

# 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)
- 1 short paper or video essay (20% of final grade)
- 2 minor creative/technical assignments + 2 x responses to a classmates' works (20% of final grade)
- 1 final project (research paper, video essay OR creative/technical project - (30% of final grade)

For detailed descriptions of these assignments, consult the [Assignments \(https://canvas.colorado.edu/courses/99249/assignments\)](https://canvas.colorado.edu/courses/99249/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 \(https://canvas.colorado.edu/courses/99249/modules\)](https://canvas.colorado.edu/courses/99249/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](mailto: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 towards your classmates.** Your opinion may diverge from others expressed in discussion threads. That does not offer a license for offensive or ill-informed responses. In the spirit of critical thinking and intellectual rigor, 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 turn in a plagiarized assignment, you will receive an "F" for the course and any disciplinary measures taken by the university, to which we are required to report.
- **Keep in touch:** check the "Canvas" discussion threads, Canvas announcements, and your email often; if anything comes up on the analytical or creative side, please get in touch with me. Your instructor is open to comments and suggestions as we go along. I aim to ensure that this class is a meaningful and enriching learning experience for all. **I am happy to meet you!**

Collapse All












**View Progress**







 Publish All ▾
















































+ Module


















☰	▼ COURSE INFORMATION	 ▾
		+ ⋮
☰	 About Histories of Animation - MUST READ	 ⋮
	 Meet your instructor	 ⋮
	<b>EQUIPMENT ACCESS &amp; MEDIA SUBMISSION</b>	 ⋮
	 Media Submission Guidelines	 ⋮
	 Equipment Checkout - Information	 ⋮
	 <a href="https://colorado.webcheckout.net/sso/patron#!/">WebCheckout Patron Portal</a>  (https://colorado.webcheckout.net/sso/patron#!/)	 ⋮
	 Checkout Agreement Policy Form	 ⋮
	<b>MEETING ROOM - INDIVIDUAL MEETINGS</b>	 ⋮
	 Zoom meeting   <a href="http://cuboulder.zoom.us/my/kimbianca">http://cuboulder.zoom.us/my/kimbianca</a>	 ⋮

☰	▼ MODULE 1 - THE SILLY, THE BIZARRE & THE ABSURD	 ▾
		+ ⋮
	 Module 1 Overview - BEGIN HERE	 ⋮
	<b>WEEK 1 - Introduction</b>	 ⋮
	<b>ASSIGNMENT</b>	 ⋮
	 <b>DISCUSSION WEEK 1: Introductions</b> Jan 21   2 pts	 ⋮
	<b>OPTIONAL VIEWING</b>	 ⋮
	 A Brief History (Ion Popescu Gopo, 1956)	 ⋮
	 If I Was God (Cordell Baker, 2016)	 ⋮
	<b>WEEK 2 - Humor: Turning a Mirror to the World</b>	 ⋮
































































<b>SCREENING / WATCH</b>	✓	⋮
 <a href="https://digitalcampus-swankmp-net.colorado.idm.oclc.org/univcoboulder359883/login?returnUrl=%2Funivcoboulder359883%2Fplay%2F639472b79e787d80">Who Framed Roger Rabbit (dir. Robert Zemeckis, 1988, 104 min) - via CU Libraries / may require login or VPN Client</a>	✓	⋮
<b>READINGS</b>	✓	⋮
 Klein_1947 Roger Rabbit Then and Now_Seven Minutes_The Death of the American Cartoon_1993.pdf	✓	⋮
 Beckett_Act Without Words.pdf	✓	⋮
<b>ASSIGNMENT</b>	✓	⋮
 <b>DISCUSSION WEEK 2: "Who Framed Roger Rabbit?" - Humor, History and Hollywood</b> Jan 28   2 pts	✓	⋮
<b>OPTIONAL VIEWING</b>	✓	⋮
 <a href="https://amara.org/videos/rrnRYcSJ6nsi/info/walt-disneys-the-old-mill-1937/">Silly Symphonies: The Old Mill (dir. Walt Disney, 1937)</a>	✓	⋮
 <a href="https://amara.org/videos/GJVCAV6Q3RMP/info/the-enchanted-drawing/">The Enchanted Drawing (J. Stuart Blackton, 1900)</a>	✓	⋮
 <a href="https://amara.org/videos/dNIweYZbUQcx/info/bambi-meets-godzilla-1969-hq/">Bambi Meets Godzilla (dir. Marv Newland, 1969)</a>	✓	⋮
 <a href="https://amara.org/videos/2HwpkpkGiNiE/info/looney-tunes-duck-amuck-classic-cartoon-wb-kids/">Duck Amuck (Chuck Jones, 1953) - EXCERPT</a>	✓	⋮
<b>WEEK 3 - Absurdity, Character Design &amp; Embodiment in Hungarian Animation</b>	✓	⋮
<b>SCREENING / WATCH</b>	✓	⋮
 <a href="https://archive.org/details/habfurdo-1980">Bubble Bath (dir. Gyorgy Kovasznai, 1977, 76 min)</a>	✓	⋮
<b>READINGS</b>	✓	⋮
 <a href="https://mubi.com/en/notebook/posts/notebook-primer-hungarian-animation-1915-1989">Baker Notebook Primer: Hungarian Animation, 1915–1989 MUBI 2021</a>	✓	⋮
 Hurtado_Animating a Stick Figure_Animating a Ball_Excerpt from Flipping Out - the Art of Flip Book Animation_2016.pdf	✓	⋮
<b>ASSIGNMENTS</b>	✓	⋮

 <b>DISCUSSION WEEK 3: "Bubble Bath" - Absurdity, Character Design &amp; Embodiment in Hungarian Animation</b> Feb 6   2 pts	 
 <b>Create a Flipbook! - Practical Assignment</b> <a href="#">Multiple Due Dates</a>   10 pts	 























































 <b>▼ MODULE 2 - MAKING A CHARACTER: BODY, SPIRIT AND MIND</b>	   
 <b>Module 2 Overview - BEGIN HERE</b>	 
<b>WEEK 4 - Gender and Character Design in Miyazaki's Anime</b>	 
<b>SCREENING / WATCH</b>	 
 <b>My Neighbor Totoro (dir. Hayao Miyazaki, 1988, 86 min) - FREE EN Dubbed Copy</b>	 
 <a href="#">My Neighbor Totoro (dir. Hayao Miyazaki, 1988, 86 min) - STREAM on HBO Max or RENT on Youtube / Amazon</a> <a href="https://www.justwatch.com/us/movie/my-neighbor-totoro"> (https://www.justwatch.com/us/movie/my-neighbor-totoro)</a>	 
 <a href="https://youtu.be/iuNkFTGtysw?si=Axylue5rk5EiKMSq">Yuki's Sun (dir. Hayao Miyazaki, 1972, 5 min)</a> <a href="https://youtu.be/iuNkFTGtysw?si=Axylue5rk5EiKMSq"> (https://youtu.be/iuNkFTGtysw?si=Axylue5rk5EiKMSq)</a>	 
<b>READINGS</b>	 
 <b>Cavallaro_The Frame of Reference_The Anime Art of Hayao Miyazaki_2006.pdf</b>	 
 <b>Cavallaro_The Anime Art of Hayao Miyazaki_The Ghibli Era.pdf</b>	 
 <b>Cavallaro_The Anime Art of Hayao Miyazaki_My Neighbor Totoro.pdf</b>	 
<b>ASSIGNMENT</b>	 
 <b>DISCUSSION WEEK 4: "My Neighbor Totoro" - Gender and Character Design in Miyazaki's Anime</b> Feb 11   2 pts	 
<b>WEEK 5 - Acting and Being in animation - Body, Difference and Character Design in Adam Elliot's Clayography</b>	 
<b>SCREENING / WATCH</b>	 
 <a href="https://tubitv.com/movies/100000941/mary-and-max">Mary and Max (dir. Adam Elliot, 2009, 92 min)</a> <a href="https://tubitv.com/movies/100000941/mary-and-max"> (https://tubitv.com/movies/100000941/mary-and-max)</a>	 
 <a href="https://amara.org/videos/SvyTbvq3Mjbj/info/harvie-krumpet/">Harvie Krumpet (dir. Adam Elliot, 2003, 22 min)</a> <a href="https://amara.org/videos/SvyTbvq3Mjbj/info/harvie-krumpet/"> (https://amara.org/videos/SvyTbvq3Mjbj/info/harvie-krumpet/)</a>	 









READINGS	✓ ⋮
 Williams_Dialogue & Acting_The Animators Survival Kit_2001.pdf	✓ ⋮
 Batkin_The Misfits-Bodies, difference and wantering in the Clayogrphay films of Adam Elliot_2017.pdf	✓ ⋮
 <a href="https://www.awn.com/animationworld/mary-and-max-elliott-and-clayography">Desowitz - 'Mary and Max': Elliot and Clayography_AWN_2009</a>  (https://www.awn.com/animationworld/mary-and-max-elliott-and-clayography)	✓ ⋮
 <a href="https://www.pastemagazine.com/movies/adam-elliott/adam-elliott-clayography">Frank - Adam Elliot and the Clayography: 25 Years of Personal, Intimate, Indie Animation_Frank_2021</a>  (https://www.pastemagazine.com/movies/adam-elliott/adam-elliott-clayography)	✓ ⋮
ASSIGNMENT	✓ ⋮
 DISCUSSION WEEK 5: Acting and Being in animation - Body, Difference and Character Design in Adam Elliot's Clayography Feb 18   2 pts	✓ ⋮
WEEK 6 - Landscapes of the Everyday, Reimagined	✓ ⋮
SCREENING / WATCH	✓ ⋮
 <a href="https://www.nfb.ca/film/neighbours_voisins/">Neighbours (dir. Norman McLaren, 1952, 8 min)</a>  (https://www.nfb.ca/film/neighbours_voisins/)	✓ ⋮
 <a href="https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FThe%20Simpsons%5FMarge%20and%20the%20Monorail%5FS4%20E12%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0RpcmVjdCJ9fQ&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview">The Simpsons_Marge and the Monorail Season 4_Ep12 (dir. Rich Moore, 1993, 30 min)</a>  (https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FThe%20Simpsons%5FMarge%20and%20the%20Monorail%5FS4%20E12%2Emp4&nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0RpcmVjdCJ9fQ&ga=1&referrer=StreamWebApp%2EWeb&referrerScenario=AddressBarCopied%2Eview)	✓ ⋮
 <a href="https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FSouth%20Park%20%2D%20The%20Streaming%20Wars%20%2D%20Part%201%20%28dir%2E%20Trey%20Parker%2C%202022%29%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0RpcmVjdCJ9fQ&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview">South Park_The Streaming Wars_Part 1 (dir. Trey Parker, 2022, 48 min)</a>  (https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FSouth%20Park%20%2D%20The%20Streaming%20Wars%20%2D%20Part%201%20%28dir%2E%20Trey%20Parker%2C%202022%29%2Emp4&nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAIoiJPbmVEcmI2ZUZvckJ1c2luZXNzliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXciLCJyZWZlcnJhbFZpZXciOiJNeUZpbGVzTGlua0RpcmVjdCJ9fQ&ga=1&referrer=StreamWebApp%2EWeb&referrerScenario=AddressBarCopied%2Eview)	✓ ⋮
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	✓ ⋮
 <a href="https://theword.org.uk/2015/09/feminist-south-park/">Brewster_Feminist South Park_The F Word_2015</a>  (https://theword.org.uk/2015/09/feminist-south-park/)	✓ ⋮







