTS

All assessment for the course will be internal. There are four components

- 1) Participation 20%
- 2) Group Presentation (assessed individually) 25% due 8 April or 15 April
- 3) Essay 30% 2000-2500 words due 29 April
- 4) In class test 25% on 27 May

1) Attendance and active/vocal participation in tutorials (20%)

Regular attendance and active verbal participation in class - no more than 2 out of 9 tutorial sessions may be missed without proper excuse, such as documented medical illness. Attendance rolls will be taken. Each week you are expected to come to your tutorial having attended the screenings and lecture and completed the readings, and you will be expected to vocally demonstrate your comprehension of or raise questions about issues raised in the course readings. In addition, each week one student must lead discussion with a specific question or other task assigned by the tutor.

Due date: Tutorials Weeks 2-11

Assessment Criteria:

Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.

Evidence of engagement with the specified article.

Relationship to Learning Objectives:

This assignment will develop your understanding of key concepts and/or issues in animation. It will also enhance your critical, conceptual and verbal skills, and prepare you to work in small groups and on your own.

2) Group presentation of cartoon(s)/director any topic (25%)

Small groups (sizes TBA) will give a presentation of one or several cartoons organised around a theme of your choice of no more than 20 minutes. Each student should have a clearly defined contribution to the presentation and will be graded individually on this. Groups should prepare hand outs for the class on the subject, and show a short clip or visual samples of material. Going over time will result in a reduction of points. Details of the assignment will be posted on Blackboard.

Due date: Week 5 (8 April) or Week 6 (15 April)

Assessment Criteria:

Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.

Evidence of engagement with lectures/and readings.

Relationship to Learning Objectives:

This assignment will develop your understanding of key concepts and/or issues in animation. It will also enhance your critical, conceptual and verbal skills, and prepare you to work on your own.

3) Essay 2000-2500 words (30%)

For your essay you may select a topic of your choice from the specific essay topics that will be posted on Blackboard in April. All assignments must be submitted electronically to Turnitin AND submitted in hardcopy form to the Administration office at 83 Fairlie Terrace.

Due date: 29 April

Assessment Criteria:

Completion of the set task in a clear, direct, legible, relevant, complete and timely manner.

Evidence of engagement with specific readings from syllabus.

Evidence of critical and analytical skills.

Quality and originality of the report.

Quality and fluency of your expression.

Relationship to Learning Objectives:

This assignment will improve your knowledge of one of the topics studied in the course. It will enable you to develop your textual analysis, independent research, and critical and argumentation skills. It will also improve your written expression.

4) In class two-hour test (25%)

This test will cover the readings and screenings from Weeks 4-10. You will be expected to answer a series of short/ fill in the blank/multiple choice and essay questions. Study guide details will be posted on Blackboard closer to the end of term.

Due date: 27 May (Week 11)

Assessment Criteria:

Ability to demonstrate knowledge of readings and screenings, and mastery of several more specialized topics in the class

Relationship to Learning Objectives:

This assignment will develop your understanding of key historical, theoretical and formal concepts in animation. It will also enhance your critical skills.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Administration office: 83 Fairlie Terrace. Remember to fill in your tutor's name.

COLLECTING MARKED ASSIGNMENTS

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

EXTENSIONS AND PENALTIES

Extensions will be granted **only in exceptional and unforeseen circumstances**. Issues of workload **do not** constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. There will be no late work accepted more than **3 days past the due date**. Those who fail to hand in assignments by the due date without medical documentation will receive a failing grade for the assignment. You **MUST** complete all assignments in order to pass. Tutors cannot grant extensions. Late work receives only minimal/no comments from your marker.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Attend 7 out of 9 tutorials subject to such provisions as are stated for late submission of work, such as illness (and which require documentation).
- Complete ALL assignments, including group presentation, essay and in class test ON the specified dates (subject to such provisions as are stated for late submission of work).

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. You can find out more information on Class Representatives on www.vuwsa.org.nz.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Where handwritten work is required you are expected to write clearly. If this is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism>

TURNITIN

Work provided for assessment in this course will be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party. You will be required to submit Assignment 3 to Turnitin.

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcademic.

COURSE PROGRAMME

(Exact titles of cartoons subject to change depending on their availability)

4 March Week 1

DEFINITIONS OF ANIMATION /BEFORE MICKEY/OPTICAL TOYS AND GENEALOGY OF ANIMATION

***The Course Coordinator will be away the first two weeks of class at a conference, but SCREENINGS will be held, and your attendance is REQUIRED (Roll will be taken). Discussion questions will also be posted at Blackboard for Week 1 and 2. You will be expected to go to your first tutorial next week having completed an assignment requiring web research in advance, so please download TUTORIAL ASSIGNMENTS for week 2 and 3. Please also download from Blackboard KEY TERMS and TECHNICAL TERMS

Watch Library of Congress streaming videos of many of this week's films at <http://memory.loc.gov/ammem/oahtml/oaapres.html>

Screenings:

