Course Homepage

[About (https://canvas.colorado.edu/courses/109760/pages/about-histories-of-animation-must-read)](https://canvas.colorado.edu/courses/109760/pages/about-histories-of-animation-must-read)	[Modules (https://canvas.colorado.edu/courses/109760/modules)](https://canvas.colorado.edu/courses/109760/modules)	[Assi (https://canvas.colorado.ed](https://canvas.colorado.ed)

Welcome to Histories of Animation!

Histories of Animation is an asynchronous* seminar that provides an overview of animation by exploring this form through conceptual, historical, cross-cultural, and technical histories. Students watch feature and short films and read pieces on the history and aesthetics of animation and its global ramifications and intersections.

This course is online and asynchronous (no Zoom classes) but is not self-paced. It's meant to be taken week-by-week throughout the semester in consecutive modules. Assignments have fixed deadlines.

———————————————

Your Instructor

Kimberley Bianca
Instructor / PhD candidate
Critical Media Practices - College of Media, Communication and Information

Email Address: **kiwa3111@colorado.edu (mailto:kiwa3111@colorado.edu)**
Website: **www.kimberleybianca.com** ⤷ **(http://www.kimberleybianca.com)**

Your TA

Eric Barry Drasin
TA / PhD candidate
Critical Media Practices - College of Media, Communication and Information
Email Address: **eric.drasin@colorado.edu (mailto:eric.drasin@colorado.edu)**
Website: **http://www.ericbarrydrasin.com** ⤷ **(http://www.ericbarrydrasin.com)**

About Histories of Animation - MUST READ

Histories of Animation is a seminar that provides an overview of animation by exploring this form through conceptual, historical, cross-cultural, and technical histories. Students watch feature and short films and read pieces on the history of animation and its global ramifications and intersections.

Assignments include:

- 15 weekly individual discussion posts + 2 x responses to classmates' posts (30% of final grade)
- 2 minor creative/technical assignments + 2 x responses to classmates' works (30% of final grade)
- 1 final project (research paper, video essay OR creative/technical project - (40% of final grade)

For detailed descriptions of these assignments, consult the **Assignments (https://canvas.colorado.edu/courses/109760/assignments)** section.

Mode of instruction

This course is online and asynchronous (no Zoom classes) but is not self-paced. It's meant to be taken week-by-week in **consecutive modules (https://canvas.colorado.edu/courses/109760/modules)** . Assignments have fixed deadlines. To allow you to focus on the most urgent work, stay on track, and give proper attention, **not all modules will be open at the beginning of the course**.

Be sure to follow deadlines, read assignment guidelines carefully, and ask questions if you have them!

Communication & Office Hours

E-mail Address: **kiwa3111@colorado.edu**
Please **email me directly** rather than via Canvas. I usually respond within 24 hours. If I haven't replied in 48 hours, please send me a follow-up. I have a newborn and may get behind on replies. I hold office hours "by appointment" to ensure maximum flexibility. I am happy to meet individually at a mutually convenient time. If you would like to meet, please email me information on your availability, with a few options during the week in progress. All individual meetings will use the classroom ID listed on the course home page.

Honor Code & Plagiarism

All work submitted in this class - creative media assignments and writing - should be strictly original. Writing submitted to discussion threads should be proofread and checked for consistency, spelling, and grammar. ChatGPT, GPT4, or other automated text-generating software for authored, analytical writing will be considered plagiarism, graded 0, and treated as a breach of the Honor Code.

Required Texts & Media Works

No textbooks need to be purchased for this course. All assigned readings and media will be available on Canvas under the respective modules. Let the instructor know if you have difficulty accessing reading or media work. Some

films are available via Kanopy and Alexander Street Press by logging in via CU Libraries. They may require that you install a VPN client on your computer. See below for directions on downloading and configuring a remote connection to the CU Libraries database from off-campus:

https://oit.colorado.edu/services/network-internet-services/vpn/help/cisco-vpn
(https://oit.colorado.edu/services/network-internet-services/vpn/help/cisco-vpn)

Technology

The use of a computer or tablet for this course is required. Smartphones **do not** offer the proper environment and parameters for reading theory and history texts, appreciating media artworks, writing elaborate arguments, or developing original research culminating in a paper. Please let me know if you cannot access a computer or tablet.