 <b>▼ MODULE 3 - SUBCONSCIOUS, MYTH AND EXPERIMENT IN ANIMATION</b>	  
 <b>Revise—Module 3 Overview - BEGIN HERE</b>	 
<b>WEEK 9 - Avant-Garde, Experiment and Fairy Tale</b>	 
<b>SCREENING</b>	 
 <a href="https://www.kanopy.com/en/colorado/video/110114">Alice (dir. Jan Švankmajer, 1989, 86 min)</a> 	 
 <a href="http://www.electricsheepmagazine.co.uk/2011/06/14/interview-with-jan-352vankmajer/">REVIEW: Stafford and Sélavy_Short Interview with Jan Švankmajer 2011</a> 	 
 <b>Excerpts from Walt Disney's Alice in Wonderland (dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske, 1951)</b>	 
 <a href="https://www.nytimes.com/1951/07/30/archives/the-screen-in-review-disneys-cartoon-adaptation-of-alice-in.html">REVIEW: Crowther_Disney's Cartoon Adaptation of 'Alice in Wonderland' Arrives at Criterion 1951</a> 	 
<b>READINGS</b>	 
 <b>Taberham_It Is Alive if You Are_from Experimental Animation_2019.pdf</b>	  
 <b>Verrone_Is Disney AvantGarde__2013.pdf</b>	  
 <b>Bye_Imagination and Invention_Alice in Wonderland on Screen_2018.pdf</b>	  
<b>OPTIONAL VIEWING</b>	 
 <a href="https://amara.org/videos/in8E3B7tnXfX/info/astronomeous-1928-felix-cartoon/">Felix the Cat: Astronomeous (dir. Pat Sullivan, 1928, 8 min)</a> 	 
 <a href="https://www.nfb.ca/film/vistas_the_visit/">Vistas - The Visit (dir. Lisa Jackson, 2009, 3 min)</a> 	 
<b>ASSIGNMENT</b>	 
 <b>DISCUSSION WEEK 9: Avant-Garde, Experiment and Fairy Tale</b> Mar 17   2 pts	 
<b>WEEK 10 - Science Fiction, Dystopia and Cyberpunk</b>	 
<b>SCREENING</b>	 
 <a href="https://www.kanopy.com/en/product/5845007?vp=colorado">Metropia (dir. Tarik Saleh, 2009, 86 min)</a> 	 























































	<a href="https://amara.org/videos/Y1KrCqcOI4mF/info/interview-with-tarik-saleh-director-of-metropia/?team=">Interview with Tarik Saleh - Director of Metropia (3:41)</a>  ( <a href="https://amara.org/videos/Y1KrCqcOI4mF/info/interview-with-tarik-saleh-director-of-metropia/?team=">https://amara.org/videos/Y1KrCqcOI4mF/info/interview-with-tarik-saleh-director-of-metropia/?team=</a> )		
<b>READINGS</b>			
	Metropia_Directors Statement_Crew_Technique_2009.pdf		
	Meras_European Cyberpunk Cinema_2018.pdf		
<b>ASSIGNMENTS</b>			
	<b>Stop Motion Animation - Practical Assignment</b> Mar 22   10 pts		
	<b>DISCUSSION WEEK 10: Science Fiction, Dystopia and Cyberpunk</b> Mar 24   2 pts		
>>> WEEK 11 - SPRING BREAK <<<			
WEEK 12 - Cyberpunk, Dystopia and Memory: Remnants and Projection in Anime SciFi			
<b>SCREENINGS</b>			
	<a href="https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FAkira%5FKatsuhiro%20Otomo%5F1988%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvc0iOiJXZWliLCJyZWZlcuJhbE1vZGUiOiJ2aWV3In19&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview">Akira (dir. Katsuhiro Otomo, 1988, 124 min)</a>  ( <a href="https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FAkira%5FKatsuhiro%20Otomo%5F1988%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvc0iOiJXZWliLCJyZWZlcuJhbE1vZGUiOiJ2aWV3In19&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview">https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FAkira%5FKatsuhiro%20Otomo%5F1988%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAiOiJTdHJlYW1XZWJBcHAiLCJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvc0iOiJXZWliLCJyZWZlcuJhbE1vZGUiOiJ2aWV3In19&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview</a> )		
	<a href="https://www.nytimes.com/1990/10/19/movies/review-film-a-tokyo-of-the-future-in-vibrant-animation.html">READ FIRST Maslin_A Tokyo of the Future In Vibrant Animation NYT 1990</a>  ( <a href="https://www.nytimes.com/1990/10/19/movies/review-film-a-tokyo-of-the-future-in-vibrant-animation.html">https://www.nytimes.com/1990/10/19/movies/review-film-a-tokyo-of-the-future-in-vibrant-animation.html</a> )		
	<a href="https://libguides.colorado.edu/databaseguide/newyorktimes">FREE NYT subscription from CU Libraries</a> ( <a href="https://libguides.colorado.edu/databaseguide/newyorktimes">https://libguides.colorado.edu/databaseguide/newyorktimes</a> )		
	<a href="https://www.youtube.com/watch?v=nZZoHF8VmQ">Interview with Katsuhiro Otomo - VIDEO</a>  ( <a href="https://www.youtube.com/watch?v=nZZoHF8VmQ">https://www.youtube.com/watch?v=nZZoHF8VmQ</a> )		
	<a href="https://amara.org/videos/z95wyVFjhPDP/info/akira-the-animation-and-coloring-process/?team=">Akira - The Animation and Coloring Process - VIDEO</a>  ( <a href="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=</a> )		
<b>READINGS</b>			
	Kelts_Anime Appeals_from Japanamerica_2006.pdf		
	<a href="https://www.theguardian.com/cities/2019/jun/16/the-year-of-akira-how-does-2019-neo-tokyo-compare-with-todays-city">Michael_The 'year of Akira': the film's vision of 2019, compared with today's Tokyo_The Guardian_2019</a>  ( <a href="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</a> )		

	<a href="https://characterdesignreferences.com/artist-of-the-week-9/katsuhiko-otomo/">The Art of Katsuhiko Otomo - Still Moodboard</a>  (https://characterdesignreferences.com/artist-of-the-week-9/katsuhiko-otomo/)	 
<b>OPTIONAL VIEWING</b>		
	<a href="https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FGhost%20in%20the%20Shell%5FMamoru%20Oshii%5F1995%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAI0iJTdHJlYW1XZWJBcHAI0iJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvcml0iJXZWIiLCJyZWZlcnJhbE1vZGU0IiJ2aWV3In19&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview">Ghost in the Shell (dir. Mamoru Oshii, 1995, 84 min)</a>  (https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FGhost%20in%20the%20Shell%5FMamoru%20Oshii%5F1995%2Emp4&nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAI0iJTdHJlYW1XZWJBcHAI0iJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvcml0iJXZWIiLCJyZWZlcnJhbE1vZGU0IiJ2aWV3In19&ga=1&referrer=StreamWebApp%2EWeb&referrerScenario=AddressBarCopied%2Eview)	 
<b>ASSIGNMENT</b>		
	<b>DISCUSSION WEEK 12: Cyberpunk, Dystopia and Memory - Remnants and Projection in Anime SciFi</b> Apr 7   2 pts	
<b>WEEK 13 - Cyberpunk, History and Myths of the Future</b>		
<b>SCREENING</b>		
	<a href="https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FRio%202096%5FA%20Story%20of%20Love%20and%20Fury%5FUma%20Historia%20de%20Amor%20e%20Furia%5F2013%2Emp4&amp;nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAI0iJTdHJlYW1XZWJBcHAI0iJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvcml0iJXZWIiLCJyZWZlcnJhbE1vZGU0IiJ2aWV3In19&amp;ga=1&amp;referrer=StreamWebApp%2EWeb&amp;referrerScenario=AddressBarCopied%2Eview">Rio 2096: A Story of Love and Fury_ Uma Historia de Amor e Furia (dir. Luiz Bolognesi, 2013, 74 min)</a>  (https://o365coloradoedu-my.sharepoint.com/personal/tope8385_colorado_edu/_layouts/15/stream.aspx?id=%2Fpersonal%2Ftope8385%5Fcolorado%5Fedu%2FDocuments%2FG%2FPhD%20%2D%20CU%20Boulder%2FTeaching%2F2022%2D2023%2FFall%202022%2FCMDP%203250%20%2D%20Histories%20of%20Animation%2FFilms%2FRio%202096%5FA%20Story%20of%20Love%20and%20Fury%5FUma%20Historia%20de%20Amor%20e%20Furia%5F2013%2Emp4&nav=eyJyZWZlcnJhbEluZm8iOnsicmVmZXJyYWxBcHAI0iJTdHJlYW1XZWJBcHAI0iJyZWZlcnJhbFZpZXciOiJTaGFyZURpYWxvZyIsInJlZmVycmFsQXBwUGxhdGZvcml0iJXZWIiLCJyZWZlcnJhbE1vZGU0IiJ2aWV3In19&ga=1&referrer=StreamWebApp%2EWeb&referrerScenario=AddressBarCopied%2Eview)	
<b>READINGS</b>		
	Milligan_A Toon of Love and Fury_Animation Magazine_2013.pdf	
	<a href="https://www.cartoonbrew.com/feature-film/director-luiz-bolognesi-on-rio-2096-an-animated-feature-about-love-and-revolution-92109.html">Edwards Interview with Director Luiz Bolognesi on “Rio 2096,” An Animated Feature About Love and Revolution Cartoon Brew 2013</a>  (https://www.cartoonbrew.com/feature-film/director-luiz-bolognesi-on-rio-2096-an-animated-feature-about-love-and-revolution-92109.html)	
<b>ASSIGNMENT</b>		
	<b>DISCUSSION WEEK 13: Cyberpunk, History and Myths of the Future - Rio 2096</b> Apr 14   2 pts	