Optical Toys Documentary *Animated Cartoons; The Toy That Grew Up (1946) Enchanted Drawings* (J. Stuart Blackton, 1900)

Humorous Phases of Funny Faces (J Stuart Blackton, 1906)

Feline Follies (Otto Messmer, Paramount, 1919)

Gertie the Dinosaur (Winsor McCay, 1914) (see also Winsor McCay animation legend * VHS only)

Recommended Extra Screenings:

Felix the Cat: The Otto Messmer Classics, 1919-1924

Winsor McCay Master Edition * Library on VHS

Library of Congress Video Collection [v. 3.] Origins of American animation, 1900-1921 (83 min.) *

Required Reading:

Furniss Chapter 1

11 March Week 2

EARLY ANIMATION (Course Coordinator away) Screenings only

Screenings:

Felix in Hollywood (Otto Messmer, 1923)

Alice's Egg Plant (Ub Iwerks, Disney, 1925)

Koko in Toyland (Fleischer Bros, 1925).

Comparative Viewing

Papageno (Lotte Reiniger, 1935) Germany

The Cameraman's Revenge (1912, Larelas Starewich/Khanzhonkov (Russia)

Color Box. (Len Lye 1935) (see also <http://davidtmiller.wordpress.com/2011/07/11/len-lye-a-color-box/> background info on Len Lye at <http://www.screenonline.org.uk/people/id/446754/>

and <http://hcl.harvard.edu/hfa/films/2007novedec/lye.html>

Required Reading:

Furniss Chapter 2

Maltin Chapter 1

TUTORIAL EXERCISE (also on Blackboard) go to Devices of Wonder

Webpage .<http://www.getty.edu/art/exhibitions/devices/flash/>. (This must be handed into Tutorial Week 3

- 1) Explore 5 devices of wonder .Write down all 5 explaining what each is. Why is it an optical toy? How might it be related to animation as we know it today?
- 2) Can you find the Kara Walker Optical Toy? What is it about?

18 March Week 3

THE LINE AND EARLY STUDIO ANIMATION

Screenings:

Lightning Sketches (J. Stuart Blackton, 1907)

Fantasmagorie (Emile Cohl, 1908, France)

How A Mosquito Operates (Winsor McCay, 1912)

Duck Amuck Loony Toons Vol 1 (Chuck Jones, 1953)

In a Cartoon Studio aka *Making Them Move* (Van Beuren Studios, 1931) Complete Weird Cartoons/Cartoon Crazys; Banned and Censored*

Comparative Viewing:

Le Paysagist/Mindscape (Jacques Drouin, 1976, Canada)

Luxo Jr (Pixar)

Required Reading:

Furniss Chapters 3 and 4

25 March Week 4

STUDIO ANIMATION - THE FLEISCHER BROS. STUDIO AND DISNEY

Screenings:

Snow White (Dave Fleischer, 1933)

I'll be glad when you're dead, you rascal you (Fleischer Bros., 1932)

Minnie the Moocher (Dave Fleischer, 1932)

Steamboat Willie (Disney, 1928)

Plane Crazy (Disney, 1928)

The Band Concert (Dave Hand, Disney, 1933)

Recommended Extra Screenings:

Mickey's Gala Premiere (Disney, 1933)

Sinkin in the Bathtub (Hugh Harman and Rudolph Ising, Warner Bros., 1930)

Red Hot Mama (Dave Fleischer, 1934)

Crazy Town (Dave Fleischer, 1932)

Comparative Viewing:

Wallace and Gromit in a Close Shave (1995)

Required Reading:

Furniss Chapter 5

Maltin Chapter 2 and 3

1 April Easter Break: No class

8 April Week 5

WARNER BROS: SELF REFLEXIVITY AND CARTOON PERSONALITIES

Screenings:

Coo-Coo Nut Grove (Friz Freleng, 1936)

The Daffy Doc (Bob Clampett, 1938)

Plane Daffy (Frank Tashlin, 1944)

Hollywood Steps Out (Tex Avery, 1941)

A Wild Hare (Tex Avery, 1940)

What's Opera Doc? (Chuck Jones, 1957)

The Big Snooze (Bob Clampett, 1946)

Scarlet Pumpernickel (Chuck Jones, 1950)

Dripalong Daffy (Chuck Jones, 1951)

Duck Dodgers in the 24 and 1/2 century (Chuck Jones, 1953)

Comparative Viewing:

Space Madness (John Kricfalusi, 1991)

Wallace and Gromit in The Wrong Trousers (1993)

Knick Knacks, Tin Toy (Pixar, 1986)

Phantom Museums: The Brothers Quay

Required Reading:

Maltin Chapter 9

Donald Crafton, *The View from Termite Terrace; Caricature and parody in Warner Bros. Animation* (Blackboard)

15 April Week 6

DISNEY GOTHIC

Watch *Snow White and Seven Dwarfs* on your own this week and *Pinocchio* (1940, Disney)

Screenings:

Hell's Bells (Ub Iwerks, 1929)