Advanced software skills are not necessary for the successful completion of the course. Still, students must know how to use a word processor to format original writing and properly check grammar and spelling. Students are also likely to be competent in using a web browser to access Canvas, read texts from .pdf, watch and listen to media clips, perform simple interactive tasks, or conduct original research. No additional expenses should be incurred for these purposes. Students are encouraged to take advantage of resources provided by the university and instructor to support their work in the course. Should you need to rent out equipment or lab space for the creative assignments in the class, follow the resources and directions listed under **COURSE INFORMATION**

Here are a few tips for doing well in an online, asynchronous class

- Even though it is offered asynchronously, **this class must become part of your weekly schedule**. Plan on devoting 6-7 hours a week. You must keep **up with the course schedule** and plan. Suppose you start reading, watching a film, or working on an assignment at the last minute. In that case, there's no time to understand deeper connections or turn in quality work that will benefit you and your classmates and enhance your learning experience.
- **Take notes**. Read the assigned text and experience the media work actively, thinking about how they relate to previous assignments and class discussions. This will help you do well on papers and discussion posts.
- **Use a computer** to read the texts, watch the films, and produce creative projects. You should write discussion posts, do research or write your paper on a device that allows you to focus, clearly see, and organize content. If you do not have access to a computer, please let your instructor know.
- If the text or film is difficult or bizarre (often in animation), **ask yourself what makes them difficult** and note what and why surprised you. Address this discomfort in your discussion post or your research paper/project on Canvas. This is a good starting point for resolving or discussing the difficulty with your instructor and classmates. **You'll become a better, faster researcher and thinker.** You probably aren't the only one who might have had that reaction.
- Ask and answer specific questions in the discussion threads. **Active engagement with the course material** will improve your and your peers' work.
- **Keep a collegial, good-humored attitude toward your classmates**. Your opinion may diverge from others expressed in discussion threads, but that does not offer a license for offensive or ill-informed responses. In the spirit of critical thinking and intellectual rigour, carefully consider your peers' opinions and contribute to a climate of civility and inclusivity in our virtual learning space.
- Never turn in written work that is not strictly your own. Often, plagiarism is a result of desperation at the last minute. **It's much better to turn in a late or imperfect assignment than a plagiarized one**. In most cases, if you

▾ COURSE INFORMATION ✅ ▾
+ ⋮

📄 About Histories of Animation - MUST READ ✅ ⋮

📄 Meet your instructor ✅ ⋮

EQUIPMENT ACCESS & MEDIA SUBMISSION ✅ ⋮

📄 Media Submission Guidelines ✅ ⋮

📄 Equipment Checkout - Information ✅ ⋮

🔗 **WebCheckout Patron Portal** ⤷ (https://colorado.webcheckout.net/sso/patron#!/) ✅ ⋮

🔗 Checkout Agreement Policy Form ✅ ⋮

MEETING ROOM - INDIVIDUAL MEETINGS ✅ ⋮

🔗 Zoom meeting | http://cuboulder.zoom.us/my/kimbianca ✅ ⋮

▾ MODULE 1 - THE SILLY, THE BIZARRE & THE ABSURD ✅ ▾
+ ⋮

📄 Module 1 Overview - BEGIN HERE ✅ ⋮

WEEK 1 - Introduction ✅ ⋮

ASSIGNMENT ✅ ⋮

OPTIONAL VIEWING ✅ ⋮

📄 A Brief History (Ion Popescu Gopo, 1956) ✅ ⋮

📄 If I Was God (Cordell Baker, 2016) ✅ ⋮

WEEK 2 - Humor: Turning a Mirror to the World ✅ ⋮

SCREENING / WATCH ✓ ⋮

🔗 [Who Framed Roger Rabbit (dir. Robert Zemeckis, 1988, 104 min) - via CU Libraries / may require login or VPN Client](https://digitalcampus-swankmp-net.colorado.idm.oclc.org/univcoboulder359883/login?returnUrl=%2Funivcoboulder359883%2Fplay%2F639472b79e787d80) ✓ ⋮

READINGS ✓ ⋮

📎 Klein_1947 Roger Rabbit Then and Now_Seven Minutes_The Death of the American Cartoon_1993.pdf ✓ ⋮

📎 Beckett_Act Without Words.pdf ✓ ⋮

ASSIGNMENT ✓ ⋮

💬 DISCUSSION WEEK 2: "Who Framed Roger Rabbit?" - Humor, History and Hollywood
Sep 9 | 2 pts ✓ ⋮

OPTIONAL VIEWING ✓ ⋮

🔗 [Silly Symphonies: The Old Mill (dir. Walt Disney, 1937)](https://amara.org/videos/rrnRYcSJ6nsi/info/walt-disneys-the-old-mill-1937/) ✓ ⋮

🔗 [The Enchanted Drawing (J. Stuart Blackton, 1900)](https://amara.org/videos/GJVCAV6Q3RMP/info/the-enchanted-drawing/) ✓ ⋮

🔗 [Bambi Meets Godzilla (dir. Marv Newland, 1969)](https://amara.org/videos/dNlweYZbUQcx/info/bambi-meets-godzilla-1969-hq/) ✓ ⋮

🔗 [Duck Amuck (Chuck Jones, 1953) - EXCERPT](https://amara.org/videos/2HwpkkpGiNiE/info/looney-tunes-duck-amuck-classic-cartoon-wb-kids/) ✓ ⋮