Will unlock Feb 28 at 12am

	<b>MODULE 4 - CONTEMPORARY MYTHS</b>	   
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	<a href="https://www.amazon.com/Undone-Season-1/dp/B0875GVR67">Undone (dir. Rosa Salazar, Bob Odenkirk, 2019) - Animated Series - streaming on Prime Video</a>  ( <a href="https://www.amazon.com/Undone-Season-1/dp/B0875GVR67">https://www.amazon.com/Undone-Season-1/dp/B0875GVR67</a> )		
<b>ASSIGNMENT</b>			
	<b>DISCUSSION WEEK 14: Against the tide: confronting histories in Persepolis and Tehran Taboo</b> Apr 21   2 pts		
<b>WEEK 15 - Documentary Animation</b>			
<b>SCREENING</b>			
	<a href="https://video-alexanderstreet-com.colorado.idm.oclc.org/watch/waltz-with-bashir">Waltz with Bashir (dir. Ari Folman, 2008, 90 min)</a>  ( <a href="https://video-alexanderstreet-com.colorado.idm.oclc.org/watch/waltz-with-bashir">https://video-alexanderstreet-com.colorado.idm.oclc.org/watch/waltz-with-bashir</a> )		
	<a href="https://www.salon.com/2008/12/26/folman/">O'Hehir_War as a "bad acid trip" Interview with Ari Folman_2008</a>  ( <a href="https://www.salon.com/2008/12/26/folman/">https://www.salon.com/2008/12/26/folman/</a> )		
	Stewart_Screen Memory in Waltz with Bashir_2010.pdf		
<b>READINGS</b>			
	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		
<b>OPTIONAL VIEWING</b>			
	<a href="https://amara.org/videos/Il3j59F80R1o/info/victory-through-air-power-animated-history-of-aviation-1942/">Victory Through Air Power (Disney, 1943, 62 min)</a>  ( <a href="https://amara.org/videos/Il3j59F80R1o/info/victory-through-air-power-animated-history-of-aviation-1942/">https://amara.org/videos/Il3j59F80R1o/info/victory-through-air-power-animated-history-of-aviation-1942/</a> )		
	<a href="https://www.kanopy.com/en/colorado/video/444570">Tower (dir. Keith Maitland, 2016, 82 min)</a>  ( <a href="https://www.kanopy.com/en/colorado/video/444570">https://www.kanopy.com/en/colorado/video/444570</a> )		
<b>ASSIGNMENT</b>			
	<b>DISCUSSION WEEK 15: Documentary Animation</b> Apr 28   2 pts		
<b>WEEK 16 - Visual Style &amp; Narratives of Redemption beyond the Textbook</b>			
<b>SCREENING</b>			
<a href="https://cuboulder.instructuremedia.com/lti-app/global-embed?lti_params=eyJhbGciOiJIUzUxMiJ9.eyJzdGFibG1zX2IkljoiSGZuOHZIRWJ4b0FkQ0pHd2pHVWp3TUk4TUtJbTBvN0Z0S0FRcU50MzpjYW52YXMtbG1zliwibHRpX3VzZXJfaWQiOiI5NDNjZWU5YWE0NjMyYzZhYWM0ZjdjZDI5NWRjMTBmZGVjZGZINzY2liwibHRpX3VzZXJfbmFtZSI6IktpbWJlcmxleSBXYXJyZW4iLCJsdGFfdXNlci9IbWVpY2I6Imtpd2EzMTExQENvbG9yYWRvLkVEVSIsImx0aV91c2VyX2F2YXRhcil6Imh0dHBzOi8vY3Vib3VsZGVyLmluc3RydWN0dXJlLmNvbS9pbWFnZXI0MvdGh1bWJuYWlscy83MTMxMDk0Ni80cFdmazZQc2BYZIIPUVNUOVFPSmpnU2t4QXRDRFNqQzZhSWpNT3B4liwibHR">       Boy and the World / O Menino e o Mundo (dir. Ale Abreu, Brazil, 2013, 80 min)         (<a href="https://cuboulder.instructuremedia.com/lti-app/global-embed?lti_params=eyJhbGciOiJIUzUxMiJ9.eyJzdGFibG1zX2IkljoiSGZuOHZIRWJ4b0FkQ0pHd2pHVWp3TUk4TUtJbTBvN0Z0S0FRcU50MzpjYW52YXMtbG1zliwibHRpX3VzZXJfaWQiOiI5NDNjZWU5YWE0NjMyYzZhYWM0ZjdjZDI5NWRjMTBmZGVjZGZINzY2liwibHRpX3VzZXJfbmFtZSI6IktpbWJlcmxleSBXYXJyZW4iLCJsdGFfdXNlci9IbWVpY2I6Imtpd2EzMTExQENvbG9yYWRvLkVEVSIsImx0aV91c2VyX2F2YXRhcil6Imh0dHBzOi8vY3Vib3VsZGVyLmluc3RydWN0dXJlLmNvbS9pbWFnZXI0MvdGh1bWJuYWlscy83MTMxMDk0Ni80cFdmazZQc2BYZIIPUVNUOVFPSmpnU2t4QXRDRFNqQzZhSWpNT3B4liwibHR">https://cuboulder.instructuremedia.com/lti-app/global-embed?lti_params=eyJhbGciOiJIUzUxMiJ9.eyJzdGFibG1zX2IkljoiSGZuOHZIRWJ4b0FkQ0pHd2pHVWp3TUk4TUtJbTBvN0Z0S0FRcU50MzpjYW52YXMtbG1zliwibHRpX3VzZXJfaWQiOiI5NDNjZWU5YWE0NjMyYzZhYWM0ZjdjZDI5NWRjMTBmZGVjZGZINzY2liwibHRpX3VzZXJfbmFtZSI6IktpbWJlcmxleSBXYXJyZW4iLCJsdGFfdXNlci9IbWVpY2I6Imtpd2EzMTExQENvbG9yYWRvLkVEVSIsImx0aV91c2VyX2F2YXRhcil6Imh0dHBzOi8vY3Vib3VsZGVyLmluc3RydWN0dXJlLmNvbS9pbWFnZXI0MvdGh1bWJuYWlscy83MTMxMDk0Ni80cFdmazZQc2BYZIIPUVNUOVFPSmpnU2t4QXRDRFNqQzZhSWpNT3B4liwibHR</a>)     </a>			




 [Bottle \(dir. Kirsten Lepore, 2010, 5 min\)](https://amara.org/videos/Dr6NUUfZbFqO/info/bottle/?team=)  (<https://amara.org/videos/Dr6NUUfZbFqO/info/bottle/?team=>)



## ASSIGNMENT



 **DISCUSSION WEEK 16: Graphics and Visual Narratives - Studying the guidelines and going beyond them**  
May 5 | 2 pts




Will unlock Mar 25 at 12am



## ▼ FINAL PROJECT



 **Final Project**  
May 3 | 30 pts



Will unlock Feb 28 at 12am

# Module 1 Overview - BEGIN HERE

**WHAT THIS MODULE IS ABOUT:** In this module, we look at the role of humor in animation, and especially at the ways that the absurd, bizarre, and silly push new aesthetic directions and inspire imaginative and unorthodox audiovisual approaches, that challenge viewers and artists alike.

In **WEEK 1**, we get to know each other by writing an Introductory post and posting on at least 2 of your classmates' posts.

The first part of the module - **WEEK 2** - includes "Act Without Words" - an absurd play by post-modern playwright Samuel Beckett; and we will watch Robert Zemeckis' "Who Framed Roger Rabbit" (1988, 104 min), a groundbreaking mix of live action and animation techniques and a nod to the dawn of the Golden Era of the Hollywood Cartoon, as well as the dramatic changes in the urban landscape of 1940s Los Angeles.

**WEEK 3** - is a case study on a culture with a solid contribution to the silly, absurd, and bizarre in the language of animation film. We will read Baker's engaging "primer" on the history of Hungarian animation between the beginning of WWI and the end of the Cold War (1915 -1989), and watch the 1970s cult film: "Bubble Bath" (dir. Gyorgy Kovaszni, 1977, 76 min).

**MODULE OBJECTIVES:** By the end of this module, you will be able to identify the consequences of the use of silly, absurd, and bizarre for animation film aesthetics and to put these in a historical context, taking into consideration the cultural and political changes of the mid-20th century, in the USA and Europe. Students will encounter a variety of forms and techniques of character design in analog animation, using images, objects, graphics, and cut-outs, and reconsider animation's possibilities to spotlight the relation between fantasy, imaginary, and real-world places and events.

**MODULE INTRODUCTION:** To start the module, you will become familiar with the language of post-modern absurd literature so that you may then consider how it applies to the films you will watch over the first few weeks. Irish novelist and playwright Samuel Beckett (1906 - 1989) is among the genre's masters. In his 5-page short play, "Act Without Words" you will see how Beckett uses minimal resources to create meaning through humor without words.

**Who Framed Roger Rabbit** (dir. Robert Zemeckis, 1988, 104 min), set in the late 1940s but produced in the late 1980s, marked a radical reconsideration of the history of the American cartoon and a comeback for animation as a mainstream entertainment genre, in the US. The film is rooted in real events from 1940s: the sidelining of cartoons as a popular genre (for all ages) in the 1940s, as well as the "redevelopment" of Los Angeles and the transfiguration of its urban character under the influence of automobile companies. The film combines film noir aesthetics and Looney Tunes' zaniness. As you watch it, consider what the blend of live-action and animated characters does to your perception of the film plot, setting and themes? How does this film challenge the way you see the Hollywood Golden Era or the character of Los Angeles?

The companion chapter by Klein - "1947: Roger Rabbit then and Now" from "The Death of the American Cartoon" will give you vital context on the events and people depicted in the film. Note the main features of the cartoon as a popular genre for mainstream audiences before 1947, and one with depth and subversive/revolutionary potential.

In **WEEK 3 - Absurdity, Character Design & Embodiment in Hungarian Animation**, you will delve into the history of Hungarian animation film - a most consequential school for the history and art of animation. Baker's "Notebook Primer" will help situate you in the subject matter, following along with the fortunes of Hungarian animators across generations, from the dissolution of the Austrian-Hungarian Empire, and the mass emigration to the US and UK before the fall of the Soviet-backed dictatorship at the end of the 1980s.

In this lesson, you will watch a film celebrated for its use of absurdity and playfulness in character and plot design. The musical feature film **Bubble Bath** (dir. Gyorgy Kovaszni, 1977, 76 min) bends space, time, and storyline in the story of a groom who has a meltdown before his imminent wedding.

**HOW TO:** To get more context about the medium of animation, browse the Recommended Viewing selection listed under each lesson. Note that many of these videos do not feature dialogue at all. How do sound and visuals support an emotional and narrative thread in animation cinema?

Submit a discussion post and respond to at least two of your classmates' posts. You may then move on to the next module.

**ASSESSMENT:** Discussion posts will allow you to develop your critical thinking and research capability on the topic of our module by applying this new knowledge in response to an analytical prompt. Your interactions with classmates and instructor under the discussion thread will allow you to make and defend judgments based on internal evidence or external criteria. You will also use your imagination

and new awareness of animation possibilities to design and offer feedback on your first practical assignment: [Create a Flipbook!](https://canvas.colorado.edu/courses/99249/assignments/1847099) (<https://canvas.colorado.edu/courses/99249/assignments/1847099>). Be sure to submit the video files by the due date, following the [Media Submission Guidelines](https://canvas.colorado.edu/courses/99249/pages/media-submission-guidelines) (<https://canvas.colorado.edu/courses/99249/pages/media-submission-guidelines>), and comment on at least two of your classmates' flipbooks.



