



Hankuk University of Foreign Studies

2024 Summer Session

ANIM 223 Historical Adventures in Cinematic Animation

Course Outline

Course Code: ANIM 223

Instructor: Paul Morton

Home Institution: University of Washington

Office Hours: By appointment

Email: paulwilliammorton@gmail.com

Credit: 4

Class Hours:

This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour T A discussion sessions, 4-hour review sessions.

Course Description:

This course ranges from the “trick films” — arguably the first animated cinema in history — from the 1900s to the CGI-era. Students will study a wide range of animated films, both commercial and experimental films, as well as puppetry, stop-motion, and digital animation.

Course Goals: The following course goals articulate the general objectives of the course.

1. Students will learn about historically significant, canonical works of animation.
2. Students will study the leading figures in animation history, including producers, designers, and inventors.
3. Students will study the political, cultural, and aesthetic perspectives that influence the global animation industry.
4. Students will explore the relationship between animation and live-action film.
5. Students will engage with animation theory and scholarship.



Student Learning Outcomes: The following course outcomes indicate competencies and measurable skills students will develop as a result of completing this course:

1. Students will be able to analyze the aesthetic styles and techniques employed by significant animators.
2. Students will contextualize films based on global, political, social and aesthetic perspectives.
3. Students will compare and contrast animation and live-action filmmaking techniques and styles.
4. Students will respond to and analyze animation scholarship.
5. Students will articulate how animation has evolved throughout its history.

Required Course Materials:

All readings will be available in .pdf format online.

Grading and Policies

There will be four assignments total:

1. A reading response due on Thursday, Week 1. (20 percent of grade)
2. A take-home mid-term due on Monday, Week 3. (30 percent of grade)
3. A second reading response due on Thursday, Week 3. (20 percent of grade)
4. A take-home final due on Thursday, Week 4. (30 percent of grade)

The two reading responses should be 300 words long and respond directly to a reading for the week. Debate the author’s perspective. Explain why you agree or disagree with the author. The grade is all or nothing.

The mid-term and final are open-book. You will be asked to write two essays for each mid-term and final. In one essay, you will formally analyze a film of your choosing. In the second, you will write an essay in which you make an argument that engages with arguments from readings and lectures. Both the mid-term and the final are six pages each.

Plagiarism, including the use of AI software, will not be tolerated.

Grading System (1 ~ 100)

A+ : 96 - 100	A : 91 - 95
B+ : 86 - 90	B : 81 - 85
C+ : 76 - 80	C : 71 - 75
D+ : 66 - 70	D : 60 - 65



F : 0 - 59	
Pa : Pass	Fa : Fail

Course Schedule

WEEK 1	SCREENING AND TOPIC	READING / HOMEWORK
1	<p>Introduction to course</p> <p>The Birth of Animation as Both Medium and Concept</p> <p>Screenings:</p> <p><i>Humorous Phases of Funny Faces</i> (J. Stuart Blackton, 1906); <i>Fantasmagorie</i> (Emile Cohl, 1908); <i>The Electric Hotel</i> (Segundo de Chomón; 1908); <i>Gertie</i> (Winsor McCay, 1914); <i>Lichtspiel Opus 1</i> (Walther Ruttmann, 1921)</p>	Mihailova, "Animation and Realism"
2	<p>Birth of Cel Animation, Rotoscope and the Taylorization of Animation Production</p> <p>Screenings:</p> <p><i>Colonel Heeza Liar at the Bat</i> (John Randolph Bray, 1915); <i>Out of the Inkwell: Invisible Ink</i> (Dave Fleischer, 1921)</p>	
3	<p>Montage as Animation</p> <p>Screenings:</p> <p>Clips from <i>Battleship Potemkin</i> (Sergei Eisenstein, 1925); Clips from <i>Man With a Movie Camera</i> (Dziga Vertov, 1929)</p>	Eisenstein, "On Disney"
4	<p>Disney and the Development of Character Animation</p> <p>Screenings:</p> <p><i>Steamboat Willie</i> (Walt Disney and Ub Iwerks, 1928); <i>Building a Building</i> (David Hand, 1933)</p>	Due: Reading Response
WEEK 2		



1	Warner Bros., Fleischer Studios, and the Development of Classical Hollywood Animation (Music, Voice, Character, and Caricature) Screenings: <i>Minnie the Moocher</i> (Dave Fleischer, 1932); <i>Hollywood Steps Out</i> (Tex Avery, 1941)	Crafton, "The View from Termite Terrace"
2	Screening: <i>Bambi</i> (David Hand, 1942)	
3	Disney's Deep Space, Hyper-realism, and Ideology	Teloitte, from <i>Animation Space</i>
4	Alternative Modes of Realism and Space Screenings: <i>Popeye the Sailor Meets Ali Baba's Forty Thieves</i> (Dave Fleischer, 1937); <i>The Mechanical Monsters</i> (Dave Fleischer, 1941)	
WEEK 3		
1	Animation Labor, Its Discontents, and the Birth of UPA Screenings: <i>Gerlad McBoing-Boing</i> (Robert Cannon, 1950); <i>Rooty Toot Toot</i> (John Hubley, 1951)	Due: Take-home Mid-term Bashara, from <i>Cartoon Vision</i>
2	Limited Animation Here and Abroad; Animation and Architecture Screenings: <i>Ersatz</i> (Dušan Vukotić, 1961); <i>Story of a Crime</i> (Fyodor Khitruk, 1962)	Pontieri, from <i>Soviet Animation and the Thaw of the 1960s</i>
Optional Home Screening	<i>King Kong</i> (Merian C. Cooper and Ernest B. Schoedsack, 1933)	
3	Stop-Motion: An Alternative Ideology, an Alternative Technique	



	<p>Screenings:</p> <p><i>The Cameraman's Revenge</i> (Ladislav Starevich, 1912); <i>Neighbours</i> (Norman McLaren, 1952)</p>	
4	<p>Special Effects: Where Does Animation End and Live-Action Begin?</p> <p>Screenings:</p> <p>Clips from <i>Jason and the Argonauts</i> (Don Chaffey, 1963); Clips from <i>The Birds</i> (Alfred Hitchcock, 1963)</p>	Due: Reading Response
WEEK 4		
1	<p>Rewriting the Norms of Animation in Japan</p> <p>Screening: <i>The Birth of Astro Boy</i> (Osamu Tezuka, 1963); clips from <i>Akira</i> (Katsuhiro Otomo, 1988)</p>	Schodt, from <i>The Astro Boy Essays</i>
2	<p>Animation Clash</p> <p><i>The Death of Stalinism in Bohemia</i> (Jan Švankmajer, 1991)</p>	Johnson, from <i>Jan Švankmajer</i>
3	<p>The Return of Hyper-realism? The Return of Limited Animation</p> <p><i>Luxo Jr.</i> (John Lasseter, 1987); <i>World of Tomorrow</i> (Don Hertzfeldt, 2015)</p>	
4	<p>Animation, End or Beginning?</p> <p>Clips from <i>Avatar</i> (James Cameron, 2009); <i>The Fallen of World War II</i> (Neil Halloran, 2015)</p>	Due: Take-Home Final