WEEK 3 - Absurdity, Character Design & Embodiment in Hungarian Animation ✓ ⋮

SCREENING / WATCH ✓ ⋮

🔗 [Bubble Bath (dir. Gyorgy Kovasznai, 1977, 76 min)](https://archive.org/details/habfurdo-1980) ✓ ⋮

READINGS ✓ ⋮

🔗 [Baker_Notebook Primer: Hungarian Animation, 1915–1989_MUBI_2021](https://mubi.com/en/notebook/posts/notebook-primer-hungarian-animation-1915-1989) ✓ ⋮

📎 Hurtado_Animating a Stick Figure_Animating a Ball_Excerpt from Flipping Out - the Art of Flip Book Animation_2016.pdf ✓ ⋮

ASSIGNMENTS

Create a Flipbook! - Practical Assignment
Sep 14 | 15 pts

DISCUSSION WEEK 3: "Bubble Bath" - Absurdity, Character Design & Embodiment in Hungarian Animation
Sep 17 | 2 pts

MODULE 2 - MAKING A CHARACTER: BODY, SPIRIT AND MIND

Module 2 Overview - BEGIN HERE

WEEK 4 - Gender and Character Design in Miyazaki's Anime

SCREENING / WATCH

My Neighbor Totoro (dir. Hayao Miyazaki, 1988, 86 min) - FREE EN Dubbed Copy

My Neighbor Totoro (dir. Hayao Miyazaki, 1988, 86 min) - STREAM on HBO Max or RENT on Youtube / Amazon (https://www.justwatch.com/us/movie/my-neighbor-totoro)

Yuki's Sun (dir. Hayao Miyazaki, 1972, 5 min) (https://youtu.be/iuNkFTGtysw?si=Axylue5rk5EiKMSq)

READINGS

Cavallaro_The Frame of Reference_The Anime Art of Hayao Miyazaki_2006.pdf

Cavallaro_The Anime Art of Hayao Miyazaki_The Ghibli Era.pdf

Cavallaro_The Anime Art of Hayao Miyazaki_My Neighbor Totoro.pdf

ASSIGNMENT

DISCUSSION WEEK 4: "My Neighbor Totoro" - Gender and Character Design in Miyazaki's Anime
Sep 24 | 2 pts

WEEK 5 - Acting and Being in animation - Body, Difference and Character Design in Adam Elliot's Clayography

SCREENING / WATCH

[>>>FIXED<<< Mary and Max (dir. Adam Elliot, 2009, 92 min)](https://ww16.0123movie.net/movie/mary-and-max-15251.html)
(https://ww16.0123movie.net/movie/mary-and-max-15251.html)

[>>FIXED LINK<< Harvie Krumpet (dir. Adam Elliot, 2003, 22 min)](https://drive.google.com/file/d/1MMo8HFGZ4kZhfqCDMPovxiiNyog4BrlQ/view?usp=sharing)
(https://drive.google.com/file/d/1MMo8HFGZ4kZhfqCDMPovxiiNyog4BrlQ/view?usp=sharing)

READINGS

Williams_Dialogue & Acting_The Animators Survival Kit_2001.pdf

Batkin_The Misfits-Bodies, difference and wantering in the Clayogrpahy films of Adam Elliot_2017.pdf

[Desowitz - 'Mary and Max': Elliot and Clayography_AWN_2009](https://www.awn.com/animationworld/mary-and-max-elliot-and-clayography)
(https://www.awn.com/animationworld/mary-and-max-elliot-and-clayography)

[Frank - Adam Elliot and the Clayography: 25 Years of Personal, Intimate, Indie Animation_Frank_2021](https://www.pastemagazine.com/movies/adam-elliot/adam-elliot-clayography) (https://www.pastemagazine.com/movies/adam-elliot/adam-elliot-clayography)

ASSIGNMENT

DISCUSSION WEEK 5: Acting and Being in animation - Body, Difference and Character Design in Adam Elliot's Clayography
Oct 1 | 2 pts

WEEK 6 - Landscapes of the Everyday, Reimagined

SCREENING / WATCH

[Neighbours (dir. Norman McLaren, 1952, 8 min)](https://www.youtube.com/watch?v=4YAYGi8rQag) (https://www.youtube.com/watch?v=4YAYGi8rQag)

[The Simpsons_Marge and the Monorail_Season 4_Ep12 (dir. Rich Moore, 1993, 30 min)](https://drive.google.com/file/d/1HGUXJM-zTXM3y66iomlBz1_VK1pwf938/view?usp=sharing)
(https://drive.google.com/file/d/1HGUXJM-zTXM3y66iomlBz1_VK1pwf938/view?usp=sharing)

[South Park The Streaming Wars_Part 1 (dir. Trey Parker, 2022, 48 min)](https://drive.google.com/file/d/1JOMbb9zka9deMfXX1kTlb3_M-hEW1DSq/view?usp=sharing)
(https://drive.google.com/file/d/1JOMbb9zka9deMfXX1kTlb3_M-hEW1DSq/view?usp=sharing)