# Module 2 Overview - BEGIN HERE

**WHAT THIS MODULE IS ABOUT:** Building on examples from the previous lessons, Module 2 showcases a variety of strategies and techniques for character design that animators from distinct studios and schools employ to suggest complex, three-dimensional protagonists with rich interior lives and dynamic interactions with their environment.

In **WEEK 4**, we get introduced to the history that preceded the global success of Studio Ghibli, one of the most influential anime companies of the late 20th - early 21st century, and in particular, the work of its iconic founder, Hayao Miyazaki. In particular, we will see how, in films like "My Neighbor Totoro," Miyazaki's character design and narrative choices challenge gender norms and rigid definitions of the human, natural, and supernatural.

In **WEEK 5**, we closely examine how clayography (also called claymation) offers dignified and creative possibilities to represent difference and disability on the big screen. We will look at the work of Australian animator Adam Elliot, paying particular attention to his use of figurines, acting / body language, and dialogue-voice performance.

**WEEK 6** features classic examples of North American TV animation. It looks at how it takes inspiration from everyday situations, places, and people to design characters who support a relatable form of fiction that delivers social critique using irony, satire, and humor. We will examine classic segments from The Simpsons, South Park, and Norman McLaren's whimsical, playful, gender-bending stop-motion film "Neighbors".

In **WEEK 7 and 8**, we pay close attention to the role of music and sound design in shaping animation characters with complex interior conflicts, distinct mood and feel, and constructing evocative cinematic worlds, with particular attention to uncanny, fantastic, or imaginary worlds. The case studies come from contemporary anime - Naoko Yamada's "Liz and the Blue Bird"- and independent European animation, respectively - "The House." These films exhibit different animation techniques and treatment of soundscapes, emotion, and narrative.

**MODULE OBJECTIVES:** By the end of this module, you will be able to gauge the range of creative and technical tools that animation filmmakers have at their disposal to design compelling characters that inhabit film worlds inspired by fantasy, imagination, or, alternatively, real-life places, people and events that become sources for biting satire, absurd or hyperbole in fiction. In the process, you will encounter and appreciate various animation styles, auteur artists, and schools with a distinct legacy.

## MODULE INTRODUCTION:

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

To start the module, we look at the historical and cultural beginnings of Studio Ghibli, one of the major influences behind narrative animation in Japan and beyond, since the second half of the 20th century. We consider how legendary director Hayao Miyazaki began his career in the years after WWII as an art student, then a manga illustrator and freelance animator working for various studios and artists in Japan before co-founding Studio Ghibli with animator Isao Takahata and producer Suzuki Toshio. The readings will give you the necessary depth and context on the emergence of Ghibli and Miyazaki's career and the concept, production, and impact of *My Neighbor Totoro*. Be sure to do them!

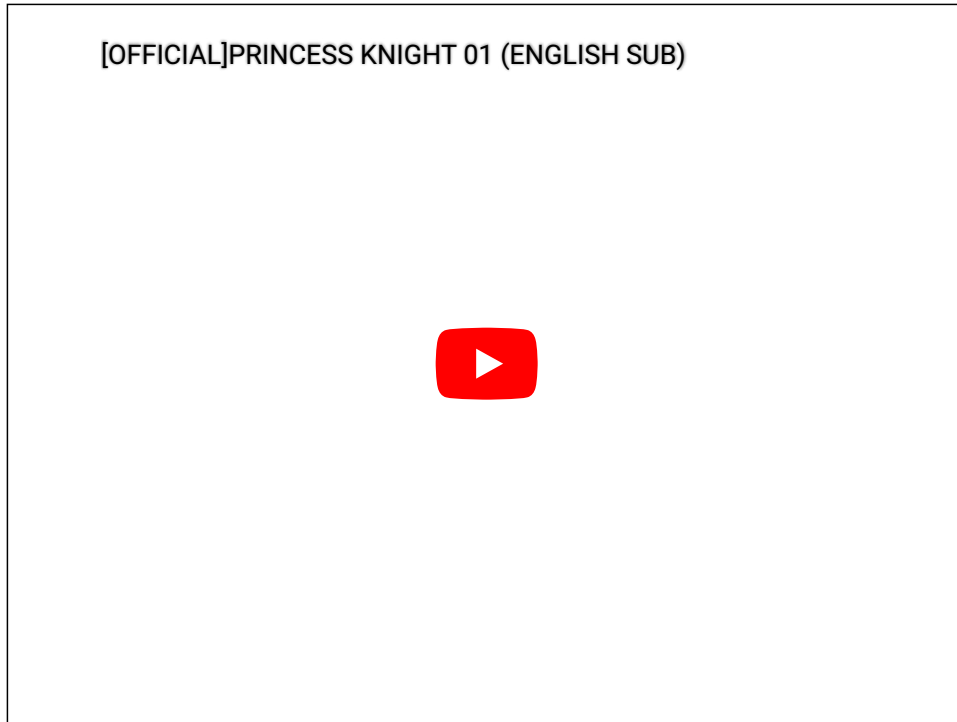
First, let's consider the difference between **manga**. This graphic style emerged with **comic books and graphic novels** printed in 1930s Japan and became a principal force in popular culture after the destruction post-WWII. Manga artists and publishers would go on to produce specialized genres and subcategories, eventually reaching all audiences in society, from toddlers to youth subcultures and grandparents. Manga privileges 2D lines over elaborate graphic form and narrative fluidity - elaborate, converging, and diverging storylines - over linearity. Manga influenced many forms of art and media production, from music to sculpture and advertising, covered all modes of narrative print production, and led to the emergence of **anime**. **Anime** is an animation mode that encompasses all forms and genres of **film and television**: science fiction, fantasy, comedy, romance, crime, adventure, action, horror, historical, documentary, horror, adaptation, fairy tales, dramas, documentaries, and adult films. Anime can be adapted from manga, but that's not always true. Similarly, anime productions can inspire manga publications.

Before you do the readings, watch Hayao Miyazaki's "Yuki's Sun" and "My Neighbor Totoro," look at the work of manga artist, cartoonist, and animator [Osamu Tezuka \(https://tezukaosamu.net/en/\)](https://tezukaosamu.net/en/) (1928 - 1989), the "Godfather of Japanese animation." Early US cartoons and comic books as a teenager and young adult inspired Tezuka. In 1947, he published the influential comic book [New Treasure \(https://tezukaosamu.net/en/manga/207.html\)](https://tezukaosamu.net/en/manga/207.html), [Island \(https://tezukaosamu.net/en/manga/207.html\)](https://tezukaosamu.net/en/manga/207.html), which inspired many graphic artists and writers to adopt manga as a creative storytelling form. Tezuka became popular and commercially successful, and his studio became the training ground for an entire generation of anime artists - including the founders of **Toei Animation** and **Studio Ghibli**, which would

become some of the biggest animation studios in the world. Tezuka's iconic character, **Mighty Atom / Tetsuwan Atom**, renamed **Astro Boy** for distribution in the US, came from Japan's reckoning with the consequences of nuclear power - which it first encountered in the form of the two bombs that pulverized Hiroshima and Nagasaki in 1945, which would mark every generation that survived WWII, either as adults or infants.

[Astro Boy](https://amara.org/videos/yfzpLdg4oRcf/info/astro-boy-episode-1-the-birth-of-astro-boy-tetsuwan-atom/?team=) (<https://amara.org/videos/yfzpLdg4oRcf/info/astro-boy-episode-1-the-birth-of-astro-boy-tetsuwan-atom/?team=>)


Released in the US in the 1960s, Tezuka's work featured gender-bending characters and non-human protagonists who defied the norms that Disney and other US mainstream producers still enforced. Two of his best-known such characters were Princess Knight...




...and **Kimba the White Lion** (also known as **Jungle Emperor**). Pay attention to Kimba's design. Does it remind you of any familiar US animation characters?

[Kimba](https://amara.org/videos/Y6FgHjA2JvA/info/kimba-1965-1967/?team=) (<https://amara.org/videos/Y6FgHjA2JvA/info/kimba-1965-1967/?team=>)

**Hayao Miyazaki** (b. 1941) is a contemporary cultural icon, a role model for animators and graphic artists worldwide, and recognized as a master of 2D hand-drawn animation. He is the best-recognized Japanese animation director - a double Academy Award winner and a 4-time nominee. Miyazaki started as a disciple of Osamu Tezuka and his former apprentice, Ōtsuka Yasuo, who had founded Toei Animation. As a young artist, Miyazaki was heavily involved with the union movements and student protests of the 1960s.

 Screenshot 2023-09-14 at 12.11.56 PM.png

Hayao Miyazaki (left) and Ōtsuka Yasuo, 1965

 Screenshot 2023-09-14 at 12.15.07 PM.png

Miyazaki as a general secretary in Toei's animation worker union (1964)

At Toei, Miyazaki became close with fellow animator Isao Takahata, with whom he had a creative and political affinity. The two left Toei in 1971 and began to work freelance. With the support of Ōtsuka Yasuo, Miyazaki, who had been working extensively on dozens of projects, directed his first feature film, produced by Telecom Animation - **The Castle of Cagliostro**. Take a look at the style and features of character design in this cult scene from the film:

[Hayao Miyazaki's Directorial Debut, The Castle of Cagliostro](https://amara.org/videos/lFkeCqkygOMU/info/hayao-miyazaki-directorial-debut-the-castle-of-cagliostro-car-chase-dub-anime/) (<https://amara.org/videos/lFkeCqkygOMU/info/hayao-miyazaki-directorial-debut-the-castle-of-cagliostro-car-chase-dub-anime/>)

Right before Miyazaki and Takahata founded Studio Ghibli (1985), Miyazaki directed **Nausicaä of the Valley of the Wind** (1984), a post-apocalyptic sci-fi feature film whose protagonist, the Princess of the Valley of the Wind, is a warrior and leader who tries to preserve peace, stop humanity from going into total war following a catastrophic planetary ecocide (often a premise for anime plots). Nausicaä has supernatural powers, including telepathy, psychic force, and the ability to communicate with non-humans. She blends characteristics

often associated with male superheroes: powerful, resilient, skilled, and decisive, with natural grace, benevolence, and charisma, constantly inspiring devotion and a close following from humans and non-humans alike. Watch the trailer below and consider how Nausicaä compares to Marvel superheroes you may be familiar with.