Skeleton Dance (Ub Iwerks, 1929)

The Mad Doctor (Dave Hand, Disney, 1933)

The Worm Turns (Dave Hand, 1932)

Pluto's Judgment Day (Dave Hand, 1935)

Bottles Harman/Ising (MGM, 1941)

Selection from *Silly Symphonies* TBA

Selection from *Snow White and the Seven Dwarfs* (Disney, 1937)

Arrival of Blue Fairy (Oskar Fischinger)

Pleasure Island and other sequences in *Pinocchio*

Required Reading:

Robin Allen "Pinocchio" (Blackboard)

Further Recommended Reading:

Robin Allan, *Walt Disney and Europe*

O. Johnston and F. Thomas, *The Disney Villain*

22-28 April Mid-trimester break

29 April Week 7

DISNEY COLOUR I

Screenings:

The Old Mill (Disney, 1934)

Flowers and Trees (Disney, 1932)

Funny Little Bunnies (Disney, 1934)

Barber of Seville (Shamus Culhane/ Walter Lantz, 1944)

Selections from *Happy Harmonies*

"Pink Elephant Sequence" from *Dumbo* (Disney, 1940)

Selections from *Three Caballeros* (Disney, 1942)

Saludos Amigos (Disney, 1944)

Comparative Viewing:

Composition in Blue (Oskar Fischinger, 1935, Germany)

Begone Dull Care (Norman McLaren, 1949, Canada)

Required Reading:

Furniss Chapter 6

6 May Week 8

RACE

Screenings:

Excerpts from *Jungle Book* (Disney, 1967)

Swing Shift Cinderella (Tex Avery, MGM, 1943)

Scrub Me Mamma with a Boogie Beat (Walter Lantz Studios, 1941)

Coal Black and De Sebben Dwarfs (Bob Clampett, 1943)

Recommended Extra Screenings:

Popeye the Sailor Meets Ali Baba and the 40 thieves (Fleischer Bros., 1937)

Popeye the Sailor Meets Sindbad the Sailor (Fleischer Bros., 1936)

Red Hot Mama (Fleischer Bros., 1934)

Comparative Viewing:

Lisa Reihana *Wog Features* (1990, New Zealand) <http://lux.org.uk/videos/wog-features>

Selections from *Bro'town*

Required Reading:

Furniss Chapter 12

other readings TBA

Further Recommended Reading:

Lindvall/Fraser, *Darker Shades of Animation: African-American Images in Warner Bros. Cartoons*

Christopher Lehman, *The Colored Cartoon: Black Representation in American Animated Short Films, 1907-1954*

Karl Cohen, *Censored Cartoons and Blacklisted Animators in America*

Henry Sampson, *That's Enough Folks! Black Images in Animated Cartoons, 1900-1960*

Paul Wells, *The Animated Bestiary*

13 May Week 9

WAR CARTOONS AND PROPAGANDA

Home Viewing:

Watch *Bambi* (Disney, 1941) this week

Screenings:

The Weakly Reporter (Chuck Jones, Warner Bros, 1944)

Plane Daffy (Frank Tashlin, Warner Bros., 1944)

Draftee Daffy (Bob Clampett, Warner Bros., 1945)

Any Bonds Today? (Warner Bros., 1942)

Der Führer's Face (Jack Kinney, 1943)

Education for Death (Clyde Geronimi, 1943)

Required Reading:

Kirsten Moana Thompson, *Classical Animation, World War II and Bambi* (Blackboard)

20 May Week 10

QUESTIONS OF THE AUTEUR; TEX AVERY & CHUCK JONES /May 20

Little Red Walking Hood (Tex Avery, 1937, MGM)

Cinderella meets Fella (Tex Avery, 1938, MGM)

Swing Shift Cinderella (Tex Avery, 1943, MGM)

Red Hot Riding Hood (Tex Avery, 1943, MGM)

King Size Canary (Tex Avery, 1947, MGM)

Naughty but Mice (Chuck Jones, 1939) Warner Bros.

Long Haired Hare (Chuck Jones, 1949, Warner Bros.)

Mississippi Hare (Chuck Jone, 1949, Warner Bros.)

Other seelctions TBA

Required Reading: Maltin chapter 10

27 May Week 11/FINAL CLASS

IN CLASS TEST

UPA: LIMITED ANIMATION AND MODERNISM

Screenings:

Gerald McBoing Boing (1950)

The Telltale Heart (1953)

Comparative Viewing:

Three Little Bops (Friz Freleng, 1957)

The Aristo-cat (Chuck Jones, 1943)

Broomstick Bunny (1956, Chuck Jones); *Rhythmus 21* (Hans Richter, 1921); *Symphonie Diagonale* (Viking Eggling, 1921) *Ballet Mecanique* (Fernand Leger, 1924)

Required Reading:

Furniss Chapter 7

Maltin Chapter 12

Selections from Amid Amici *Cartoon Modern* (also further recommended reading)

3 June Week 12

Queen's Birthday

No class