READINGS

Bendazzi _North American TV Animation_1989 - 1998_from Animation_A World History_2015.pdf

Henry_Don t Ask Me_Im_Just_a_Girl_Feminism_Female Identity_and_The_Simpsons_2007.pdf

[Brewster_Feminist South Park_The F Word_2015](https://thefword.org.uk/2015/09/feminist-south-park/) (https://thefword.org.uk/2015/09/feminist-south-park/)

DISCUSSION WEEK 6: Landscapes of the Everyday, Reimagined in North American Adult TV Animation
Oct 8 | 2 pts

WEEK 7 - Music and / as character

SCREENING

[Liz and the Blue Bird (dir. Naoko Yamada, 2018, 90 min)](https://www.kanopy.com/en/product/11195249?vp=colorado) (https://www.kanopy.com/en/product/11195249?vp=colorado)

READINGS

Beauchamp_Sound Design Theory_Music_from Designing Sound for Animation_2013.pdf

[Kyotsuki_Liz and the Blue Bird Composer Interview: agraph (Kensuke Ushio) | The Quiet and The Hidden_Atma_Funomena_2018](https://atmafunomena.wordpress.com/2018/07/04/liz-blue-bird-composer-interview-kensuke-ushio-agraph-quiet-and-hidden/) (https://atmafunomena.wordpress.com/2018/07/04/liz-blue-bird-composer-interview-kensuke-ushio-agraph-quiet-and-hidden/)

ASSIGNMENT

DISCUSSION WEEK 7: Naoko Yamada's "Liz and the Blue Bird" - Music and / as Character
Oct 15 | 2 pts

WEEK 8 - Music, Genre and The Uncanny in Stop-Motion Animation

SCREENING

[The House (dir. Emma de Swaef, Marc James Roels, Niki Lindroth von Bahr, Paloma Baeza, 2022, 97 min)](https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/ESLDkdWKsRpLovUNwpDJIaUBuGJed-oWTn1HmctLtSlAjQ?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZy1MaW5rIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D&e=0lz9cK) (https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/ESLDkdWKsRpLovUNwpDJIaUBuGJed-oWTn1HmctLtSlAjQ?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZy1MaW5rIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D&e=0lz9cK)

READINGS

Chou_Uncanny Valley and the future of animation_2018.pdf

[Fitzpatrick_ 'The House' and Its Take on Horror and Moving On_Collider_2022](https://collider.com/the-house-netflix-horror-moving-on-why-its-good/) (https://collider.com/the-house-netflix-horror-moving-on-why-its-good/)

ASSIGNMENT

📣 **DISCUSSION WEEK 8: Music, Genre and The Uncanny in Stop-Motion Animation**
Oct 22 | 2 pts

MODULE 3 - SUBCONSCIOUS, MYTH AND EXPERIMENT IN ANIMATION

📄 **Module 3 Overview - BEGIN HERE**

WEEK 9 - Avant-Garde, Experiment and Fairy Tale

SCREENING

🔗 [Alice (dir. Jan Švankmajer, 1989, 86 min)](https://www.kanopy.com/en/colorado/video/110114) ⬆ (https://www.kanopy.com/en/colorado/video/110114)

🔗 [REVIEW: Stafford and Sélavy_Short Interview with Jan Švankmajer_2011](http://www.electricsheepmagazine.co.uk/2011/06/14/interview-with-jan-352vankmajer/) ⬆ (http://www.electricsheepmagazine.co.uk/2011/06/14/interview-with-jan-352vankmajer/)

📄 **Excerpts from Walt Disney's Alice in Wonderland (dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske, 1951)**

🔗 [REVIEW: Crowther_Disney's Cartoon Adaptation of 'Alice in Wonderland' Arrives at Criterion_1951](https://www.nytimes.com/1951/07/30/archives/the-screen-in-review-disneys-cartoon-adaptation-of-alice-in.html) ⬆ (https://www.nytimes.com/1951/07/30/archives/the-screen-in-review-disneys-cartoon-adaptation-of-alice-in.html)

READINGS

📎 **Taberham_It Is Alive if You Are_from Experimental Animation_2019.pdf**

📎 **Verrone_Is Disney AvantGarde__2013.pdf**

📎 **Bye_Imagination and Invention_Alice in Wonderland on Screen_2018.pdf**

OPTIONAL VIEWING

🔗 [Felix the Cat: Astronomeous (dir. Pat Sullivan, 1928, 8 min)](https://amara.org/videos/in8E3B7tnXfX/info/astronomeous-1928-felix-cartoon/) ⬆ (https://amara.org/videos/in8E3B7tnXfX/info/astronomeous-1928-felix-cartoon/)