### Nausicaä of the Valley of the Wind - Official Trailer



**My Neighbor Totoro** (dir. Hayao Miyazaki, 1988, 86 min) was not the first Studio Ghibli feature but the studio's major international breakthrough. A fantasy film that appeals to all audiences, it was released theatrically worldwide and made Miyazaki a global icon. The film follows the daughters of a young university professor as they move into a new home in the countryside following their mother's prolonged illness. The woods, the fields, the spirits, and the people are mysterious and exciting, often changing physical and spiritual attributes, transforming themselves and their surroundings as flows of affect and sense. The film blends references to spiritual traditions like animism and Shintoism (Japan's ancestral religion) with calls to environmentalism and sustainable living. As you watch it, consider how Miyazaki and his team took liberties in designing these characters, their features, and modes of being and interacting with their surroundings. What are the main characteristics of these characters? What do you notice as the main traits of Miyazaki characters?

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

In **WEEK 5**, we look at the art of building animation characters out of clay using stop-motion. Consider the emphasis on close-ups, voice performances, and individual expression in a cult film such as **Wallace and Gromit: The Curse of the Were-Rabbit** (dir. Nick Park, Steve Box, 2005), produced by Dreamworks and Aardman, which brought clay in front of 21st-century mainstream animation audiences. Have you watched this film? Regardless of whether you have, consider the scene below and how character design shapes narrative progression, suspense, and tension.

[Wallace and Gromit: The Curse of the Were-Rabbit \(https://amara.org/videos/vErZSd5rZQsH/info/wallace-gromit-the-curse-of-the-were-rabbit-2005-wallace-transforms-scene-510-movieclips/\)](https://amara.org/videos/vErZSd5rZQsH/info/wallace-gromit-the-curse-of-the-were-rabbit-2005-wallace-transforms-scene-510-movieclips/)

In the previous module, we saw examples of stop-motion animation with beans. Check out the pioneering work of sand animator Co Hoederman in the 1977 short film **The Sand Castle**, produced at the National Film Board of Canada.

[The Sand Castle \(https://amara.org/videos/azlDc7K86rbn/info/the-sand-castle/?team=\)](https://amara.org/videos/azlDc7K86rbn/info/the-sand-castle/?team=)

This lesson highlights the work of Australian animation director and writer **Adam Elliot**. Using intricate sets and hand-made characters, shot in stop-motion on 16mm and 35mm film, Elliot often features social outcasts - protagonists with disabilities, inhabitants firmly rooted in marginal places and specific space and time. Often commenting on twisted or unusual family relations or friendships, blending humor and drama, his stories often carry moral and emotional meaning, and his work is praised for the strong emphasis on writing and directing and the solid performances his voice actors and clay puppets sustain. Be sure to read the short texts on dialogue and acting (Williams) and the articles on Elliot's treatment of difference, disability, and wandering/driftng protagonists.

Before you watch his acclaimed films *Mary and Max* (2009, 92 min) and *Harvie Krumpet* (2003, 22 min), take a peek at Elliot's award-winning early shorts *Uncle* (1996), *Cousin* (1999) and *Brother* (2000), to appreciate the range of characters, and the trajectory of his style and craft:

- [Uncle](https://amara.org/videos/LH8GSpNLU5kJ/info/uncle-adam-elliott-1996-animation/) (<https://amara.org/videos/LH8GSpNLU5kJ/info/uncle-adam-elliott-1996-animation/>)
- [Cousin](https://amara.org/videos/4SmBdOYh2ccz/info/cousin-1999-adam-elliott/) (<https://amara.org/videos/4SmBdOYh2ccz/info/cousin-1999-adam-elliott/>)
- [Brother](https://amara.org/videos/HAXhqV6yXgaJ/info/adam-elliott-brother-1999/?team=) (<https://amara.org/videos/HAXhqV6yXgaJ/info/adam-elliott-brother-1999/?team=>)

Compare these with his more recent short - *Ernie Biscuit* (2015):

[Ernie Biscuit](https://amara.org/videos/syC7XJrIrpao/info/adam-elliott-ernie-biscuit-2015/) (<https://amara.org/videos/syC7XJrIrpao/info/adam-elliott-ernie-biscuit-2015/>)

After you have watched *Mary and Max*, check out this Behind the Scenes video to see how they did it:

[Behind the Scenes: Mary and Max](https://amara.org/videos/xNpXtrQyAUR8/info/behind-the-scenes-mary-and-max-2009/) (<https://amara.org/videos/xNpXtrQyAUR8/info/behind-the-scenes-mary-and-max-2009/>)

## WEEK 6 - Landscapes of the Everyday, Reimagined

This lesson urges you to consider North American television animation from its relation to real-life references: people, places, events, and ideas you might recognize that become molded into fictional representations. We will look at such unlikely bedfellows as Norman McLaren and *The Simpsons* and their respective treatment of gender against the threat of human-inflicted planetary or local destruction. We'll also consider the controversial record of the Colorado-inspired series *South Park* and its covert feminist undertones. Readings from Bendazzi, Henry, and Brewster will help you connect the dots!

**Optional viewing** will give you a sample of feminist, independent counterpoints to the mainstream hegemony of series such as *The Simpsons* and *South Park*. In particular, the work of **Theresa Duncan** (1966 - 2007), an animator and early developer of CD-ROM games for children and young women, is well worth exploring. Born in Michigan and later working in New York City and Los Angeles, she became a full-time professional game designer and animator in the 1990s, working for clients including Magnet Interactive and The World Bank. Take some time to explore her independent-produced games *Chop Suey*, *Smarty*, and *Zero Zero*, considering how a feminist lens is generative for her storytelling and graphic world-building choices. Her short film, *The History of Glamour*, follows a young woman who chases her dream of moving to New York City and working in the fashion and entertainment industry but encounters a less-than-inviting environment.

**Norman McLaren's** highly surprising and playful short film *Neighbours* (1952, 8 min) is a thinly veiled metaphor of queer friendship and love against the backdrop of the threat of planetary extinction in the early years of the Cold War. *Marge and the Monorail* (dir. Rich Moore, 1993), the episode we discuss from *The Simpsons*, has long been hailed as a cornerstone of feminist affirmation in mainstream US television. But was this segment indeed that revolutionary? The article by Henry invites us to think about it again. Almost thirty years later, *South Park's* special titled *The Streaming Wars* (dir. Trey Parker, 2022) puts us in very familiar circumstances: Denver's pursuit to secure enough water rights from across Colorado to guarantee continued growth for the real estate market. Brewster looks at how gender narratives are constructed in one of the most influential US animated series - and some of her insight is very surprising. Be sure to watch and offer your insight on character design and narrative construction in these works of fiction inspired by real-life circumstances!

## WEEK 7 - Music and / as character

In this lesson, we read about the foundations of sound as a critical component of cinematic language: dialogue, music score, and sound effects/soundscapes built for the places of events depicted in film. Sound can build character, suggest a personal mood or affect, and bring spaces to life. Sound can be **diegetic** (when the source can be identified in the film, and both characters and audience perceive it) or **non-diegetic** (when it is only "us" - the audience - hearing it: voice-over narration, commentary, musical illustration, etc.). Sound guides perception; it draws the audience in; it directs the eye, establishes or clarifies the point of view; implies the subtext; draws or blurs the line between reality and subjectivity; extends the field of vision; helps build tension or offers release; creates the illusion of continuity - supporting character development. Theorist Michel Chion separates sounds into **causal** (complex effect: see a car - hear a car), **semantic** (carrying literal meaning: denotative speech, language, carrying information), or **reduced** (subjective, sound effects - sounds that can be broken down, incomplete, or maybe condensed - not necessarily used literally).

Beauchamp's article *Designing Sound for Animation* will give you much-needed insight into constructing/composing the soundscape. We are reading it alongside watching the work of contemporary anime director **Naoko Yamada** (b. 1984), whose films are produced by Kyoto Animation studio. Before watching and reading about her masterful film *Liz and the Blue Bird* (2018, 90 min), be sure to check out the material assigned as Optional Viewing, including short films that showcase a broad range of creative approaches to sound - in works by Jeremy Clapin (Belgium), Cecilia Felmeri (Romania), Jessica Oreck (USA). I'm watching samples from Yamada's previous

work, including the TV series *K-On!* (2010) and her first feature film - *A Silent Voice* (2016) - will also offer you insight into her style and approach to character construction with the support of music. Note her concern with understated plots, quiet spaces, spontaneity, building sensory realms, her thematic interest in womanhood/girlhood, and realist renditions of existing places that are processed and juxtaposed in her background work.

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

This lesson concludes our focused exploration of character design with a look at "the uncanny valley:" the effect through which viewers become uncomfortable when representations closely resemble humans but remain distinctly different. How do stop-motion animators achieve this effect using real-life material to build "realistic" characters and sets? How do sound effects and music help support or amplify this effect?

The readings give us a few leads. To understand Chou's 2018 article *Uncanny Valley and the future of animation*, make sure to check out the Optional Viewing: the scene from Charlie Kaufman's *Anomalisa* (2015); as well as the short films by Max Porter & Ru Kuwahata and Emma de Swaef & Marc James Roels, respectively. de Swaef and Roels direct one of the segments of the Netflix-produced anthology feature film *The House* (2022, 97 min), which "goes to places you really can't unsee," according to one of the readings assigned. After watching it, read the articles that will give you insight into the use of music and the narrative construction of this one-of-a-kind film.

**HOW TO:** Stay on track and follow along with the material assigned in each lesson. Check out the Optional / Recommended Viewing selection listed under each lesson. Remain focused on the topic of each lesson and the broader concern of this module - character design. How do these artists create compelling characters and film worlds?

Submit a discussion post and respond to at least two of your classmates' posts. You may then move on to the next module.

**ASSESSMENT:** Discussion posts will allow you to develop your critical thinking and research capability on the topic of our module by applying this new knowledge in response to an analytical prompt. Your interactions with classmates and instructor under the discussion thread will allow you to make and defend judgments based on internal evidence or external criteria. You will write your [Minor Research Essay / Video Essay \(https://canvas.colorado.edu/courses/99249/assignments/1847097\)](https://canvas.colorado.edu/courses/99249/assignments/1847097). Read the assignment guidelines carefully, and contact me if you have any questions!

# Revise — -Module 3 Overview - BEGIN HERE

**WHAT THIS MODULE IS ABOUT:** Building on examples from Modules 1 & 2, Module 3 takes what we have seen and heard about character development, world-building, music, and sound design to study work that explores the depths of human consciousness: the layers of myth, the ghosts that haunt modern life, post-modern interpretations of fairy tale, or projections of the past that inform visions of the future, in narrative animation film. The films we will watch are deeply inspired by avant-garde aesthetics rooted in early 20th-century visual art: surrealism, expressionism, noir, and science-fiction. Several of the screenings may include foul language, (simulated, fictional) violence, substance abuse, and self-harm. But they also have creative, innovative approaches to animation that continue to inspire present-day artists and audiences.

In **WEEK 9**, we get introduced to the work of highly influential Czech animator Jan Švankmajer (b. 1934) and his iconic feature film *Alice* (1989) - an irreverent stop-motion adaptation of Lewis Carroll's *Alice in Wonderland*. Cited as a reference by many of the animators in our syllabus, including Naoko Yamada, Emma de Swaef, and Adam Elliot, Švankmajer's visceral work continues to captivate, surprise, or shock audiences after a decades-long career. The readings and optional viewing will give you additional context about the roots and legacy of experimental animation.