🔗 [Vistas - The Visit (dir. Lisa Jackson, 2009, 3 min)](https://www.nfb.ca/film/vistas_the_visit/) ⬆ (https://www.nfb.ca/film/vistas_the_visit/)

ASSIGNMENT

Stop Motion Animation - Practical Assignment
Oct 26 | 15 pts

DISCUSSION WEEK 9: Avant-Garde, Experiment and Fairy Tale
Oct 28 | 2 pts

WEEK 10 - Science Fiction, Dystopia and Cyberpunk

SCREENING

[Metropia (dir. Tarik Saleh, 2009, 86 min)](https://www.kanopy.com/en/product/5845007?vp=colorado)

[Interview with Tarik Saleh - Director of Metropia (3:41)](https://amara.org/videos/Y1KrCqcOl4mF/info/interview-with-tarik-saleh-director-of-metropia/?team=)

READINGS

📎 **Metropia_Directors Statement_Crew_Technique_2009.pdf**

📎 **Meras_European Cyberpunk Cinema_2018.pdf**

ASSIGNMENTS

DISCUSSION WEEK 10: Science Fiction, Dystopia and Cyberpunk
Nov 4 | 2 pts

WEEK 11 - Cyberpunk, Dystopia and Memory: Remnants and Projection in Anime SciFi

SCREENINGS

[Akira (dir. Katsuhiro Otomo, 1988, 124 min)](https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/ERwzlMH9Ao5lqlFN-9__KTcBqbDOKTOcRD-IXajB5du3qA?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFppZXciOiJTaGFyZURpYWxvZy1MaW5rIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D&e=QG8MKi)

[READ FIRST_Maslin_A Tokyo of the Future In Vibrant Animation_NYT_1990](https://www.nytimes.com/1990/10/19/movies/review-film-a-tokyo-of-the-future-in-vibrant-animation.html)

[FREE NYT subscription from CU Libraries](https://libguides.colorado.edu/databaseguide/newyorktimes)

[Interview with Katsuhiro Otomo - VIDEO](https://www.youtube.com/watch?v=nIZZoHF8VmQ)

[🔗] **[Akira - The Animation and Coloring Process - VIDEO](https://amara.org/videos/z95wyVFjhPDP/info/akira-the-animation-and-coloring-process/?team=)** ↪
(https://amara.org/videos/z95wyVFjhPDP/info/akira-the-animation-and-coloring-process/?team=)

READINGS

[📎] **Kelts_Anime Appeals_from Japanamerica_2006.pdf**

[🔗] **[Michael_The 'year of Akira': the film's vision of 2019, compared with today's Tokyo_The Guardian_2019](https://www.theguardian.com/cities/2019/jun/16/the-year-of-akira-how-does-2019-neo-tokyo-compare-with-todays-city)** ↪ (https://www.theguardian.com/cities/2019/jun/16/the-year-of-akira-how-does-2019-neo-tokyo-compare-with-todays-city)

[🔗] **[The Art of Katsuhiro Otomo - Still Moodboard](https://characterdesignreferences.com/artist-of-the-week-9/katsuhiro-otomo)** ↪ (https://characterdesignreferences.com/artist-of-the-week-9/katsuhiro-otomo)

OPTIONAL VIEWING

[🔗] **[Ghost in the Shell (dir. Mamoru Oshii, 1995, 84 min)](https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/EXorKLYff5FHnYYEou9JJ6wBIrkTEPTQOPot8-zGpQZ-7w?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcmI2ZUZvckJ1c2luZXNzIiwicmVmZXJyYW xBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGl ua0NvcHkifX0&e=9hbBgf)** ↪ (https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/EXorKLYff5FHnYYEou9JJ6wBIrkTEPTQOPot8-zGpQZ-7w?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJPbmVEcmI2ZUZvckJ1c2luZXNzIiwicmVmZXJyYW xBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGl ua0NvcHkifX0&e=9hbBgf)

ASSIGNMENT

[💬] **DISCUSSION WEEK 11: Cyberpunk, Dystopia and Memory - Remnants and Projection in Anime SciFi**
Nov 11 | 2 pts

WEEK 12 - Cyberpunk, History and Myths of the Future

SCREENING

[🔗] **[Rio 2096: A Story of Love and Fury_Uma Historia de Amor e Furia (dir. Luiz Bolognesi, 2013, 74 min)](https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/Edm_PFQW97tPiO46M1mVFxIBeF_PYZGX9cSvX7AVApg0PA?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZy1MaW5rIiwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D&e=duLf37)** ↪ (https://o365coloradoedu-my.sharepoint.com/:v:/g/personal/kiwa3111_colorado_edu/Edm_PFQW97tPiO46M1mVFxIBeF_PYZGX9cSvX7AVApg0PA?nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZy1MaW5rIiwicmVmZXJyYW xBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D&e=duLf37)

READINGS

[📎] **Milligan_A Toon of Love and Fury_Animation Magazine_2013.pdf**

[🔗] **[Edwards_Interview with Director Luiz Bolognesi on "Rio 2096," An Animated Feature About Love and Revolution_Cartoon Brew_2013](https://www.cartoonbrew.com/feature-film/director-luiz-)** ↪ (https://www.cartoonbrew.com/feature-film/director-luiz-

bolognesi-on-rio-2096-an-animated-feature-about-love-and-revolution-92109.html)

ASSIGNMENT ⊘ ⋮

    🗨 **DISCUSSION WEEK 12: Cyberpunk, History and Myths of the Future - Rio 2096** ⊘ ⋮
        Nov 18 | 2 pts

<div align="right">Will unlock Oct 9 at 10:30pm</div>

⠿

▾ **MODULE 4 - CONTEMPORARY MYTHS** ⊘ ▾

         + ⋮

    📄 **Module 4 Overview - BEGIN HERE** ⊘ ⋮

WEEK 13 - Against the tide: confronting histories ⊘ ⋮

SCREENING ⊘ ⋮

    🔗 **Persepolis (dir. Marjane Satrapi, 2007, 96 min)** ↪ **(https://video-alexanderstreet-com.colorado.idm.oclc.org/watch/persepolis)** ⊘ ⋮

    🔗 **Tehran Taboo (dir. Ali Soozandeh, 2017, 96 min)** ↪ **(https://www.kanopy.com/en/colorado/video/4109176)** ⊘ ⋮

READINGS ⊘ ⋮

    📎 **Satrapi_Why I Wrote Persepolis.pdf** ✅ ⋮

    📎 **Quigley_Drawing on Experience_Animation as History in Persepolis_Screen Education_2007.pdf** ✅ ⋮

    📄 **LISTEN TO PODCAST - Hyams_Iran through the eyes of Zahra Amir Ebrahimi_Radio France International_2018 (10 mins)** ⊘ ⋮

OPTIONAL VIEWING ⊘ ⋮

    🔗 **A Scanner Darkly (dir. Richard Linklater, 2006, 100 min)** ↪ **(https://www.youtube.com/watch?v=Z6l9g3IdlCI)** ⊘ ⋮

    🔗 **Abina and the Important Men (dir. Soumyaa K. Behrens, 2016, 52 min)** ↪ **(https://www.kanopy.com/en/product/13260017?vp=colorado)** ⊘ ⋮

    🔗 **Snack and Drink (dir. Bob Sabiston & Tommy Pallotta, 1999, 4 min)** ↪ **(https://amara.org/videos/sgtVgkJzCcAt/info/snack-and-drink-1999-uhd/)** ⊘ ⋮

Undone (dir. Rosa Salazar, Bob Odenkirk, 2019) - Animated Series - streaming on Prime Video �#⃗ **(https://www.amazon.com/Undone-Season-1/dp/B0875GVR67)**

ASSIGNMENT

DISCUSSION WEEK 13: Against the tide: confronting histories in Persepolis and Tehran Taboo
Nov 25 | 2 pts

>>> ///\\\ >>> WEEK 14 - SPRING BREAK <<< \\\/// <<<

WEEK 15 - Documentary Animation

SCREENING

Waltz with Bashir (dir. Ari Folman, 2008, 90 min) ➡⃗ **(https://video-alexanderstreet-com.colorado.idm.oclc.org/watch/waltz-with-bashir)**

O'Hehir_War as a "bad acid trip"_Interview with Ari Folman_2008 ➡⃗ **(https://www.salon.com/2008/12/26/folman/)**

📎 **Stewart_Screen Memory in Waltz with Bashir_2010.pdf**

READINGS

📎 **Kraemer_Waltz with Bashir_Trauma and representation in the animated documentary_2015.pdf**

📎 **Shibolet_Waltz with Bashir's Animated Traces - Troubled Indexicality in Contemporary Documentary Rhetorics_2021.pdf**

OPTIONAL VIEWING

Victory Through Air Power (Disney, 1943, 62 min) ➡⃗
(https://amara.org/videos/ll3j59F80R1o/info/victory-through-air-power-animated-history-of-aviation-1942/)

Tower (dir. Keith Maitland, 2016, 82 min) ➡⃗ **(https://www.kanopy.com/en/colorado/video/444570)**

ASSIGNMENT

DISCUSSION WEEK 15: Documentary Animation
Dec 9 | 2 pts

WEEK 16 - Visual Style & Narratives of Redemption beyond the Textbook

SCREENING

Boy and the World / O Menino e o Mundo (dir. Ale Abreu, Brazil, 2013, 80 min) ⤷ (https://drive.google.com/file/d/1Z4SmTCEuzAOrHfuRLkOryQgNCfQ4EUlw/view?usp=sharing)