**WEEK 10** encounters 21st-century European cyberpunk - and the cult feature film *Metropia* (dir. Tarik Saleh) - an international co-production and early example of SciFi produced using collage in Adobe Photoshop. Make sure to look at scenes from Christian Volckman's *Renaissance* and Ari Folman's *The Congress* for further examples of the features of contemporary dystopian cyberpunk.

**WEEK 11** is SPRING BREAK

**WEEK 12** is built around the cult anime cyberpunk/sci-fi *Akira* (dir. Katsuhiro Otomo) and its lasting legacy in post-human, sci-fi animation films. The videos and readings will give you insight into the work of bringing *Akira* to cinematic life and the cultural significance of cyberpunk anime in global pop culture. One of the films in the Optional Viewing section - *Ghost in the Shell* (dir. Mamoru Oshii) - would become at least as influential as *Akira*.

**WEEK 13** takes themes that we have encountered earlier in the module (planetary destruction, human-technological tension, the emergence of the cyborg as a dominant human life-form, colonization, and class oppression) in an explicitly social-justice-driven sci-fi - *Rio 2096: A Story of Love and Fury* (dir. Luiz Bolognesi). The links in the readings will allow you to encounter the rich history of Brazilian animation. As an optional viewing, a cult techno-dystopian short film, Shane Acker's Academy Award-nominated *9*.

**MODULE OBJECTIVES:** This module will exemplify various approaches animators take to represent the depths of the subconscious and the challenges of a globalized world. By exploring the rich genre of cyberpunk/sci-fi animation that takes cues from past events to imagine dystopian futures that become iconic in late 20th - early 21st-century culture. Aesthetically, you will be able to appreciate the variety of approaches that animators employ - from collage stop motion to cel animation, 2D and 3D, digital and hand drawn. You will be able to situate these SciFi works into the broader history and geography of animation, beginning with the early surrealist experiments of the 1920s and ending in the 2010s: from Czechoslovakia to Sweden, Japan, Brazil, and including optional work from many other countries, including Poland, the UK, France, the US, Germany, Canada, Israel.

## MODULE INTRODUCTION:

### WEEK 9 - Avant-Garde, Experiment, and Fairy Tale

We have encountered experimental animation in our class before, most notably in the case studies of Hungarian artist animators and in Naoko Yamada's treatment of photography and music. Even though most of his work is done at the end of the 20th century, 60+ years after the Surrealist manifesto that marked a flourishing of experiment in the visual and sonic arts, Czech animator Jan Švankmajer (b. 1934) has always called himself a "surrealist." Before we look at his cult feature film *Alice* (1988), which continues to puzzle audiences three decades since its release, it's worth seeing where exactly "surrealism" comes from and how it feeds imaginaries in sci-fi, fantasy, and cyberpunk, among others.

Andre Breton's 1924 Surrealist Manifesto pleaded for *Psychic automatism in its pure state, by which one proposes to express...the actual functioning of thought...in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.*

Surrealists called for the subconscious to be released and accepted in outwardly artistic expression. They saw this as a liberation of the mind and spirit - mainly from aesthetic and moral preconceptions and bourgeois prejudice. This was also a call to fully explore the creative potential of new technologies for image making (perfected photographic technology, new movie cameras) and for sound

performance and distribution (from electric instruments to speakers, radio, and lightweight record players). Surrealism confronted tensions between experiment and commercial, form and content, free association and logic, and reflexivity vs. materiality.

Surrealist and DaDa art emerged in the Paris avant-garde, reuniting philosophers and sculptors, painters and poets, photographers, film artists, and musicians. The first major survey of DaDa art was the 1936 exhibition [Fantastic Art, Dada, Surrealism](https://www.moma.org/calendar/exhibitions/2823) (<https://www.moma.org/calendar/exhibitions/2823>), at the Museum of Modern Art in New York. Among others, it included works by Salvador Dali, Marcel Duchamp, Paul Éluard, Max Ernst, Germaine Dulac, Alberto Giacometti, Hannah Höch, Paul Klee, Man Ray, Kazimir Malevich, René Magritte, Joan Miró, Georgia O'Keeffe, Pablo Picasso, Sophie Taeuber-Arp, Walker Evans, Pablo Picasso and Walt Disney. See [a full catalog of works](https://assets.moma.org/documents/moma_catalogue_2823_300293441.pdf?_ga=2.266322319.1460850681.1697694164-906460204.1692918307&_gac=1.12975813.1697222612.Cj0KCQjw1aOpBhCOARIsACXYv-clGrBidxGXNN4qGxcgnlLfBSzsbUT_19f-KqJLDLbfZmzwBEiaf4aAI9ZEALw_wcB) ([https://assets.moma.org/documents/moma\\_catalogue\\_2823\\_300293441.pdf?\\_ga=2.266322319.1460850681.1697694164-906460204.1692918307&\\_gac=1.12975813.1697222612.Cj0KCQjw1aOpBhCOARIsACXYv-clGrBidxGXNN4qGxcgnlLfBSzsbUT\\_19f-KqJLDLbfZmzwBEiaf4aAI9ZEALw\\_wcB](https://assets.moma.org/documents/moma_catalogue_2823_300293441.pdf?_ga=2.266322319.1460850681.1697694164-906460204.1692918307&_gac=1.12975813.1697222612.Cj0KCQjw1aOpBhCOARIsACXYv-clGrBidxGXNN4qGxcgnlLfBSzsbUT_19f-KqJLDLbfZmzwBEiaf4aAI9ZEALw_wcB)) here.

Fairy tales and myths concerned the surrealists, and so were modernity and technological transformation: automation, rapid transit (train, car, bus, urban public transit), and electrification. Surrealists were concerned with the subconscious and the depths of human perception, often repressed in public life or under social pressure. They cared less about remaking the world than releasing inner energies, exploring imagination and fantasy, and confronting inner demons and ghosts. Most importantly, they sought to challenge normative uses of creative technologies and materials and promoted an ethos of continuous experimentation and creative restlessness. They sought to push the boundaries of the camera, film, written and spoken words - and to test the possibilities of materials - from light to celluloid film, wood, canvas, and metal.

Experimental animation developed parallel with commercial (cartoon) production, beginning in the 1920s, through surrealist experiments. There are significant differences between experimental and commercial animation that could be summarized as follows:

	Distribution & Production	Aesthetics	Artist's role
<b>Experimental</b>	<ul style="list-style-type: none"> <li>• Single author / nuclear collective</li> <li>• Self-funded / small grants - not for profit</li> <li>• Independent distribution: online, museums, galleries, universities, festivals &amp; film societies</li> </ul>	<ul style="list-style-type: none"> <li>• Evocation vs. explanation</li> <li>• Attention to detail vs. narrative arc</li> <li>• Awareness of material production process: attention/statement about the medium</li> <li>• Dream logic - free association, no need for psychological motivations or "hero's journey."</li> <li>• Often ground for risk-taking, innovation</li> </ul>	<ul style="list-style-type: none"> <li>• Personal style, preoccupation, topics that the artist cares about</li> <li>• Abstract feelings, sensorial atmosphere</li> <li>• Creation may be a process of discovery: purposefully spontaneous, exploratory</li> <li>• Creative freedom due to the size and scope of production</li> </ul>
<b>Commercial</b>	<ul style="list-style-type: none"> <li>• Broad audience: theaters, television, streaming</li> <li>• Big budgets, studios, corporate funding</li> <li>• Large crews: 300+ people</li> <li>• Tight control over creative &amp; technical process</li> </ul>	<ul style="list-style-type: none"> <li>• Emphasis on character, logical narrative</li> <li>• Process, tools, medium concealed: seamless continuity, high production value</li> <li>• Psychological motivations, narrative arc</li> <li>• Adopts aesthetic innovation from experimental work</li> <li>• Genres: comedy, drama, adventure, romance, advertising, children's film, thriller etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Sublimed, anonymous: craftsman</li> <li>• Emotion, relatability</li> <li>• Process carefully planned &amp; executed: little room for improvisation</li> </ul>

In the "Optional Viewing" section and the assigned screening, this lesson includes several examples of experimental animation and commercial work (notably, from Disney) that uses surrealist experiments for its surprise effect.

Perhaps nowhere will this tension between experimental and commercial be more visible than in the assigned screening for this lesson.

Jan Švankmajer's *Alice* (1988) is irreverent, unusual, bizarre, and quirky. In the spirit of Lewis Carroll's work, the film follows Alice's descent into a Wonderland filled with menacing apparitions - many everyday objects that take on different qualities and lives through stop-motion animation. The world around Alice continuously expands and shrinks; shapes, volumes, and sizes are in flux, sometimes in response to Alice's mood or state.



Prague-born Švankmajer, a self-described surrealist, has significantly influenced experimental and fantasy filmmakers of the 20th & 21st centuries. He began making animation films in the 1960s after graduating from the Puppeteering Department of the Prague Academy of Performing Arts. He became part of the Czechoslovak Surrealist Group after 1968 and is known for his particular use of stop-motion, which often includes fast motion, animated everyday objects, exaggerated sounds, subjective / point of view treatment of plots and scenes, often from the point of view of a child's imagination - making for surreal, nightmarish, and yet funny films. His short *Dimensions of Dialogue* (1982), included in Optional Viewing for this lesson, won the Golden Bear at the Berlin International Film Festival and is widely regarded as a landmark animation film of the 20th century.

After you watch *Alice*, check out the excerpts from Walt Disney's *Alice in Wonderland* (1951), another adaptation of the Carroll story, produced almost four decades before *Alice*. What are the main differences between the two - and which one feels more modern or daring? The readings and the discussion prompt will help you identify the main differences between experimental and commercial animation and formulate your response to Švankmajer's work.

 Jan Svankmajer, Czech animator (b. 1934)

## WEEK 10 - Science Fiction, Dystopia and Cyberpunk

**Week 10** dives into cyberpunk dystopian animation. In the later decades of the Cold War (after 1970), technological development, the rise of television, and the proliferation of technology in all spheres of life elicited aesthetic, solid responses in the cyberpunk variety of science fiction.


Cyberpunk plots are often set in a post-globalized present or near future when corporate actors have achieved complete power and domination over society. The narrative is usually placed in an urban setting: a metropolis where few subversive individuals dissent or refuse to conform to the uniformity of their peers. In cyberpunk films, virtual worlds take over the "real world" - which is portrayed in an uncanny, unsettling way, often on the brink or in the aftermath of ecological and social collapse.

Cyberpunk protagonists often endure body modifications to enhance or optimize their biological capabilities. Humans depend on technology to navigate everyday situations or respond to challenges, including illness and addiction. Biological weapons, which are often also aimed at technology, travel through contagion in pandemics that have sweeping effects around the planet and that raise the stakes of the confrontation that becomes the center of the narrative. Characters in cyberpunk often experience a personal identity crisis, as well as memory loss, that mirrors the transformation in the environment. The conflict often revolves around the search for a cure or way to restore collective trust, bridge social and political divides, and rebuild family ties.