Jurgens_Ale Abreu Talks About His Illustration Process for Oscar-Nominated Film 'Boy and the World'_Format_2016 ⤷ (https://www.format.com/magazine/features/illustration/ale-abreu-filmmaker-interview-boy-and-the-world)

VIDEO_Ale Abreu and Priscilla Kemp - Brief Interview @ Annecy Film Festival_Cristal for Best Film 2014 ⤷ (https://amara.org/videos/H4mvvo7RWBrn/info/annecy-2014-cristal-for-a-feature-film-ale-abreu-the-boy-and-the-world/)

READING

McCloud_World Building_from Making Comics_2006.pdf

McCloud_Stories for Humans_from Making Comics_2006.pdf

OPTIONAL VIEWING

Bottle (dir. Kirsten Lepore, 2010, 5 min) ⤷ (https://amara.org/videos/Dr6NUUfZbFqO/info/bottle/?team=)

ASSIGNMENT

DISCUSSION WEEK 16: Graphics and Visual Narratives - Studying the guidelines and going beyond them
Dec 16 | 2 pts

Will unlock Nov 17 at 12am

▾ FINAL PROJECT

Final Project
Dec 7 | 40 pts

🔍 Search entries or author...

| All ▾ | ↓ Sort | View Split Screen | ⤓ | 👥 Assign To |

267 Replies (251)   ✅ 🔖 ⋮

Create a Flipbook! - Practical Assignment

Create a **hand-drawn flipbook of at least 30 frames** using flashcards or other white paper. See the material linked below (Hurtado; Video tutorial) for reference. Your creativity, imagination, and attention to detail will be graded rather than your drawing skills.

Once you are done drawing and designing the flipbook, please submit it as a video. To do so, you may either:

1. scan every frame and then export them from an editing software, such as Premiere or Premiere Rush, at 24 fps

2. film the flipping of the book. The camera should be steady - preferably on a tripod or held by a friend; bright light shining on the flipbook will allow us to see the figures clearly & appreciate the animation. Hold the book close to the lens, ensuring focus and exposure are accurately set.

Be sure to follow the **Media Submission Guidelines (https://canvas.colorado.edu/courses/109760/pages/media-submission-guidelines?module_item_id=5591749)** whenever you turn in creative work - photography, video, or audio.

Hurtado_Animating a Stick Figure_Animating a Ball_Excerpt from Flipping Out - the Art of Flip Book Animation_2016.pdf (https://canvas.colorado.edu/courses/109760/files/75618680?wrap=1) ⤓ **(https://canvas.colorado.edu/courses/109760/files/75618680/download?download_frd=1)** **(https://canvas.colorado.edu/courses/98307/files/67041668/download?download_frd=1)**

How to MAKE A FLIPBOOK 🔗 **(https://www.youtube.com/watch?v=Un-BdBSOGKY)**

Submit the video to this thread below by the due date, then respond to at least 2 of your classmates' posts in 100 word comments by the closing time of the thread. Consider the concept and the execution of their flipbooks and videos. Consider highlighting the strong points of the projects, as well as offer constructive advice or suggestions for how they may improve it. Be candid, honest, and collegial!

The project deadline has been extended to **Monday, September 16,** at **11:59 p.m.** and counts for **15% of your final grade in the course.**

Reply

🔍   Search entries or author...

All ⌄   ↓ Sort   View Split Screen   ⤓   👥 Assign To

✅ 🔖 ⋮

Stop Motion Animation - Practical Assignment

Create a **surrealist stop motion animation** of at least **120 frames / 10-second** running time. You may use photos, drawings, objects, puppets/figurines.

You may use everyday objects and materials in your environment, but they must take on new life! Consider the surrealist examples we have watched - including *Alice* and ***Metropia.*** You are also welcome to experiment with cutout animation, claymation, or other techniques exemplified in our class. In this class or a different setting, you may also paint, draw, or take inspiration from the characters you have drawn before.

For this exercise, you may use **any software** to work with image frames - iMovie, Final Cut, Adobe Premiere, DaVinci.

You may use your smartphone to take pictures/videos for the stop-motion. You should use a tripod or another stabilization device to ensure the camera/phone stays still throughout the recording. Make sure you record in **1920 x 1080p LANDSCAPE** / horizontal format to use the frame area best. See **Media Submission Guidelines (https://canvas.colorado.edu/courses/109760/pages/media-submission-guidelines)** for additional parameters.