Visually, cyberpunk worlds are often portrayed in faded cold tones, hues of green, blue, grey, and high-contrast images where certain areas are well-defined with lighting and color, and others disappear into the background. The readings in this lesson explore the roots and features of European cyberpunk, which is well worth understanding since it is distinct from both US and Japanese work.

Swedish-Egyptian filmmaker Tarik Saleh's *Metropia* (2009) is a pioneering work of digital cutout animation: the first significant stop-motion feature made in Adobe software Photoshop and After Effects. The film's visuals are photographs of real places and people (actors) that were digitally manipulated and animated using AE. The All-Star European international cast includes Vincent Gallo (Roger), Juliette Lewis (Nina), Sofia Helin (Anna), Udo Kier (Ivan Bahn), and Stellan Skarsgard. Set in a not-too-distant future when European cities are connected by an underground fast rail system owned by the same business venture that controls all entertainment, commerce, and production. Like other cyberpunk films, the film has a psychological premise: a man who hears a voice in his head uncovers a conspiracy linked to Europe's underground train system.

Listen to director Tarik Saleh discuss [his process \(https://www.youtube.com/watch?v=qFbXR\\_XKbpE\)](https://www.youtube.com/watch?v=qFbXR_XKbpE). Before teaching himself animation, Saleh was a famous graffiti artist / mural painter. One of his famous large-scale works is *Fascinate*.

 Fascinate - a mural by Tarik Saleh in Stockholm

As Optional Viewing in this lesson, you may look at excerpts from films that share some of Saleh's thematic and aesthetics: European co-production *Renaissance* (dir. Christian Volckman, 2006) and Israeli director Ari Folman's 2013 *The Congress* (adapted from a SciFi book by Stanislaw Lem).

## WEEK 12 - Cyberpunk, Dystopia and Memory: Remnants and Projection in Anime SciFi

Before Studio Ghibli became famous abroad in the late 1990s and 2000s, in the 1980s, SciFi manga and anime became a global phenomenon. Katsuhiro Otomo's *Akira* (1988) is often credited with opening this path for cyberpunk anime. Preceded by a top-rated,



multi-volume manga series that, among others, made Japanese popular culture a mainstay for US youth, Otomo's feature film circulated extensively in theaters and on VHS tape. The readings assigned discuss the historical significance of this moment when Japan became a global influencer from being heavily influenced by US culture in the decades after WWII. The readings in this lesson show just how relevant Japanese culture became globally in the late 1980s and early 1990s.

Like many other manga/anime story lines, **Akira** begins with an atomic bomb, this time dropped by the Japanese government over Tokyo in 1988, to deal with the consequences of scientific medical experiments on children gone awry. The film then jumps 30 years to 2018, when Neo-Tokyo is a post-atomic, hi-tech dystopian locale marked by social inequality, crime, and precarious living, with an oversized business and government reigning over a concrete jungle that devises its tactics of coping to create a vibrant culture. Technology and science are potent tools in reshaping the world and pushing humanity toward complete extinction. Still, it is an all-too-human conflict that causes this turn of events in the first place - bullying, greed, repressed nightmares, and fantasies. Spoiler: The Olympic Games have become significant in this battle.

Visually and sonically, **Akira** thoroughly worked through keeping the cel animation look of classic anime but incorporating extravagant costumes, blazing depictions of the night-time cityscapes and technology, spectacular visual and sound effects, and physical transformations / shape-shifting.

Before European or American cyberpunk became what it is today, **Akira** opened up an anime genre that would become extraordinarily prolific and generate a cult global following, creating a thriving subculture in the US. Perhaps no later single anime SciFi would become as influential as **Ghost in the Shell** (1995), which foregrounds many conversations of the 21st century: living with artificial intelligence, extending life beyond the expiration date of our bodies, gender fluidity, blending virtual reality with everyday "real life," cybersecurity, disinformation and vulnerability of the social fabric. It features a groundbreaking, masterful blend of cel and digital animation (think: drawing, animating, and sounding invisible characters!). This film, often among the most influential produced in the past 30-40 years, is included in your "Optional Viewing."

### **WEEK 13 - Cyberpunk, History and Myths of the Future**

This lesson, built around Luiz Bolognesi's **Rio 2096: A Story of Love and Fury** (2013), employs dystopian, cyberpunk devices to connect historical events to echo contemporary concerns with environmental destruction, inequality post-colonial and corporate violence against racialized groups around the world, and finding resilience and redemption in renewed connections to ancestral knowledge and the Earth. We are also watching this Brazilian cyberpunk environmental feature thanks to the masterful visuals, evoking hand-colored classics, and the original idea to follow two characters who come back to life and meet in different bodies in iconic historical circumstances. Notice the contrast between the world of modernity, with advanced military & surveillance technology, and the Amazonian landscapes, sustained by various tools employed in character design, costume, and background work. As a complement, you may watch Shane Acker's short film **9** - listed as an Optional Viewing, which shares thematic focus with Bolognesi's work, however, in a one-of-a-kind animation style, blending stop-motion with 3D CGI.

The readings will give you better insight into Brazilian animation, its present and history, and its place in the country's cultural discourse, between its capitalist, economically dynamic present and the legacy of the colonial past in present-day inequality.

**HOW TO:** Stay on track and follow along with the material assigned in each lesson. Remain focused on the topic of each lesson and the broader concern of this module - cyberpunk, visions of the future - imagining and drawing up future worlds. How do these artists create compelling characters and film worlds?

Submit a discussion post and respond to at least two of your classmates' posts. You may then move on to the next module.

**ASSESSMENT:** Discussion posts will allow you to develop your critical thinking and research capability on the topic of our module by applying this new knowledge in response to an analytical prompt. Your interactions with classmates under the discussion thread will further allow you to make and defend judgments based on internal evidence or external criteria. You will produce the second practical assignment of the course: a short **Stop Motion Animation** (<https://canvas.colorado.edu/courses/99249/assignments/1847104>). Be sure to submit the video files by the due date, following the **Media Submission Guidelines** (<https://canvas.colorado.edu/courses/99249/pages/media-submission-guidelines>), and comment on at least two of your classmates' animations.

# Module 4 Overview - BEGIN HERE

**WHAT THIS MODULE IS ABOUT:** Module 4: CONTEMPORARY MYTHS emphasizes events, places, and people we may know or recognize (or that we may first learn about) and the possibilities that animation provides to represent or reveal them otherwise. How do animation artists deal with historical events, and what are the implications of their technical and aesthetic choices? Some of the work in this module is fiction inspired by actual events, and some of it is made using animation tools in documentary modes. **Module 4 is the shortest but the most dense section of our class. Plan your time carefully!**

In **WEEK 14**, we encounter two feature films that speak the language of narrative animation film to reflect on the ripples of historical events in Iran on personal destinies. Marjane Satrapi's cult adaptation of her graphic novel *Persepolis* (2007), a French production, is inspired by her experience of having to flee Iran as a child in the wake of the Islamic Revolution and then coming of age as an immigrant child and teenager in Western Europe. *Tehran Taboo* (dir. Ali Soozandeh, 2017) is a Berlin-based production featuring exiled Iranian actors who, with the aid of rotoscoping, can act in a narrative film inspired by the real-life strife of women in Tehran. The lesson will give you a broader opportunity to encounter rotoscoping and its particular uses (to conceal identities, to create a semblance of reality, to allow a creative treatment of real-life places in a relatively inexpensive, time-effective manner).

LESSON 14 looks at Ari Folman's *Waltz with Bashir* (2008), which inspired a revival of documentary in animation. The film is partly a historical reenactment, partly a means to cope with the psychological trauma inflicted on the director as a soldier in the Israeli army in its 1982 incursion in Southern Lebanon. Its form and content invite myriad questions related to its aesthetics and the ethics of presenting its content in this form. The readings and optional viewing in this lesson offer several other examples from the history of animated documentaries - and careful consideration of how animation expands the field to represent personal and collective trauma in real-life events. There is much visual and dramatic variety in this lesson!

In LESSON 15, we look at *Boy and the World* (dir. Ale Abreu, 2013), a visually exuberant allegory that will undoubtedly bring echoes of places and events you have already encountered in our class in a drastically different aesthetic manner. This film juxtaposes two readings from Scott McCloud's *Making Comics*, which seeks to streamline narrative form in graphic works. Several interviews with the filmmakers and examples in the Optional Viewing reveal other unorthodox approaches to narrative form in animation.

**MODULE OBJECTIVES:** This module showcases a variety of approaches that contemporary animation takes to address complex historical circumstances and difficult cultural conversations - in various narrative and documentary modes. By watching the films, reading the material, and doing the activities, including creative assignments and the final project, your journey in *Histories of Animation* will come full circle, from the early days of "toons" to a medium for critical historical and cultural reflection.

## MODULE INTRODUCTION

### WEEK 14 - Against the tide: confronting histories

The events in *Persepolis* and *Tehran Taboo* are separated by over 30 years: from the late 1970s-early 1980s in Iran and Western Europe to the Tehran of 2010s. *Persepolis* is a story of immigrant adaptation and resilience in the final years of the Cold War. *Tehran Taboo* is a story of survival under theocratic oppression. *Persepolis* is an animated comic book; *Tehran Taboo* is a rotoscoped fiction film that sometimes feels painfully realistic. What connects these films is their shared concern with individual, civilian tactics for confronting larger social and political forces and going against the tide. In their everyday lives, the protagonists of these films have to cope with adverse circumstances and face histories of oppression that stifle and threaten to destroy them.

The assigned readings and podcast will take you behind the scenes of these fiction productions and give you context on their significant relation to real-life experiences, people, and events.

### A short survey of rotoscope animation

This lesson also allows us a closer look at rotoscoping - an animation technique we haven't encountered closely in class. **Rotoscope animation** creates animated sequences by tracing over live-action footage frame by frame. It implies filming in live action first, then using these shots as a basis for the animation graphics. In the early days of cinema, this technique revolutionized possibilities for creating smooth motion in animated films. Because it is not "real animation," made from scratch by a graphic or stop-motion artist, but uses a pre-existing referent, many animation "purists" do not embrace this technique. Today, it is broadly used in action and superhero movies to achieve believable motion and visual effects.

Here are a few milestones in the history of rotoscoping:

- 1915 - Patented by Max Fleischer
- 1920s - Disney begins to employ this technique on a wide scale in short films and cartoon segments due to the effectiveness/speed of the production process
- 1937 - Disney's **Snow White** is the first US rotoscoped feature film
- 1941 - **Princess Iron Fan** (China), a rotoscoped adaptation of a 16th-century novel, becomes the first East Asian animated feature, directed under harsh conditions by Wan Guchan and Wan Laiming (the Wan brothers) in Shanghai, in the middle of WWII fighting in and around the city. The film, praised for the "real life-like" motion of its characters, including the Monkey King and Princess Iron Fan, would become a significant influence in the development of Japanese anime and Chinese animation alike
- 1999 - **Snack and Drink** (USA), produced by MIT's Bob Sabiston, is the first film made using computer-assisted interpolated rotoscoping, eliminating a significant part of the human work involved in the process
- 2006 - **A Scanner Darkly** (dir. Richard Linklater) - an adaptation of the 1977 novel by Phillip K. Dick, starring Robert Downey Jr., Keanu Reeves, Woody Harrelson, and Winona Ryder - becomes one of the first major feature films using computer-assisted interpolated rotoscoping in the 21st century
- 2017 - **Tehran Taboo** (dir. Ali Soozandeh) offers an unflinching portrayal of everyday oppression in the life of women in Tehran under the theocratic regime of Iran. Filmed live-action in Berlin with exiled Iranian cast and crew living all across Europe, the film notably uses rotoscoping to recreate present-day Iran in the capital of Germany and to preserve the anonymity of actors who have family in their country of origin
- 2016 - **Tower** (dir. Keith Maitland, 2016) chronicles the 1966 mass shootings at UT-Austin, in scenes where rotoscope animation offers space for reflection and grief where live action could've never done it.
- 2017 - **Loving Vincent** (dir. Dorota Kobiela, Hugh Welchman) animates the life story of Vincent Van Gogh using rotoscoping inspired by the significant works of this maverick painter
- 2019 - **Undone** (dir. Rosa Salazar, Bob Odenkirk) - becomes the first rotoscoped animated series produced by Amazon and released on Prime Video

These films and other works relevant to this lesson's topic are included as Optional Viewing. Two other features - *Abina and the Important Men* and *The Swallows of Kabul* - adapted from successful works of literary fiction dealing with protagonists and communities going *against the tide*, are also included as Optional Viewing. Be sure to check out their visuals! What do you notice?

## WEEK 15 - Documentary Animation

By now, you will have realized that animation can do many different things and work as a medium to address complex topics in documentary films. Representing events and feelings is hard to evoke or recreate in live-action footage, seeking new ethics for the cinema of trauma, conveying a sense of place and time that is truthful to the lived experience. Even though it's not commonly associated with documentary in public perception, animation has been intricately connected to it as a complementary medium since the early decades of cinema. The readings and examples in this lesson demonstrate the range of documentary approaches that animation can facilitate: from historical reenactment and scientific exposition to using imagination to bring memories and feelings to life that may otherwise be difficult to represent, creating images to keep the memory of events that were not meant to be documented (displacement, genocide, deportation, captivity).

**Waltz with Bashir** (2008) allows director Ari Folman to cope with the repressed memories of war crimes from the perspective of a former private in the IDF during the Israeli military's incursion into southern Lebanon in 1982. Folman's film is an exquisite if at times painful and horrific, visual and sonic experience. Folman brilliantly employs the full potential of animation to create a subjective rendition of the psychological horror and the twisted coping mechanisms that people develop to cope with the ongoing war. At the same time metaphorical and sensory, shattering and blissful, overwhelming and haunting, the film takes the viewer to an experience otherwise impossible to evoke in words or live-action images and sounds. Pay attention to the techniques that facilitate this: from character design to backgrounds, from music to visual effects. Notice the editing - the narrative and psychological progression through accumulation, tension, and juxtaposition. The review of the film and interview with director Ari Folman, taken after the film's premiere at the Cannes Film Festival in 2008, will give you a good insight into the filmmaker's intentions and the challenges such a production faces.

Readings in this lesson will give you important context on the significance of **Waltz with Bashir** in the history of animated documentary and some of the ethical implications of representing victims and perpetrators of armed violence. Folman's film inspired a resurgence of creative animated documentary in the 2010s, but it also comes from a historical tradition dating back to the *Sinking of the Lusitania* (1918). Many examples - contemporary and historical - are included in this lesson. For groundbreaking examples of animation and narrative, check out **Culic** (2011), **The Missing Picture** (2013), and **Flee** (2021). **Tower** (2016) and **Ryan** (2004) are examples of

rotoscope animation that builds a distinct space for imagination and understanding of personal trajectory and, respectively, historical events. The other short documentaries will also provide plenty of variety in visual style and documentary material, including the most recent ones from NYT's Op-Docs series.

### **WEEK 16 - Visual Style & Narratives of Redemption Beyond the Textbook**

This lesson begins with two chapters in Scott McCloud's classic book *Making Comics* (2006). These chapters explore strategies for graphic-led storytelling and world-building. McCloud's textbook is witty and relatable, written in graphic novel form, and can inspire anyone to begin writing their graphic story. These chapters are a must-read for anyone working in comics, animation, or storyboarding.

However, the film assigned to this lesson, *Boy and the World* (dir. Ale Abreu, Brazil, 2013), disregards or breaks many of the rules in McCloud's reflexive "textbook" of graphic narrative. It features a sparsely drawn protagonist, with no word of dialogue or explanation, and a myriad of places and events that "The Boy" encounters in his journey through time and space, with cultural, historical, or geographic references that the audience may recognize, but that never pin down the protagonist to a specific locale or identity or give them a conventional "conflict" to resolve. And yet, the protagonist and storyline are captivating, relatable, and charming despite the simple drawing and animation style, culminating in a resolution that is simultaneously blissful and heart-wrenching. Notice using sound design and music for narrative and affective/emotional purposes. How would you describe it? The short interviews and reviews will give you a clear idea of this film's idiosyncratic development and production process, as well as its significance for contemporary animation in Brazil and worldwide. Be sure to read them!

The optional viewing in this lesson, closing our module and coursework, will offer additional examples of narrative animation that breaks the conventions of story structure or visual representation. Among these, the *Marcel the Shell with Shoes On* (dir. Dean Fleischer-Camp, 2021, 90 min), mixing stop motion animation and live action with meticulous attention to a visual and sonic experience that (literally) puts the viewers into the shoes of a tiny shell missing their lost community of family and friends. Animation director Kirsten Lepore, the mastermind behind this compelling film, has produced some of the most celebrated narrative stop-motion short animated films of our time. Two of them - *Bottle* and *Hi Stranger* - are included here as Optional Viewing. The films are unconventional, quirky, audacious, and surprising - yet disarmingly intriguing and charming for animation aficionados worldwide. They are recent examples from a tradition of subversion in independent short animation that includes works like Fyodor Khitruk's 1966 *Man in the Frame*, the 10-minute film featuring a low-level clerk protagonist that, without any direct, specific references to actual people and events, stirred controversy among Soviet film censors and state-run film distributors for its covert critique of the social and professional climate in the USSR. *Where Is Anne Frank* (2022), director Ari Folman's latest film, has a similarly unexpected premise and development, bringing Anne Frank's imaginary friend Kitty to the streets of 2020s Europe. Kitty tries to learn what happened to Anne by traveling across the continent and, in the process, discovering the treatment that present-day migrant people receive in a world that rhetorically celebrates Anne's memory and that of "The Diary of a Young Girl."

**HOW TO:** Stay on track and follow along with the material assigned in each lesson. Check out the Optional / Recommended Viewing selection listed under each lesson. Closely note how the topic and content of each lesson relate to the broader concern of this module: Contemporary Myths - works that capture the contradictions and idiosyncrasies of our times. How do animators and filmmakers address these urgent concerns - technically, creatively, aesthetically, and ethically?

Submit a discussion post and respond to at least two of your classmates' posts. Be sure to plan your time carefully. This module is shorter than previous ones: you will have to devote time to planning and executing your final project each of the three weeks!

**ASSESSMENT:** Discussion posts will allow you to develop your critical thinking and research capability on the topic of our module by applying this new knowledge in response to analytical prompts. Your interactions with classmates under the discussion thread will further allow you to make and defend judgments based on internal evidence or external criteria. Be sure to **reply to at least 2 of your classmates' posts** in the discussion threads! The final two weeks of the class will be devoted to your **Final Project** (<https://canvas.colorado.edu/courses/99249/assignments/1847094>), for which you will have a choice between a research project in the form of a paper or video essay and a substantial creative project - a 2-3 minute short animated film in any technique or a 6-8 page narrative comic booklet (24 - 48 panels).

# Final Project



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 2000-word Research Paper 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 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 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 happen already within this sample.

You are encouraged to take inspiration from previous production assignments – characters created for the Character Design Workshop, 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;
- The sense of space/time – essential elements should be readily identifiable and accessible to define for the viewer/reader: setting, the period and period of the events, the progression - linear or not? Etc.
- Creativity and visual storytelling – consistency of film/book world: color, character design, and background choices should be cohesive and consistent. 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) or **links to videos** uploaded to Vimeo or YouTube.

The **Final Project** will be due Friday, **May 3 @ 11:59pm**, and counts for **30% of your final grade in the course**.

Points 30

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
May 3	Everyone	Jan 15 at 12am	May 6 at 11:59pm

+ [Rubric](#)

Press ALT + F8 to see a list of keyboard shortcuts



This is a graded discussion: 10 points possible

due Mar 22



Dec 21, 2023 at 3:48pm

## Stop Motion Animation - Practical Assignment

[Kimberley Warren](#)

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*, *The House*, *Metropia* and examples from class, such as *Mr. Frog Went-A Courting* or *The Hungry Squid*. 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 or 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 \(https://canvas.colorado.edu/courses/99249/pages/media-submission-guidelines\)](https://canvas.colorado.edu/courses/99249/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**

Consider emotion, progression, accumulation, juxtaposition, tension. Inspiration from surrealist, absurd, bizarre, cyberpunk / SciFi films.

**The use of sound is optional.** You may or may not use sound effects, voice(s), or music. If you use sound design, you can use a free database such as freesound.org or other sources. Be sure to credit the sound recording's author(s) / performers or music used.

For this assignment, prioritize **narrative and experiment** over **production value**. You do not have to have the best drawing skills or camera work to create a successful, surprising 10-second stop-motion animation. The production can be **simple**, but it has to have **meaning**.

Follow the [Media Submission Guidelines \(https://canvas.colorado.edu/courses/99249/pages/media-submission-guidelines\)](https://canvas.colorado.edu/courses/99249/pages/media-submission-guidelines) to export and submit your video. Name your file correctly, and have credits in the video. This will help us identify the work when it is screened in class.

**Submit the video** to this thread below by the due date, then **respond to at least 2 of your classmates' stop-motion animations** in 50-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 will be due **Friday, March 22 @ 11:59pm**, and counts for **10% of your final grade in the course**— Try to get this done before the break. Submissions and comments are accepted till the end of Spring Break.

Watch the tutorials below for reference. [Watch this \(https://www.youtube.com/watch?v=s3zl47x4jJE&ab\\_channel=MichaelParks\)](https://www.youtube.com/watch?v=s3zl47x4jJE&ab_channel=MichaelParks) to try out some simple cut-out animation! **Let me know** if you have any questions or need assistance.



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