The focus of this project should be on creativity and narrative:

- **Character**: even if an object portrays this, the object should be embodied, personified,
- **Event**: what happens in the animation? Can you retell this brief moment as a joke, a sad or funny story?
- **Background**: consider the **setting** for your short animation. Don't shoot against your couch if the couch does not play a role. Feel free to take the images outside or work with your monitor/computer to imagine the setting.
- **Mood**: take inspiration from surrealist, absurd, sci-fi, experimental, or cyberpunk/sci-fi films to convey a certain feeling or tone for your short piece through the use of color, shapes, light, framing, narrative breakdown
- **Surprise/twist**: every event, even the briefest one, has to have a twist or surprise
- **Credits**: Be sure to **title** your work and attach the title to it. Also, credit yourself, any other collaborators, and sources for material (see below).
- **Running time**: **120 frames** *excluding* *credits*; **minimal frame rate: 12 fps**; **minimal running time: 10 seconds** - *excluding* *credits*

Final Project

[✓ **Published**]   [👥 Assign To]   [✎ **Edit**]   [⋮]
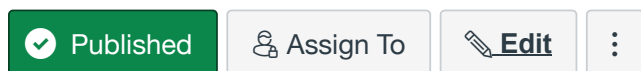
For your Final Project in Histories of Animation, you will work on one of the three options below. All of them require some amount of historical research and production.

OPTION A – RESEARCH PAPER / VIDEO ESSAY

You will develop a 1000-word Research Paper AND a 1-minute video essay **OR** a 5-minute video essay that traces the historical and creative lineages of two distinct traditions/techniques in our syllabus. These would have to come from **two different modules**.

That means you can't compare two cyberpunk filmmakers or two films, traditions, techniques, and filmmakers included in "The Silly, Bizarre and the Absurd" early module of our course. However, you may look at absurdity in animated comedies and surreal psychological films or gender and character design in *Who Framed Roger Rabbit?* and *Bubble Bath*, respectively.

If you write about films you have already discussed in previous papers or video essays, your angle, examples, and writing would have to be significantly different. No self-plagiarism or recirculation of ideas you have already expressed elsewhere! This may count as an Honor Code violation.

You are encouraged to write about films only briefly exemplified in lecture presentations, which you would delve deeper into, or films you have watched on your own.

You are welcome to focus on a particular type or animation technique – e.g., hand-drawn, painted, stop motion, cel animation, CGI, rotoscope, glass and sand animation, 2D / 3D – about 2 or more films studied in distinct sections of the class.

You may also **pursue original research**: find an animation studio (preferably NOT Disney / Pixar, Ghibli, or Dreamworks) and discuss the technical, creative, thematic, and narrative characteristics that define the style in 3 of their films. These may be shorts, too. The work you put into research and analysis will be rewarded, and the surprising connections you find between the films will be carefully considered.

In a paper and/or video essay of this size, authors can appraise three main points. These should be identifiable. Connections between the hypothesis, argument, and conclusion should be compelling. So should transitions between ideas that are a part of your argument. Historical references should be accurate, and connections should be well justified. Course material should be included among references and terms for comparison.

The paper will be annotated appropriately, and you will include a professionally formatted list of media/bibliographic references along with any notes you may have used at the end of the work. You may use whichever style of formatting (APA, MLA, Chicago, Harvard, etc.), but you must be consistent in your choice of citing/referencing works and texts.

The paper should be proofread for consistency, grammar, and spelling. All concepts and ideas used should be appropriately attributed.

OPTION B – CREATIVE PROJECT

Alternatively, for the research essay or paper, you may submit an original creative project informed by our class. This would be either **a 2–3-minute animated short film in a technique of your choice** (with or without sound) **or a 6–8-page**

narrative comic booklet (at 4-6 panels per page, in a sketch-like illustration technique which would cover more events; you may also use 3-4 panels/page if you wish to put greater detail into illustration, and perhaps produce this as a sample from a larger project).

These will be graded more rigorously than your last two creative assignments. Please be confident in your choice.

These may also be produced as "hooks" or "samples"—introductions to a larger project. If this is the case, you should indicate it by labeling it accordingly in the beginning credits. Progression should show the protagonist, main traits of the fictional universe (world building, time setting), early event(s), and inciting incident(s) that should already happen within this sample.

You are encouraged to take inspiration from previous production assignments – characters, situations, backgrounds, and events explored for the Stop-Motion Animation or the Flipbook.

Your creative project will be graded on the following:

- The presence of clearly identifiable narrative elements – theme, protagonist (s), supporting characters, antagonist(s), inciting incident, twists, surprises, resolution/conclusion;
- Creativity and visual storytelling – You are encouraged to take liberties and use your imagination to create and express the narrative's twists, transformations, evolution, and developments.
- Technical choices – the choice of technique or drawing style should match the theme and tone of the creative project

Final Projects will be due as **documents** (.doc, .docx, .pdf) and/or **links to videos** uploaded to Vimeo or YouTube.

The **Final Project** is due Friday, **December 6,** at **11:59 p.m.** and counts for **40% of your final grade in the course**.

Points	40
Submitting	a website url or a file upload
File Types	doc, docx, mp4, pdf, mov, jpeg, tiff, and, and tif

Due	For	Available from	Until
Dec 7 at 1:59am	Everyone	Oct 1 at 12am	Dec 12 at 11am

+ **Rubric**